



Content

PROJECTS FOR A SHARED CITY / MSA PROJECTS / MANCHESTER EDITION

# NOT CONTENT PROJECTS FOR A SHARED CITY



# Not Content: Projects for a Shared City

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## Thanks to all of the content providers:

staff, students architects, consultants, city officers, councillors and all the citizens of Manchester who have contributed (too numerous to mention). Visit [www.sharingthecity.org.uk](http://www.sharingthecity.org.uk) for a full list of students and details of many of our collaborators. Apologies if we have missed anyone...

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**“No book against anything ever has any importance; all that counts are books for something, and that know how to produce it.”**

*Gilles Deleuze*

# Editorial

This book is a celebration and review of work from Manchester School of Architecture's Projects office (MSAp) over the last four years. The Projects office was set up by the school to engage with the broader life of the city and its citizens, to both enrich the discipline and attempt to share its gifts. The book was launched to accompany an exhibition and workshop events including a showcase for a wide range of films exploring the relationship between architecture, the city and its citizens.

The book and exhibition are titled **Not content** because the work they show is born out of an optimistic dissatisfaction with the world, knowing it can be better and wishing to work to make it so. It is sub-titled **projects for a shared city** because we relate our architectural skills to the social life of the city through the idea of a 'Project' - active and collaborative attempts to make improvements to our world. We engage directly both with those who are affected by and who affect the city's development, including its policy makers, social agencies and communities. Our work is open to be affected by these unusual meetings and encounters and to allow projects to emerge from them. We hold as central this principle of co-operation and collaboration because the city in particular is a place which only becomes loved when its citizens are able to share it - not just own it.

The book and exhibition respond to the form of the book 'Content' by the Dutch architect Rem Koolhaas. He was trained as a journalist before becoming an architect and has employed these techniques to explore ways to discuss architecture in a wider forum than just the profession and the academy - 'Content' uses a coffee table magazine format to provoke debate on problematic issues such as globalisation and urbicide. Koolhaas is a controversial figure in the debate over what role architects should have in the world, calling for us to construct 'a plausible relationship between architecture and the social' while maintaining a position close to the centre of mainstream 'commercial' practice.

While Koolhaas's contribution does provoke discussion on the nature of architecture it remains predominantly sited within the profession and you will find reference in the work on show to numerous architects concerned with constructing much more direct relationships between the built environment and its

citizens. Indeed, many of the graduates of the Projects office have already taken their weird and wonderful concerns for the social with them into the commercial world or taken their professional architectural skills into new areas of social enterprise.

While the content of the exhibition, book and films is predominantly architectural it is also a product of the labour of a large number of people not associated directly with either architecture or the university: there would be no content without the input of a large number of citizens of Manchester - of all ages, attitudes and occupations.

The work of the Projects office has been funded over the last two years by the Cabinet Office and is actively being used to promote an inclusive urban design agenda at local and national government in the UK (we have recently been consulted on these issues by The Centre for Social Justice) as well as for developing an inclusive urban design research network with partners in Berlin, Brussels and Keele. We have engaged over 700 members of the public in discussions about inclusive urban design in the last two years.

Manchester City Council can take credit for giving us a great deal of support in our engagement with the citizens of Manchester over the last four years - but please note that any failings, controversial opinions or proposals are all our own.

Our thanks to all contributors

**MSAp**

For information on all the studio's projects over the last three years as well as news of new events please visit: [www.sharingthecity.org.uk](http://www.sharingthecity.org.uk)

If you are unable to read the text in any part of the book please visit the website where a zoomable online version is available.



# NOT CONTENT

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# PSYCHOLOGICAL ENTRY TEST:

MSAP - SHARING THE CITY 10/11

Indicate your level of agreement with a number: 1 (strongly agree) – 5 (strongly disagree)

- 1 We believe architecture is a social practice
- 2 We don't like being told what to do
- 3 We want to know what real architecture really is
- 4 We think film is an exciting way to investigate architectural dynamics
- 5 We believe architectural knowledge is expressed by construction but is not limited to constructing
- 6 We support Rem Koolhaas in his search for 'a plausible relationship between architecture and the social'
- 7 We support Robin Evans proposition that 'architecture must escape the trans-mundane see-saw of form versus function'
- 8 We support Gilles Deleuze's argument for the transformative power of expression
- 9 This year the unit is about love
- 10 Well, not love exactly but the desire that constructs a place
- 11 We think it's ok that this is the second year of the Sharing the City project
- 12 We are funded by central government to explore how the city can be shared across people of all ages, attitudes and occupations
- 13 We believe architecture is an ability not a product
- 14 We negotiate your project with you, we don't give you a site or programme

- 15 We also like statistics
- 16 We like to argue against power
- 17 We really like designing things and making things happen
- 18 We are really nice and really critical
- 19 We like making beautiful drawings and models
- 20 We are going to Portmerion on Friday October 1st
- 21 We want to get a distinction
- 22 We want everybody to get a distinction
- 23 We know that it's important to be part of the city if we intend to change it
- 24 We like to share architecture with others
- 25 Architects do not need to be arrogant, to be expert
- 26 The architectural profession is institutionally sexist and racist

**FINAL SCORE**

If you score less than 45 we recommend that you join the unit. If you score more than 100 it might also be right for you. See form below for more details.



I, \_\_\_\_\_, of sound body and mind,  
renounce my allegiance to shallow and vapid shape manipulation  
masquerading as architecture. Henceforth I commit my architectural  
soul to the situationist virtues of MSAp.

Signed \_\_\_\_\_ Date \_\_\_\_\_

# Bad Architects steal, Good Architects...

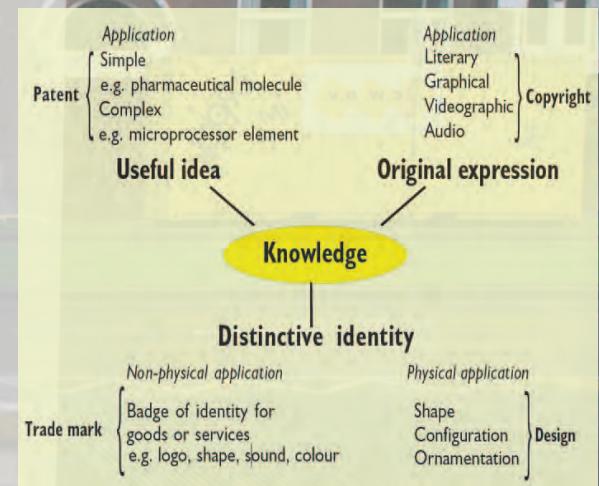
Rem Koolhaas is one of the world's foremost architects. He is the holder of the Pritzker 2000 Prize, called by some, architecture's Nobel (the only British holders are Lord Foster and the late Sir James Stirling). In this action Mr Koolhaas stands accused of plagiarism in his designs for the Kunsthall in Rotterdam. The accusation goes beyond plagiarism, for he is accused of surreptitiously and dishonestly making or obtaining copies of the claimant's plans and using these directly in the design of the Kunsthall by a process of cutting and pasting. Judge Jacobs

The design infringement case 'Pearce Vs Koolhaas' was judged against Gareth Pearce in November 2001, with the judge remarking that his claim that his design of the Docklands Town Hall (DTH) had been copied were 'pure and preposterous fantasy' [EWHC 2001: clause 2]. The Kunsthall case has subsequently been used by the Design council as an example of how 'even strong Intellectual Property law cannot immunise a designer against spurious infringement claims'. On the other hand, three expert witnesses, (the architects Frederick Hill and Michael Wilkey for Pearce and Ian Salisbury for the UK Architect's Registration Board) all separately concluded that copying had occurred - with Salisbury strikingly arguing that the reader of his report was 'more likely to die in the next 13 milliseconds than all the graphic similarities occurring by chance'. Pearce, who produced his design for the Docklands Town Hall while at university and who worked for Koolhaas in his London office when he alleges the copying occurred, has yet to appeal the case but has won the right to do so and maintains a website continuing to publicise his accusations [<http://garethpearce.info/>].

In a book called S,M,L,XL which details the work of Koolhaas's practice, modestly titled the 'Office for Metropolitan Architecture' (OMA) the design for the Rotterdam Kunsthall is described as originating in a transformation of a previous design, 'an architecture of the box'. They were attempting to achieve a spiral circulation path through a sequence of galleries, while needing to find a way to interconnect an existing road running east-west, a public ramp running north-south and the entrances to a park and the building itself. In this account the design team set themselves a challenge: How to imagine a spiral in four squares? This confirms that at least part of the design solution was the use of a precedent or previous design as a starting point which was then recomposed in order to fit these specific constraints of site and programme.

The most that was shown was that sometimes, at the very beginning of a project, some at London OMA (not Mr Koolhaas) would copy a published drawing or picture of an existing building to see how it would 'sit' on a proposed site - a sort of ranging exercise. Nothing of the sort of cutting and pasting alleged here was ever proved. Judge Jacobs

This hands-on use by OMA of precedents and previous designs as 'ranging exercises' in the production of new designs for particular sites is also explicitly acknowledged by Koolhaas elsewhere. For example his project for the Porto Opera House started out as a house for a private client, a fact that OMA are in no way inclined to hide [Yaneva 2010] despite the fact that even the judge thinks it best to disassociate 'Mr Koolhaas' himself from performing ranging exercises, thereby implying it was something that only his inferiors do. There is no doubt then that Koolhaas sometimes makes use of his own and other people's designs as templates which are manipulated in scale and organisation to suit new contexts and programmes.



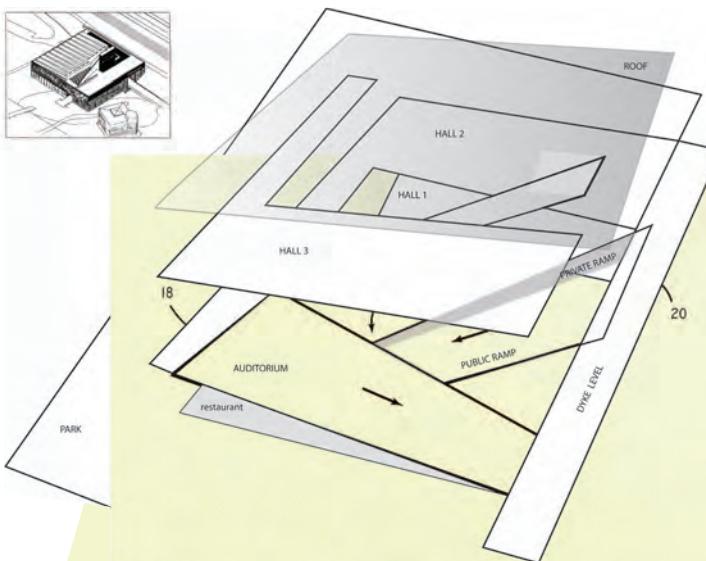
## Re-distribute...

However, what use is this ranging exercise? OMA are quite capable of drawing a rectangle of the appropriate size on a site plan. Why would they instead overlay the DTH (or anything else for that matter) what range does it give them? Conversely, since they do use ranging exercises - why not use the DTH? - it was available and would seem to be very useful as it has many similar features. If they were to use the DTH for a ranging exercise would it provide a quick short cut to see that a building with a public route through the middle which steps up a site and contains similar programmes would fit in Rotterdam? To an architect could it indicate the size of building, as well as the amount of similar programmes which could be accommodated? What is the knowledge that is used by a ranging exercise and what is it worth?

Intellectual property in the UK and much of the world [Gowers 2006] divides knowledge into three types, Distinctive Identity - design protection of a form or shape or image such as a trademark; Original Expression - copyright over a pattern such as the contents of a book or a set of architectural drawings; and finally Useful Ideas, which correspond to patents for inventions. These categories of intellectual property all assume a relationship between ownership and mental thing as if it were a physical object, acting as if the intellectual representation was exactly the same as the thing it stands in for. A Trademark refers to the copying of the graphic objects of a particular brand identity or the precise shape of a product - but as defined by a set of images. The copyright refers to the underlying pattern of a particular book, musical piece or architectural work, but as represented by the set of words which make up the story or the

What do architects do?    What do they know?    What is it worth?    Who owns it? !!

**We are at a moment when almost all cultures are not only colliding but also interacting with and influencing each other. How we address these new conditions of flow and exchange is crucial to our work. I am interested in seeing whether we can work from within this condition to create new and better conditions. This remains a very important issue for us as architects. For me the audience is both the people who produce a building and the people who use it, the people who walk past it and even the people who enjoy the final triumphant image, the kind of image you can only dream of in your wildest dreams and image with a flatness like a tourist brochure, or an image on the internet, images that exist in a constant and endless dialog. I'll stop there. Rem Koolhaas**



#### (21) Patent for "Loop-Trick"

(29) SYSTEM OF INTERSECTING RAMPS THAT DESTOYS THE STATUS OF THE INDIVIDUAL FLOOR

(36) Inventor(s): Rem Koolhaas, Fumihori Hoshino

#### (71) ABSTRACT

Introducing an X of intersecting floors (18, 20) in a two-story building creates a continuous surface that destroys the status of the individual floor, eliminates the notion of above and below (19).

drawings and specifications which describe a particular building. The patent refers to the specific descriptions (again drawings and specifications - but often of a more diagrammatic and ambiguous kind than those used to construct a building) of inventions which attempt to categorise and define approaches to utilise particular arrangements of material and energy - such as ways of sucking up dirt.

## Distinctive Identities

Pearce was careful to ensure not to claim design protection over the Distinctive Identity of the Kunsthall - the precise forms are clearly different - but claim copyright infringement of his Unique Expression with the accusation that elements of his design drawings had been used in the genesis of the Kunsthall. The judge spends time comparing the form of the buildings only to find they are very different and goes on to consider the underlying pattern or copyright, again only to come up with too much dissimilarity for them to be copies. If his plans were used in some way then it is not a straightforward reproduction of the drawings, and the judge is in fact being asked to consider how graphic elements on Pearce's plan which indicate particular functions and sizes were utilised for a different programme

or even at a different scale in the Kunsthall. How can a graphic element determine one thing in one plan and another type of thing on the copied plan - how can a balcony on one be a stair on the other? In this claim the design drawings are not being used as representations of a final product, but are instead seen to have a value in their own right separate from their job as communicative, determination or specification devices in a construction process and portable records of final

form. The crux of the case comes down to two things, firstly the fact that copying bits of plans and resizing and reorganising them is not copyright infringement in the eyes of this particular judge, and in a secondary but related point, it is not seen as a form of knowledge since it is seen to bring no advantage.

The judge becomes frustrated at the architectural 'expert' witness, Mr Wilkey, since he is unable to describe what architectural knowledge is and what exactly has been copied or stolen, while being completely convinced that it has been. The judge goes so far as to accuse Wilkey of contempt of court, complaining, that he 'compares apples to Thursdays'. It

**'At no point did Mr Wilkey begin to consider, as an architect, how, supposing use of the DTH plans, the copying could happen.... you would have an enormously difficult task in creating a very different building - they would be restraints on your thinking rather than aids. Mr Wilkey suggested you might save time - but conspicuously failed to explain how.' Judge Jacobs**

If I patented a flying machine the patent could equally apply to helicopters and aeroplanes even though they are completely different....patents are anything but precise and are meant to cover things that aren't yet invented.  
Stephen Probert, Patent Office

is not that the Judge is unable to understand that there may be forms of knowledge particular to the discipline of architecture and that these may be compositional, the problem is that if such knowledge exists it is not protectable under UK IP law as either Trademark or Copyright since there is no representation of the property which has been copied and if an underlying pattern or identity has not been copied then what is the use, what is the advantage?

## Unique Expression

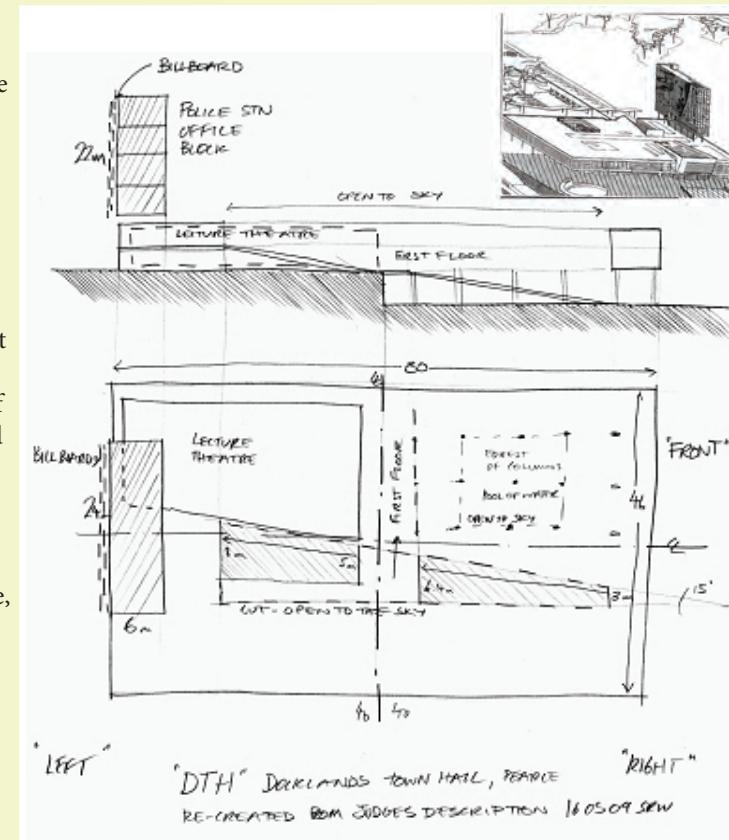
For example, one of the most confusing aspects of the allegations for the Judge is that the similarities between Pearce's drawings were found to have been reduced in scale from 1:200 to 1:250. However, such a reduction on the photocopier could be an obvious next step for an architect finding a range. The auditorium may be made smaller, or could be kept at the previous size and be allowed to use up more of the floor area. The ramps could be slightly smaller and serve exactly the same purpose. It is not hard for an architect to imagine how the existing drawings could have been used as a kind of 'topological' organisational template for the Kunsthall design. What the judge sees as 'restraints' are in fact constraints chosen to direct the design process. The similarities of constraint and programme would at least have made the DTH a good precedent for a 'ranging exercise'.

The use of a precedent in this manner is a jump forward in time, allowing a designer to produce an affective reaction to a much more developed set of potential arrangements than beginning from scratch with drawing a rectangle. It is

employed because it is an expression of architectural processes, the affects of which can be discerned by other architects. The drawings have encoded a series of potentials which an architect familiar with the potentials encoded in drawings and models embodies and transforms into their own expressions of the potential they see and imagine. This is a labour which is about creation and expression not imitation - but nonetheless a labour which can be 'stolen'.

## Patently obvious

Patent law prohibits me from practicing patented methods, using my own property, or from shaping my own property into a patented device, even if I independently invent that method or device. Asserting ownership of something necessarily excludes others from this resource, but while this can seem as if a



natural right in terms of physical stuff and maybe even land – staking a claim – if it is an idea of some kind, an ‘intangible asset’, this situation becomes more complicated, because ideas are not necessarily scarce. When the resource is physical, theft excludes the owner from enjoying the benefits it enables and the crime is burglary. However, if we both have the same idea, I am not depriving you of your capability to also use it, and I am only injured or limited by you doing so if I have been able to previously assert ownership to that idea or method, pattern or form it enables (since I would have been able to charge you for using it). The power or capability, is the real intangible asset which is only represented by a patent, copyright or trademark, is restricted (made scarce) by the contract of ownership enforced by law.

## Not Natural

UK Intellectual Property (IP) law has long established that there is no natural right to ownership of these ‘intangible assets’ (formally since the 1743 act) and ultimately Intellectual Property is the artificial creation of resource scarcity conferring exclusive rights which – as the

represented by the forms, patterns and methods which are registered or filed, but what it is really concerned with is controlling the capabilities they are expressions of - making me pay you even for something I can do myself using my own stuff in my own way.

Unashamedly, a patent attempts to capture potential, protecting or laying claim to things which can be thought but not yet realised - calling this ‘invention’. A key skill in forming a patent is in the ability to maximise its ‘realisation ambiguity’ increasing its scope for the cost of a single application, laying claim to the maximum territory, thinking flying machine instead of aeroplane and at the same time covering over the differences between them. The aim of a patent is to claim prior authorship of a future reality through an ambiguous but nonetheless specific conceptual description, which can be interpreted as a definition in the right circumstances.

## Oh the irony!

Since the Kunsthall case, Rem Koolhaas has produced a number of faux - ironic - patent applications no doubt inspired by

# Eisenman - Didn't you really steal my Berlin tower 15 years later with CCTV?

UK Government puts it - ‘allow monopoly prices and prevent access by other innovators’ [Gowers 2006: 12]. The idea is that, in the short run, this information is largely privatised and IP rights provide economic incentives to ‘innovate’. In the long run, information protected by IP rights falls into the public domain and enables ‘follow-on’ innovation. The right to own intellectual property is provided for by the state for the utility of encouraging wealth production, but must have a pragmatic limit otherwise we would not be able to build any house without getting permission from the heirs of the first architect. Intellectual property judges ownership on the basis of property

his brush with UK intellectual property law. The one shown on the previous page is called ‘Loop trick’ and refers to the Rotterdam Kunsthall project as its ‘initial application’. The publication of these patents in the magazine-style book ‘Content’ [Koolhaas 2004] - to which this magazine itself refers - does not explain the context of these applications beyond the title ‘Patent Office’ and the tag line - ‘The Half-life of architecture’s collective memory is now around 6 months. Ideas emerge, inspire and are conveniently forgotten. Here, OMA stakes its claim for eternity’ [Koolhaas 2004: 73-85]. The Loop Trick Patent application is part of



Moebius strip by Eisenman Architects:  
Max Reinhardt Haus, Berlin



Moebius strip by OMA: CCTV, Beijing

a series which ostensibly values and locates design knowledge in a similar way in which engineering innovation is protected by the actual patent process. Koolhaas has recently claimed that he ‘would consider maybe 70 per cent of [OMA] output highly ironic’ and that his philosophical approach to the discipline of architecture can be characterised as ‘propaganda as an ironic criticality’ [Koolhaas and de Graft 2009].

## Faux Ho Ho

Another of this series of faux patents is ‘Skyscraper loop (2002)’. This patent for ‘bent skyscraper’ declares its first application to be the CCTC tower in Beijing. In 1992 another famous architect, Peter Eisenman, presented his work in progress for a looping ‘moebius strip’ tower for a site in Berlin - an event where Rem Koolhaas commented that he found the project ‘extremely beautiful’. Eisenman and Kool-

# Koolhaas - ‘Yes I did and a lot of other stuff too’.



haas have since appeared on a discussion panel together and while Eisenman clearly enjoyed politely emphasising the similarities, the critic Robert Somol who was also present has imagined what Eisenman really was asking and also what Koolhaas really wanted to say in response: Eisenman - Didn't you really steal my Berlin tower 15 years later with CCTV? Koolhaas - ‘Yes I did and a lot of other stuff too’.

Here there is much more formal similarity between the projects than in Pearce’s case but while with Pearce the courts are invoked by him as a way to defend contract conditions between unequal parties, Eisenman and Koolhaas do not need the courts since Eisenman has sufficient power to publicly denounce Koolhaas. Likewise, in

this ‘referencing’ of a design - in ways so direct they would fill a graduate student with shame - it is the reputation or power of Koolhaas that allows him to be so bold. It seems that the reward for Eisenman, which removes the desire for a legal conflict, is that they both receive good publicity - Eisenman believing he gains kudos as the true inventor of the looping tower, and Koolhaas gaining kudos because, as it happens, anyone in architecture who likes him tends to dislike Eisenman and no-one outside of architecture is at all bothered. There is no need for Eisenman to assert ownership of this idea because he does not feel injured, and he could never do so in the courts because the knowledge that has been ‘stolen’ is once again the designer’s labour not a specific protectable intellectual object. Koolhaas publishes the ‘faux’ patent to leave no-one in any doubt that this is the

case and - that he knows what he has done, that he is not a petty thief.

## Real patents

A real patent of the loop trick would prevent any other architect from producing any kind of building which used an intersection between two ramps in its circulation paths. While this may seem even more ridiculously restrictive in this context than a patent - for example - for a particular way of sucking dirt into a vacuum cleaner - it is not because we acknowledge that owning particular arrangements of matter in architectural compositions would very quickly lead to a design stalemate but because the territory of architecture is already too open and far too ancient.

To determine a patent there can be no application which already covers the idea, but architecture’s archive of prior art encompasses a large part of the history of civilisa-

tions. For example, in the Carpenter Centre (1965) by Le Corbusier a public ramp runs through the middle of an arts building raised on piloti which have been described as intentionally aligned with existing trees to encourage a 'forest' association. Similar expressive ramps and forests were incorporated in both Pearce's design and that of the Kunsthall. While using Pearce's design would be stealing his labour it would in fact be *copying* Le Corbusier - unless we also ask which Greek temple Corbusier got his 'idea' from. However, this would be to miss the point that Koolhaas inadvertently makes with these patents. This kind of 'idea' is just another representation of something to be owned - a deluded notion that there is an underlying pattern or essence of some kind - whereas the bit with real value - because it really exists and is actually useful - is the emotional labour of the designer. However, this is not to say that Koolhaas and his design team did not also work their socks off.

For example, despite the fact that one of Pearce's central claims was that his trapezoidal ramp was highly unusual and therefore evidence of copying, the judge ultimately argues that Koolhaas has a unique, authorial moment in the design of the Kunsthall which occurs when the ramps are 'twisted to let light in'. It might be thought that 'The Loop Trick' patent would refer to this but it instead partially subsumes the triangular ramps within perspective distortions because it wants to play down that fact and instead describe how the design team addressed and recognised the problem of arranging 'a spiral in four squares'. It is here that the design team's emotional labour can be found - the creative production unique to their personal involvements.

### Curtains!

The Loop trick occurs when the auditorium is allowed to be at once a circulation space and a discrete space through the incorporation of a curtain [Hill 2003:50]. This is the moment where a shift from a habitual modern, functionalist 'architecture of the box' allows the destruction of programmatic discreteness. For the designer this plan arrangement is something

We can only conclude therefore, that Mr Koolhaas would love what he sees in this publication, because his conduct suggests that architects should not copy or steal others' architectural labour and knowledge for their own benefit - but instead actively attempt to redistribute this wealth

which requires a creative intervention in order to support, believe or propose it. Such a plan arrangement would probably be criticised in a traditional architectural practice or within the University because it would be seen not to function or to function poorly, so this is a moment when the design team allow themselves to be affected and in turn to affect the form of expression of the project. Instead of conforming to previous models or intellectual representations of function they actively construct an experience which requires them to think about how it would feel.

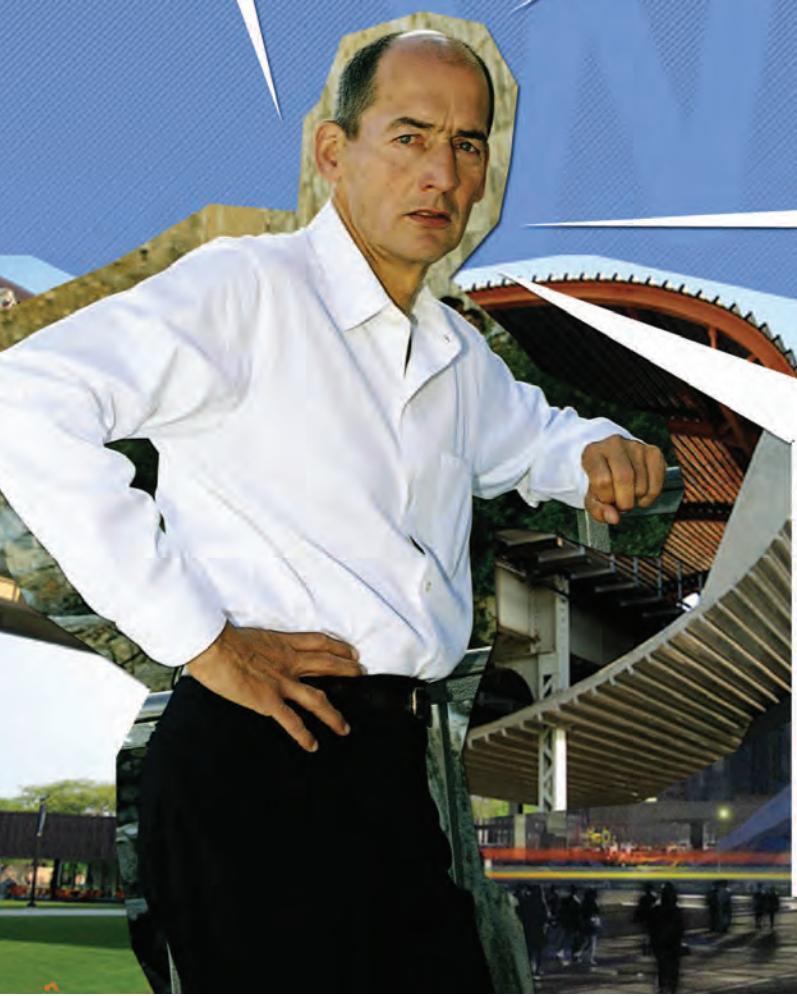
This is in contrast to the usual tendency to limit and control the influence of outside forces in order to produce a finished and well defined object. Normally the professional architect as an expert is expected to be able to deliver on the promise of a particular object appearing a particular way rather than offering interesting or exciting experiences which will depend on the behaviour of the audience. In these traditional situations the audience is still present and the architect is still performing, but it is a private show for the budget holder. The loop trick indicates a moment in the design of the Kunsthall where the architects in the project are also open to other experiences and where they actively produce knowledge in response to the world outside of them. This is also when the building becomes more exciting for us.

### Critical Powers

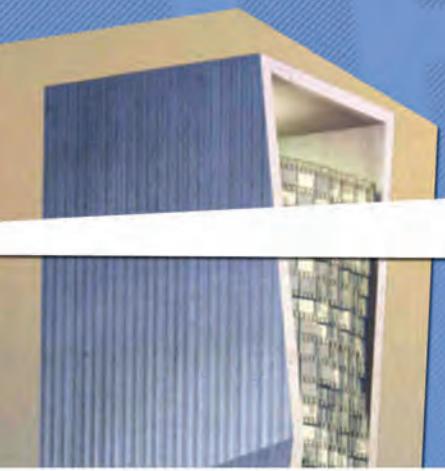
The critical power of the design team enables them to avoid conforming to habit by using their own embodied engagement to decide what affects their design could and would have on the audience rather than accepting a habitual and purely intellectual definition of what an art gallery and an auditorium might be. Recognising - for example - that people tend to be quiet in an art gallery and therefore the event in the auditorium would be like another exhibit to be viewed rather than something intruded on by the visitors. This openness to be affected allows them to propose not to have to separate the spaces with doors and a corridor - and it is this that makes the intersecting ramps of the loop trick possible. In a wider sense however, what matters here is that the audience for the work has been allowed to include the user, albeit in a limited way.



What I can see since then [1972] is an increasing intertwining of the public and private sectors, which has seriously undermined what I think of as a traditional legitimacy of architecture. I think we all wrestle with the effects of globalisation on the market economy, which make architecture both more important and at the same time less important.



Globalisation seems to give architects maximum ingenuity, yet leaves us fundamentally undernourished regarding what we are able to do. None of us are immune to that combination of a decline in traditional legitimacy and decreased architectural importance. I want to look at how stupid architects are in this situation, because although we provide icons of today's market economy, we are the only artistic discipline that doesn't really benefit from it. Movie stars make astronomical amounts of money, and we have art stars and sports superstars, but by comparison architects remain on a stubbornly horizontal line of income, with only a few like Foster and Gehry attaining a modest stratosphere of fame or money.



I think we have to look differently at the discipline of architecture in relation to the world. If there is a repertoire of possible action between making changes in the world and leaving it as it is, the architect is always on the side of change. If the repertoire is between executing ideas and observing them, the architect is always on the side of execution. I don't know how a single profession could be satisfied with using this combination of interfering, changing, executing and action as the basis for practice, leaving abstinence, observing and reflecting by the wayside. I think we have seen a recent swerve in the kinds of relationship within architecture, and maybe even in a way that has made for a more embarrassing definition of what we actually do as architects.



We are totally passive as a profession, waiting for the commissions to come to us, yet we are basically willing to nearly kill ourselves - and each other - in our efforts to get new work.



**'as architects we are intellectuals but are operating strictly within architecture - we've tried to become - not architectural intellectuals but rather public intellectuals, who are able to contribute in domains beyond architecture; building up an intelligence that is not just a knowledge about architecture but increasingly knowledge about the world - or about discrepancies in the world.'**

**Koolhaas**

### **Its been emotional**

With the patent applications Koolhaas implicitly recognises that architectural knowledge consists of an embodied and emotional labour which requires a real engagement of a design team with the drawings and models of a project, and that it is this kind of hands-on understanding which leads him to use existing precedents (others and his own) to stimulate the production of his work. He knows that there is an emotional, valuable labour which is expressed in architectural drawings

and models and which can be used by the design team to provoke interesting responses. The Kunsthall or the CCTV (as is true for works of architecture in general) is clearly, in this sense, not all his own work - but it is definitely not a 'copy' of Pearce's or Eisenman's project either. The real potential which these architects are drawing on is literally and metaphysically in the public realm and is potentially available to everyone. These potentials are actualised by the people fully emotionally engaged with the project they are creating. This kind of architectural knowledge is an

intuitive knowledge of the capabilities of particular compositions to produce particular affects in a particular audience. It is not limited to being able to draw beautiful shapes and neither is it the ability to logically arrange construction systems. Ultimately the knowledge which enables architecture to come into being is the embodied productions of designers attempting to compose relations with their audiences and in these circumstances the choice of audience therefore counts just as much as any other part of the composition.

Representations of our ideas are temporary external projections of the potential in the world and allowing ownership of these images is purely a pragmatic decision based on an economic advantage - as shown by IP - which is dependent on the power you have available to assert that ownership - as shown by the court case and the power of the press or our professional clubs. The real irony of the publication of the patent applications is that they are not entirely faux - because the affect is real. Publishing has the affect of claiming and asserts ownership - because affective labour cannot be valued by the intellectual property system which recognises only properties and not capabilities. Owning architectural knowledge, being the author of a work is an assertive and forceful act, but architectural knowledge is in fact created through engagement with our shared potential.

It is clear that Koolhaas understands firstly, that architectural knowledge is not contained in representations such as trademarks, patterns or patents of organisation but is instead situated in the affective labour that produces compositions. Secondly these affective compositions concern the choice of audience as much as they do the materials or shapes which frame the performance. Thirdly, it is obvious that these kinds of architectural labour are currently neither recognised nor protectable because our economic systems can only deal in representations for economic exchange. Fourthly, as the IP system demonstrates in this regard, they have no 'natural' right or logic to them but are purely prag-

matic and amoral.

### **Rem would love this**

In contrast therefore these four understandings suggest that an ethical architectural conduct acts with the intention to maximise the production of affective labour and open its compositions to the widest possible audiences, and inevitably however, doing so as a form of resistance against the habitual and dominant classifications and categories which devalue the creativity of the architect, the user and the audience.

While there is no doubt that Koolhaas's provocative actions, buildings and publications raise these questions of ownership, value and authorship and enable a public critique of a profession which would otherwise be happy with being reduced to 'underpaid passive producers of icons' - in some cases such as with Pearce, he is cast in the role of exploiter. In these terms then, the meaning of Koolhaas's supposedly ironically critical propaganda has to be understood as the production of the power to assert something different. However, it is not entirely clear that the irony that Koolhaas employs does not simply reinforce his power to claim ownership of architectural knowledges and just enable him to demand that they be valued for his own benefit, for example, enabling his research department to work for companies such as PRADA.

Whilst it is clear that it is his intention to challenge these issues from within the system, often the target audience of his irony is the architectural profession itself. His public statements on teaching and research argue that he aims to do much more.

We can only conclude therefore, that Mr Koolhaas would love what he sees in this publication, because his conduct suggests that architects should not copy or steal others' architectural labour and knowledge for their own benefit - but instead actively attempt to redistribute this wealth.

Manchester School of Architecture (MSA) are holding a JANUARY SALE at the Trafford Centre on the weekend of the 21st, 22nd and 23rd of January. Unit 41, Trafford Centre, Lower Level, next to Hotel Chocolat.



The January Sale is the latest in a series of creative and fun events part of the Sharing the City project, which is designed to get more people involved in imagining and influencing the architecture and urban design of their city. It promotes ways of sharing the city between people of all ages, attitudes and occupations.

This is a fun way to take architecture and architects out of the school and the office to meet the people who will be affected by what we do. Students from the Manchester School of Architecture's projects group (MSAp) will be demonstrating, exhibiting and discussing the collaborative urban design and architecture projects that they are developing.

Workshop and exhibition events such as 'January Sale' are used to help the students produce inclusive designs for the City and to promote issues of inclusive urban design and architecture within local communities, the Council, across the UK and Europe.



## JANUARY SALE THE TRAFFORD CENTRE MANCHESTER

### WHAT'S IN STORE?

- Come visit the friendly members of MSAp and view the array of projects from in and around Manchester.
- Visit our film booth, sit and relax whilst watching a series of films created by the students over the past two years.
- Sign our visitor book and give us your feedback on the exhibition or specific projects so we can progress positively with our projects.



“ THIS IS NOT JUST ANY CHRISTMAS DINNER ...  
THIS IS A GMP CUSTODY SUITE CHRISTMAS DINNER.  
A SAINT THIS CHRISTMAS OR SPEND IT IN THE NICK.  
ST WISHES FROM GREATER MANCHESTER POLICE. ”

# letters@ the-sun.co.uk

The page where you tell Britain what you think

I SIMPLY have to disagree with your article 'Skateboarders, scum of the city.' These youngsters use our, often, unwanted city spaces as a means of entertainment, using the built environment as a resource.

Their activity not only entertains themselves but the display of ingenious acrobatic creativity is a delight for all to see.

These resourceful young people should be encouraged, definitely NOT 'strung up'.  
**TONY WHITE**

IT IS about time the media shed some light on these parasites. Thousands of pounds of taxpayer's money have been thrown away building special facilities and skate parks in which these morons simply will not use.

It shouldn't be a matter of just fining these anti-social individuals, they ought to be captured and forced to repair the damage they cause to public property, or face jail.

**BRIAN RICHARDSON**  
Romford, Essex

[View Details](#) | [Edit](#) | [Delete](#)



Everyone is slaggung each other off for being too 'materialistic' - whatever this means. Some of my favourite possessions include fine clothing, ornate furniture and a vast collection of books. I often look for the opportunity to share these resources with friends and family because I really treasure them. Other great places include item swaps, eBay auctions and hand-crafting. What's wrong with a love for material things?

People seem to be resting on their laurels, doing one of these doesn't excuse the rest of your unsustainable outgoings. If we really are to be responsible for our carbon footprints, we need to be re-evaluating all our day to day goings on, no matter how big or small they might be.

**MALCOM FLIGHT**  
Tenbury Wells, Wores

Large community development projects are never targeted towards the right people. Many groups are hard to reach because they do not trust the project leaders. That's the difficulty which we would rather not face – because it's a challenge to be a real pioneers of change, you need to lose the ego then maybe you will gain the respect.

**RICHARD WHITE**  
Manchester

No wonder  
estates all over the  
country look the way they do.  
There's no care from them  
about their inhabitants. There are communities  
groups working hard to improve their  
neighbourhoods and in turn their families  
and lives. It just takes one small group  
to run all his hard work however. If only  
they were responsible for their actions  
and realized the effects they can

**SUE CAVE**

# When it's gone **it's gone**

**£279**  
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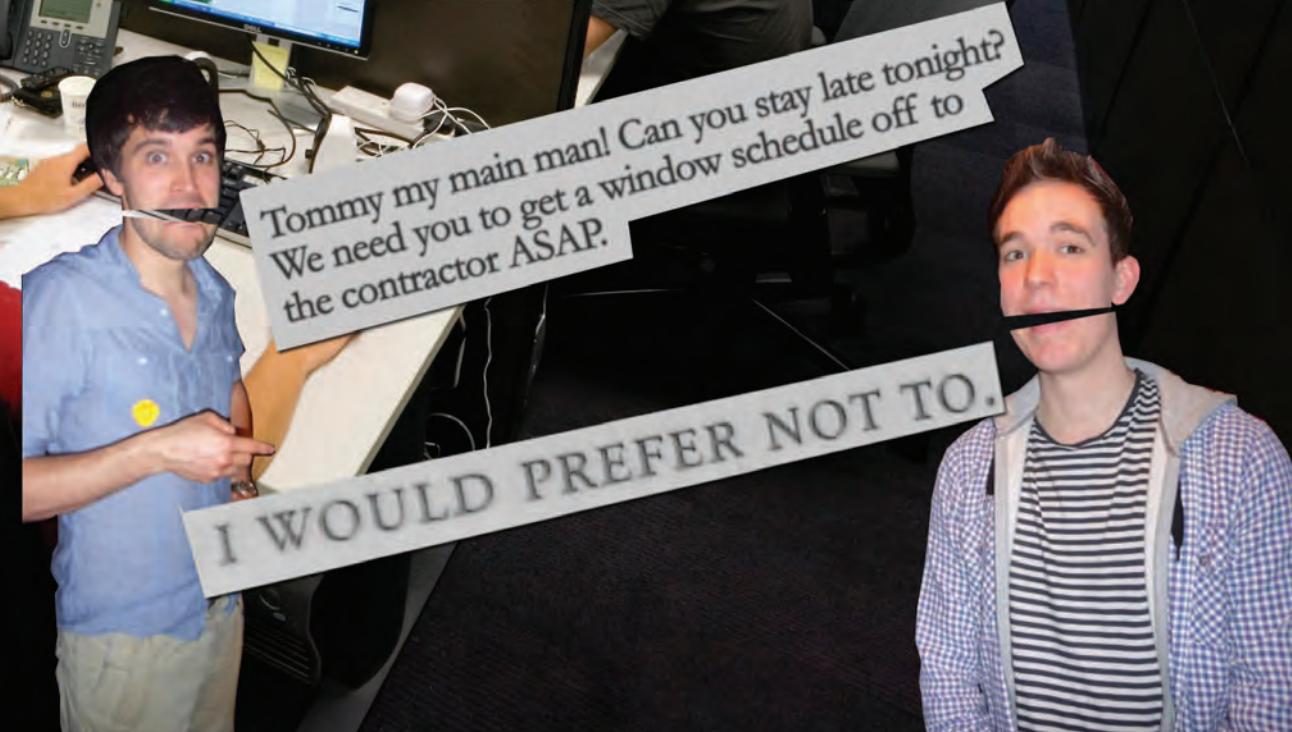
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The World's Favourite Airline

FOR YOUR NEAREST MORRISONS STORE PLEASE VISIT [WWW.MORRISONS.CO.UK](http://WWW.MORRISONS.CO.UK) OR TELEPHONE 0845 671 6111  
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100

The formula occurs in ten principal circumstances, and in each case it may appear several times, whether it is repeated verbatim or with minor variations. Bartleby is a copyist in the attorney's office; he copies ceaselessly, "silently, palely, mechanically." The first instance takes place when the attorney tells him to proofread and collate the two clerks' copies: I WOULD PREFER NOT TO. The second, when the attorney tells Bartleby to come and reread his own copies. The third, when the attorney invites Bartleby to reread with him personally, tête à

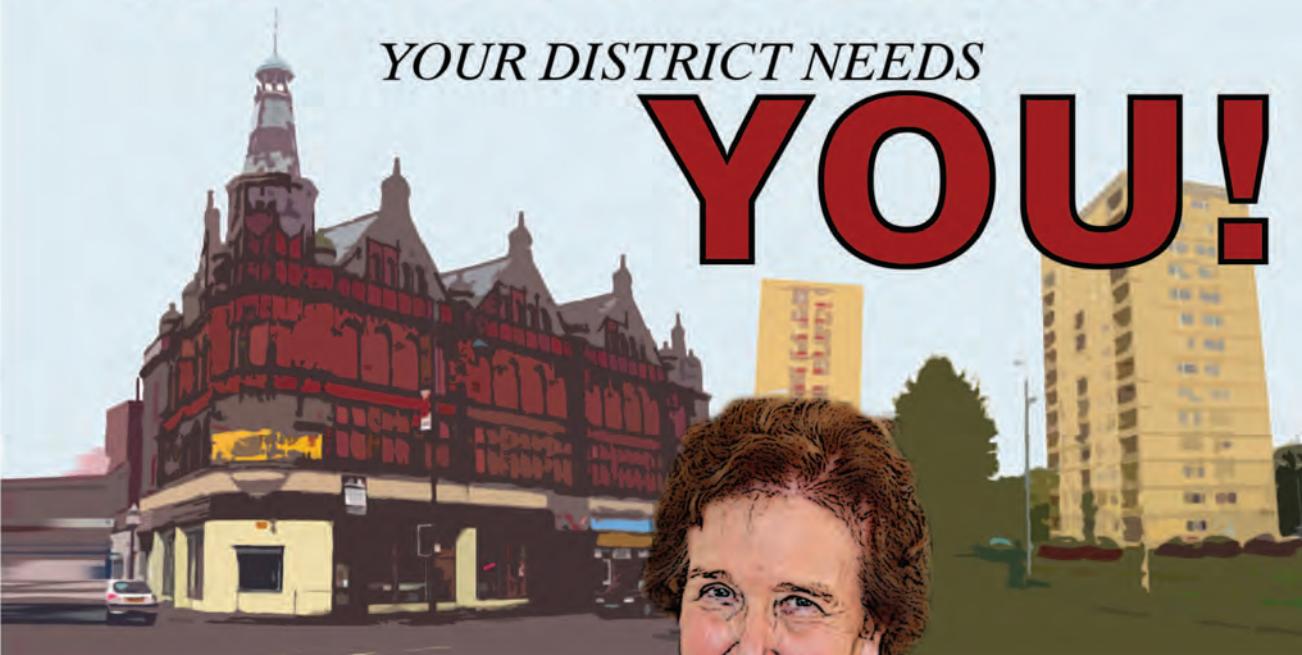
tête. The fourth, when the attorney wants to send him on an errand. The fifth, when he asks him to go into the next room. The sixth, when the attorney enters his study one Sunday afternoon and discovers that Bartleby has been sleeping there. The seventh, when the attorney satisfies himself by asking questions. The eighth, when Bartleby has stopped copying, has renounced all copying, and the attorney asks him to leave. The ninth, when the attorney makes a second attempt to get rid of him. The tenth, when Bartleby is forced out of the office, sits on the banister of the landing while the panic-stricken attorney proposes other, unexpected occupations to him (a clerkship in a dry goods store, bartender, bill collector, traveling companion to a young gentleman . . .). The formula burgeons and proliferates. At each occurrence, there is a stupor surrounding Bartleby, as if one had heard the Unspeakable or the Unstoppable. And there is Bartleby's silence, as if he had said everything and exhausted language at the same time. With each instance, one has the impression that the madness is growing: not Bartleby's madness in "particular," but the madness around him, notably that of the attorney, who launches into strange propositions and even stranger behaviors.



# OLDER CITIZENS OF NEWTON HEATH

YOUR DISTRICT NEEDS

# YOU!



COMING

SOON

Newton Heath has been chosen as the site for a new  
**COMMUNITY FORUM**

Overseen by an elected Council of Elders

*'Decision-making devolved to the community centre  
for an age-friendly city'*



# DAVYHULME WETLANDS & AD PARK DEALING WITH MANCHESTER'S WASTE



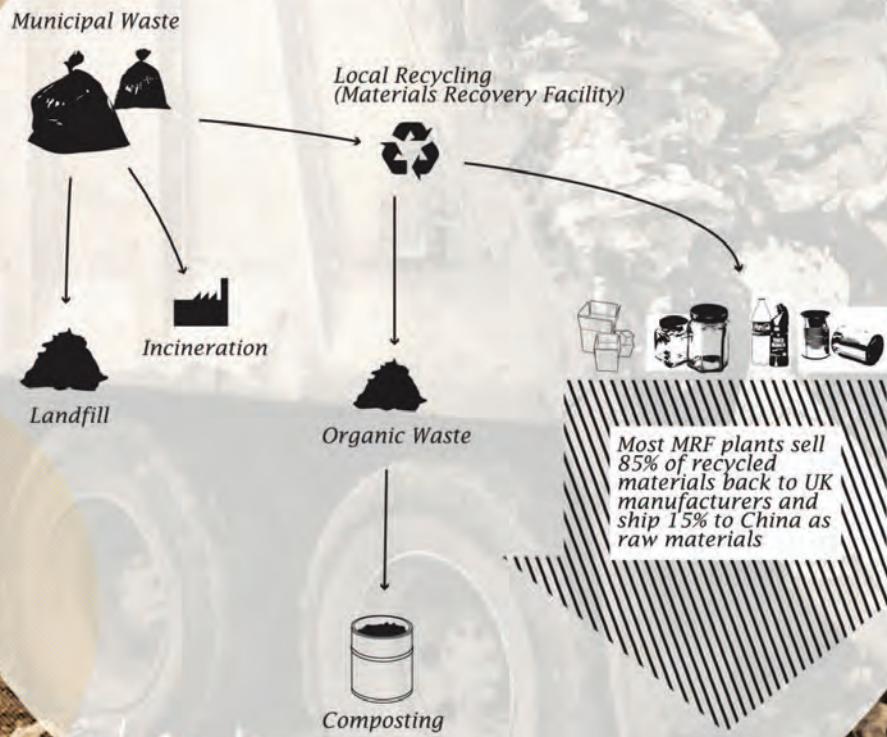
*Service Yard  
Evening Food &  
Digestate Collection*

"Waste management is fast becoming a key political issue. The debate about waste spans the entire sustainability agenda. If we get it right, we protect the environment, provide jobs and maintain social harmony within all our communities. If we get it wrong, we face higher tax bills, create inequality and contribute to degraded environmental conditions"

(Urbed - A better way to recycle?)

# "The proposed BREP is a 20MW biomass fuelled power plant, providing sufficient renewable energy to power up to 37,000 homes"

## The UK's current waste strategy

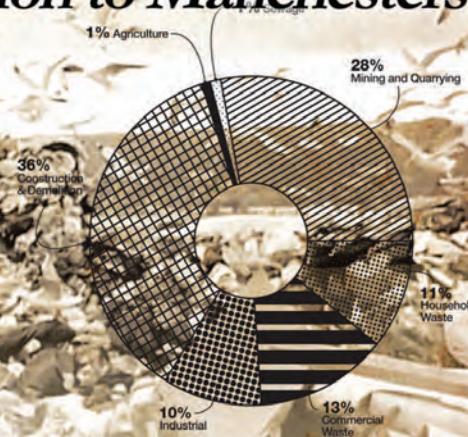


## Is this the best solution to Manchester's waste problems?

## The UK's Waste Problem

Historically, Landfill has been the only policy to deal with domestic waste. However, the UK is reluctantly phasing out landfill sites for two reasons. Firstly, because suitable land close enough to cities is running out and secondly because of the European Landfill Directive (1999) which was passed into law in the UK in 2003. This directive requires the organic fraction of landfill waste to be reduced by (in relation to 1995 levels):

- 25% by 2010
- 50% by 2013
- 65% by 2020

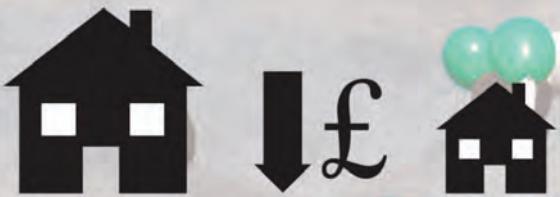


Although this directive only applies to organic waste, there is a growing movement within society to dispense with landfill as a means of dealing with waste disposal. However, unlike most European governments, the UK Government has declared the best alternative to the landfill problem is recycling, but it seems recycling alone will not be sufficient to deal with the waste problem.

# Protest starts in a flash

House prices in the immediate vicinity could drop by as much as

40%



Av. house price

Possible loss

Decreased value

Semi-detached	-£62,190	£93,285
£155,475		
Detached	-£98,944	£148,416
£247,360		

Figures given for the area of Urmston, Manchester in the vicinity of the proposed Barton Incinerator, Davyhulme

Like George Osbourne, these people don't want a waste to energy plant in their neighbourhood.

<http://www.independent.co.uk/news/uk/politics/chancellor-opposes-waste-disposal-on-his-doorstep-2170392.html>

## Breathe Clean Air Group Campaign

The Breathe Clean Air Group was set up by a group of local residents after the Peel Energy's plans for BREP emerged, opposing the proposal on the grounds of the negative impact it will have on the local community.

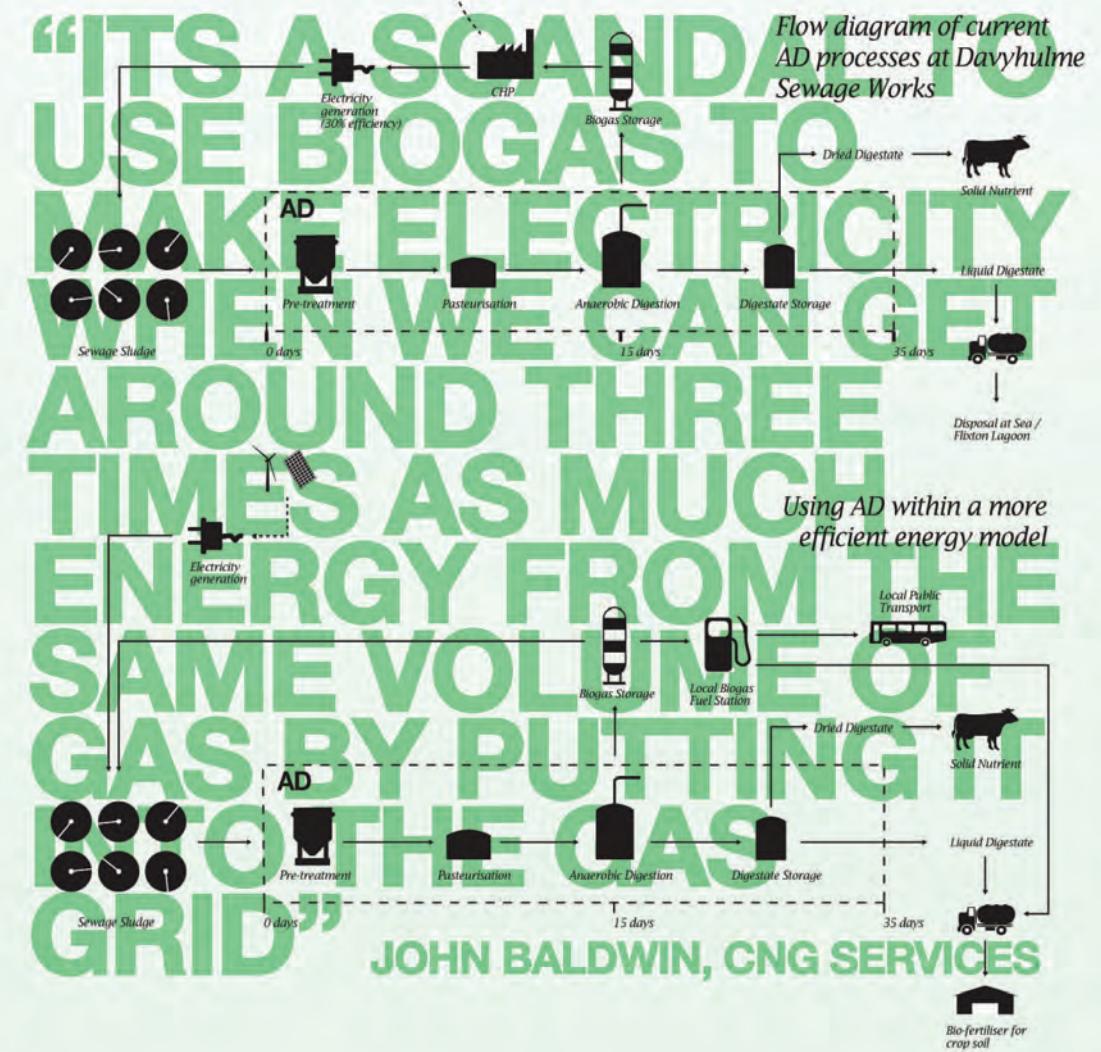
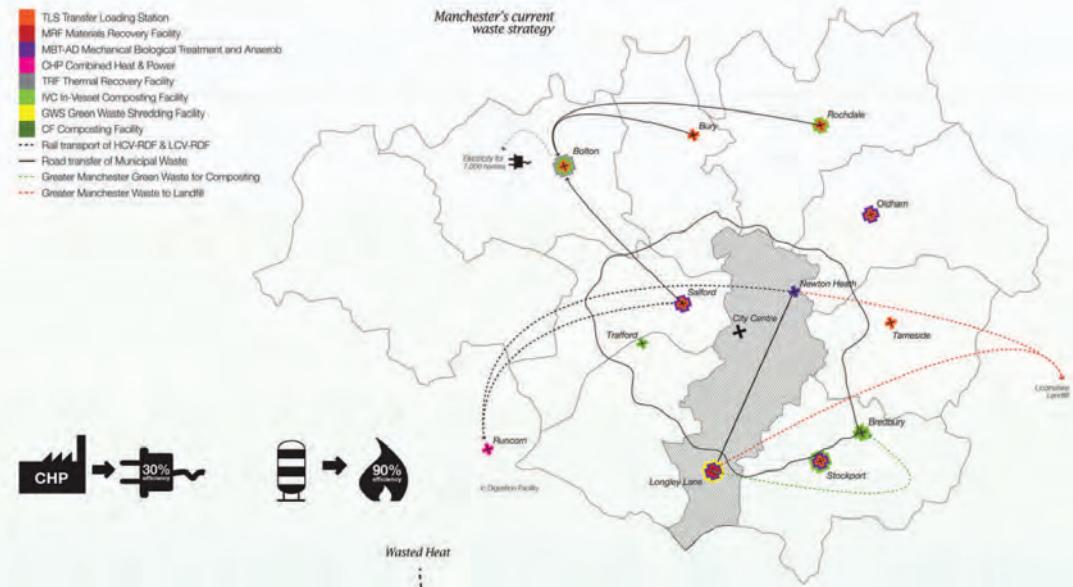
The group raises awareness of local residents on issues surrounding the incineration of biomass. The group has organised a number of public protests including the release of balloons to demonstrate the distance emissions from the proposed plant will be carried and a 'flash-mob freeze' in Urmston town centre. The group highlight planning reasons why the proposal should not go ahead in combination with

academic and practicing expertise backing up the effects on health.

There are many reasons why incinerators such as the BREP should not be located near residential areas. However, the site is unique in that it lies on the Manchester Ship Canal between an ever-evolving new commercial district, post-industrial land and agricultural land beyond. Peel Holdings own the land and it falls under their Ocean Gateway Development Program so it is important, as a business strategy, to look at architectural alternatives for the site.

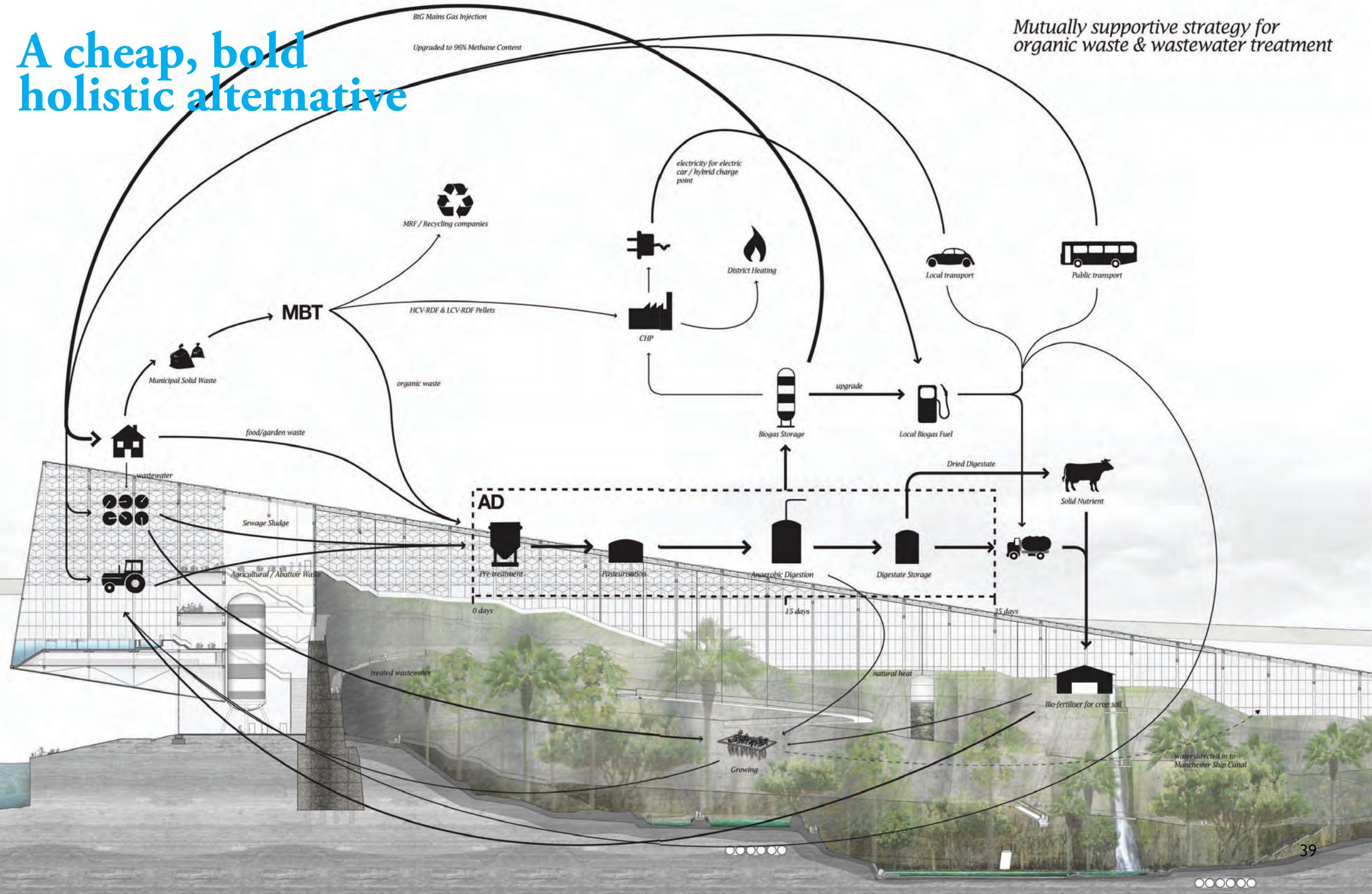
**Plant protesters to take to the streets**

**X SAY NO**  
to BARTON RENEWABLE ENERGY in DAVYHULME  
**STOP** THIS BECOMING OUR REALITY!  
**SIGN THE PETITION NOW!**  
online at: [www.breathecleanairgroup.co.uk](http://www.breathecleanairgroup.co.uk)  
or write to your MP NOW!



Mutually supportive strategy for organic waste & wastewater treatment

# A cheap, bold holistic alternative



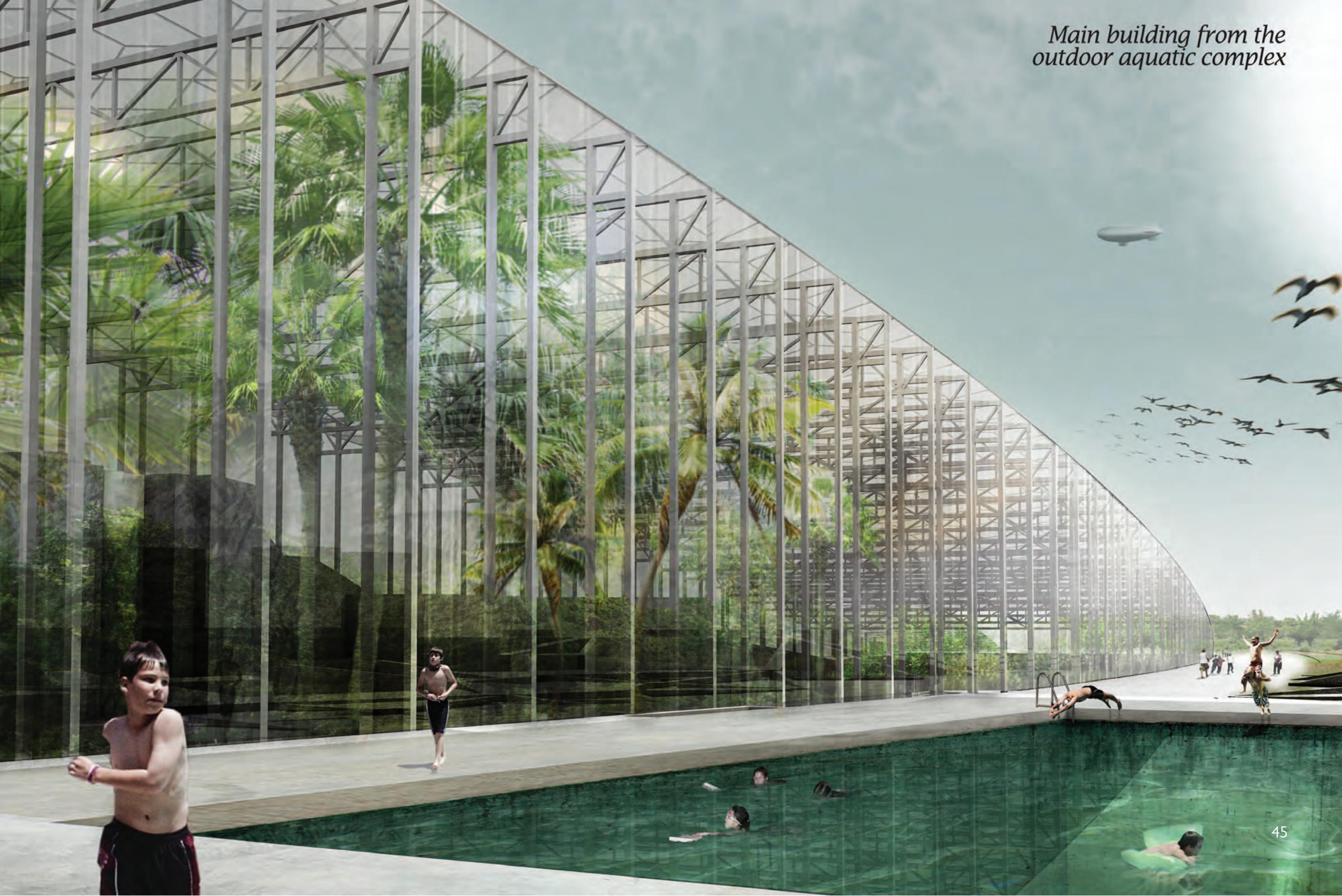


Biome  
Internal Landscape



*Biome  
Exposed  
Anaerobic Digestion  
Tank*

*Main building from the  
outdoor aquatic complex*







*Rainwater Collection Pond  
during dry periods*

# Items of Affect



Yellow bag.  
It reminds me of my trip to Leipzig. It is very useful, I take it along to meetings with the papers. Reminds me of...



My object was a  
Quala bear  
Adil

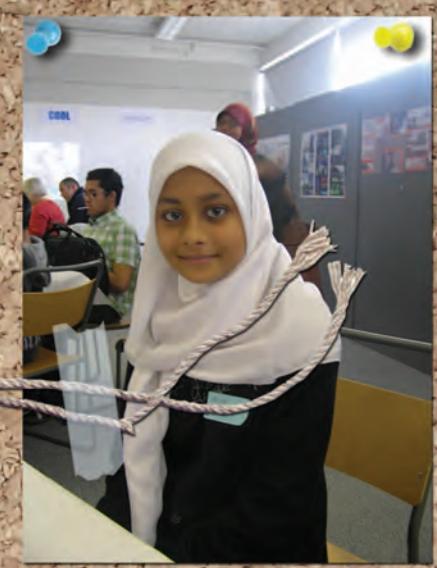


Success!  
Home  
Family  
memories.



PASSPORT  
↓  
PASS TO THE WORLD,  
PEOPLE+CULTURES

- SPECIAL \*
- NEVER TAKE IT OFF
- GIFT FROM MY SISTER.



Baby birth bracelet  
optimism, love,  
happiness, hope.

On 9th August 2011, there were riots in Manchester city centre, following events in London and Birmingham. Ken Clarke, the Secretary of State for Justice has stated that,

"...the riots can be seen in part as an outburst of outrageous behaviour by the criminal classes – individuals and families familiar with the justice system, who haven't been changed by their past punishments."

If we now have a class of people who are defined by their criminality above anything else, does this make them less or more responsible for their actions and make the riots more or less an expression of a desperate social problem that urgently needs to be addressed?

One point of consensus that the riots held for all commentators was that they were 'pointless' – lacking an ideology of any kind - and interviews with hooded youth involved in the riots led to inarticulate ramblings about the 'cause' of the riots, ranging from the cuts to youth unemployment to fiscal opportunism.

Protest always has a reason and a non-violent way of having it heard, but riots are for people without any engagement with society, or who have disengaged from it.

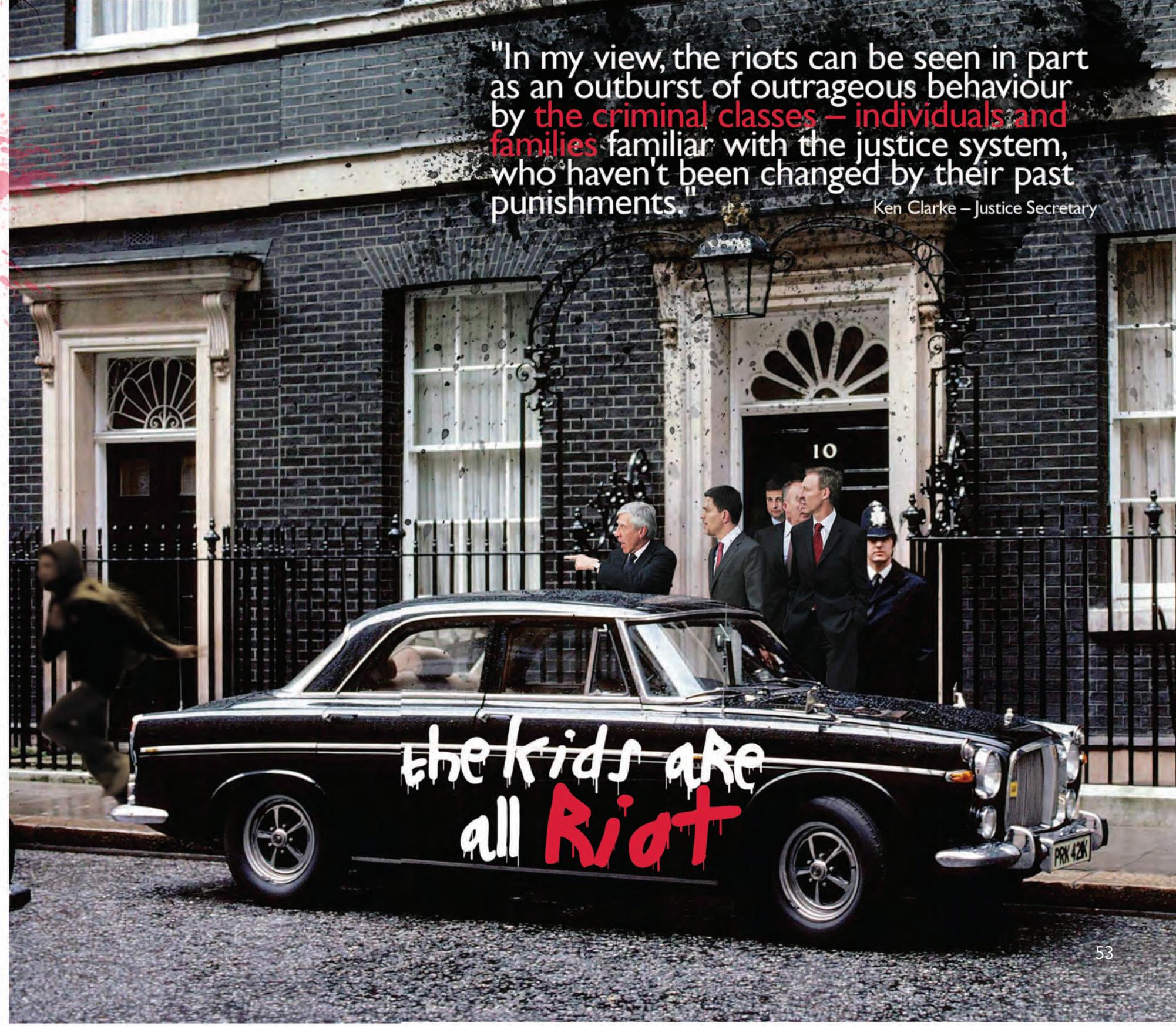
So what makes protests and riots different in the eyes of the police and public?

The police response to the riots has been criticised by many as being too slow and too timid. This has been explained both as being un-prepared for the extraordinary situation, but also to prevent an escalation of violence.

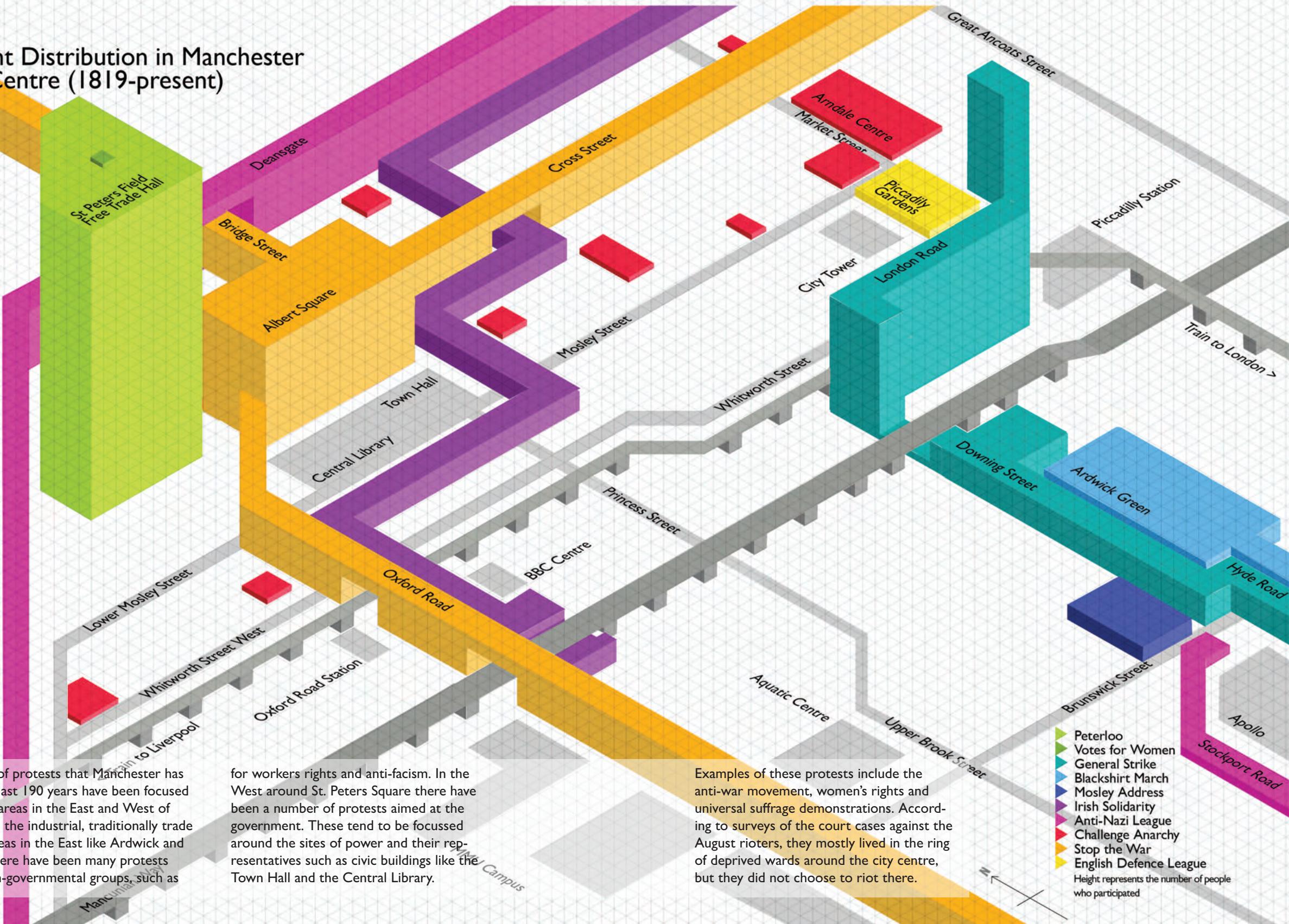
This is a stark contrast to police tactics at recent protests. The use of 'Kettling' detention strategies have resulted in extraordinary controversy – for example Ian Tomlison, a kettled bystander, being killed the London G20 protests in 2009. These tactics are used to prevent an escalation to a violent protest before it starts.

"In my view, the riots can be seen in part as an outburst of outrageous behaviour by the criminal classes – individuals and families familiar with the justice system, who haven't been changed by their past punishments."

Ken Clarke – Justice Secretary



# Dissent Distribution in Manchester City Centre (1819-present)





There have also been other kinds of protests of course. In October 7th 2009, the far-right English Defence League held a stationary rally in Piccadilly Gardens, and was the last major demonstration in Manchester. 2000 people, and an equal number of counter protesters from Unite Against Fascism, were present for the rally. Many of them wore hoods to mask their appearance for fear of being photographed. Compared to rioters the EDL are relatively sophisticated, they obtain permission to hold events, provide stewards and official EDL communications are careful worded to be provocative by not explicitly racist.

The racism is simply implied, and on the streets their calls for “a ban on halal meat slaughtering practices” are strangely absent, making way for chants of “Muslim bombers, off our streets”. They are able to project the impression that they have a legitimate campaign against ‘muslim extremism’ and thus can be recognised as a protest and treated in accordance with other protests, which now means public segregation and kettling of both the protesters and counter protesters.

Increased fears of terrorism have changed our approaches to protest and the act



of marching has been demonised with ‘kettling’ tactics becoming a way of pre-emptively stopping protests getting ‘out of hand’. A recent High Court case deemed it “an unlawful deprivation of liberty under article 5 of the European Convention on Human Rights”, and the tension it causes between police and protesters are mutually damaging. In addition, groups with absolutely non-violent and scientifically legitimate concerns have been classified as ‘domestic extremists’ – for example pensioner groups against climate change who have engaged in ‘direct action’ events.

The National Extremist Tactical Coordination Unit - an independent, Home Office funded security advice bureau describes ‘domestic extremists’ as “Someone that carries out criminal acts of direct action in furtherance of a campaign. These people and activities usually seek to prevent something from happening or to change legislation or domestic policy, but attempt to do so outside of the normal democratic process.” Such definitions have been used to criminalise non-violent protests of non-cooperation and have served to further narrow the range of actions which are considered acceptable public expressions of dissent.

On Market Street, which leads onto Piccadilly Gardens, the looting of shops was the last major riot in Manchester. 400 people were involved in the rioting. The riots were not a response to a specific issue articulated by spokespeople with an ideological position and they don't call for the mass deportation of racial groups. They were not non-violent and they did not have a political focus or location. The rioters were not sophisticated. They didn't get written permission, provide stewards and there was no official communications warning people of their riot.

Rioting is either mindless and apolitical expressions of people outside of society who deserve to be excluded – the 'feral' criminal classes – or deemed to be a 'personal' or local issue such as the 2001 Oldham race riots which took place in private residential areas. These latest riots saw people travel from surrounding suburbs to attack a semi-privatised public space of commerce and the outlet of their rage wasn't a town hall or a government building - they targeted the minor chapels of commerce; JJB Sports and Miss Selfridge. Rather than emptying all the jewellery stores, they carried away trivial expressions of esteem – flat screen TV's and trainers.

How can we expect our feral



criminal underclass to be organised, have spokespeople, and develop an ideology, with youth unemployment at 20% and more and more young people labelled NEETs (not in employment education or training) how can we expect this portion of our society to be articulate about their problems and reasons for dissatisfaction? Even if as it appears - because there is really no-one to talk to about it – that they were simply looking to shop by alternative means, is the solution to this problem to make our society even

more exclusive and condemn them and their children to be forever feral?

*Why is it possible to say out loud and in parliament that such social expressions are neither political nor economic and to declare a section of our society entirely separate? If this is our country is it not our children who were rioting? The kids are not all'riot.*





Chief Constable



Deputy Chief Constable



Assistant Chief Constable



Chief Superintendent



Superintendent



Chief Inspector



Inspector



Sergeant



Constable

Officer Hierarchy.

The Minister for Justice, Ken Clarke, possibly influenced by such close contact with the Liberal Democrats has recently attempted to offer increased sentence discounts to those pleading guilty in order to speed up the justice system and ultimately reduce the number of people in jail. The controversy that such 'leniency' caused produced another coalition U turn, but Ken has used the riots to reiterate the importance of rehabilitation and that prison cannot just be about punishment since it is clear that deterrents - at least in the wishy washy humanist manner we use them now - do not seem to reduce reoffending.

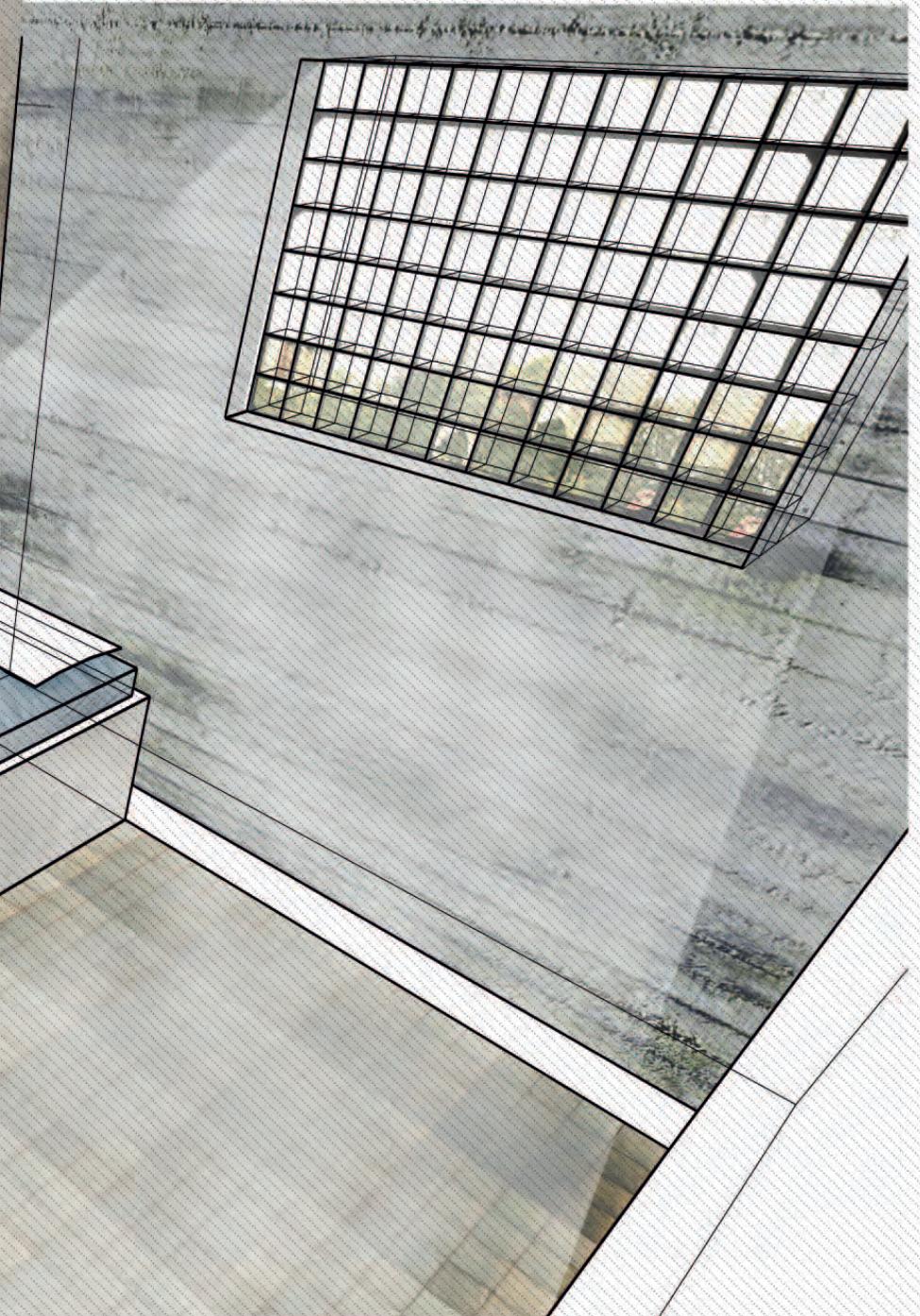
This project relates to these public perceptions of justice in light of proposed cuts to policing under the coalition government. The scenario explores the prospect of restorative justice being introduced into methods of policing in which victims and criminals are brought together in order to deliver a greater level of resolve. The restorative justice model is currently practiced by the Liberal Democrat council in Liverpool, and from those who participate 97% do not reoffend.

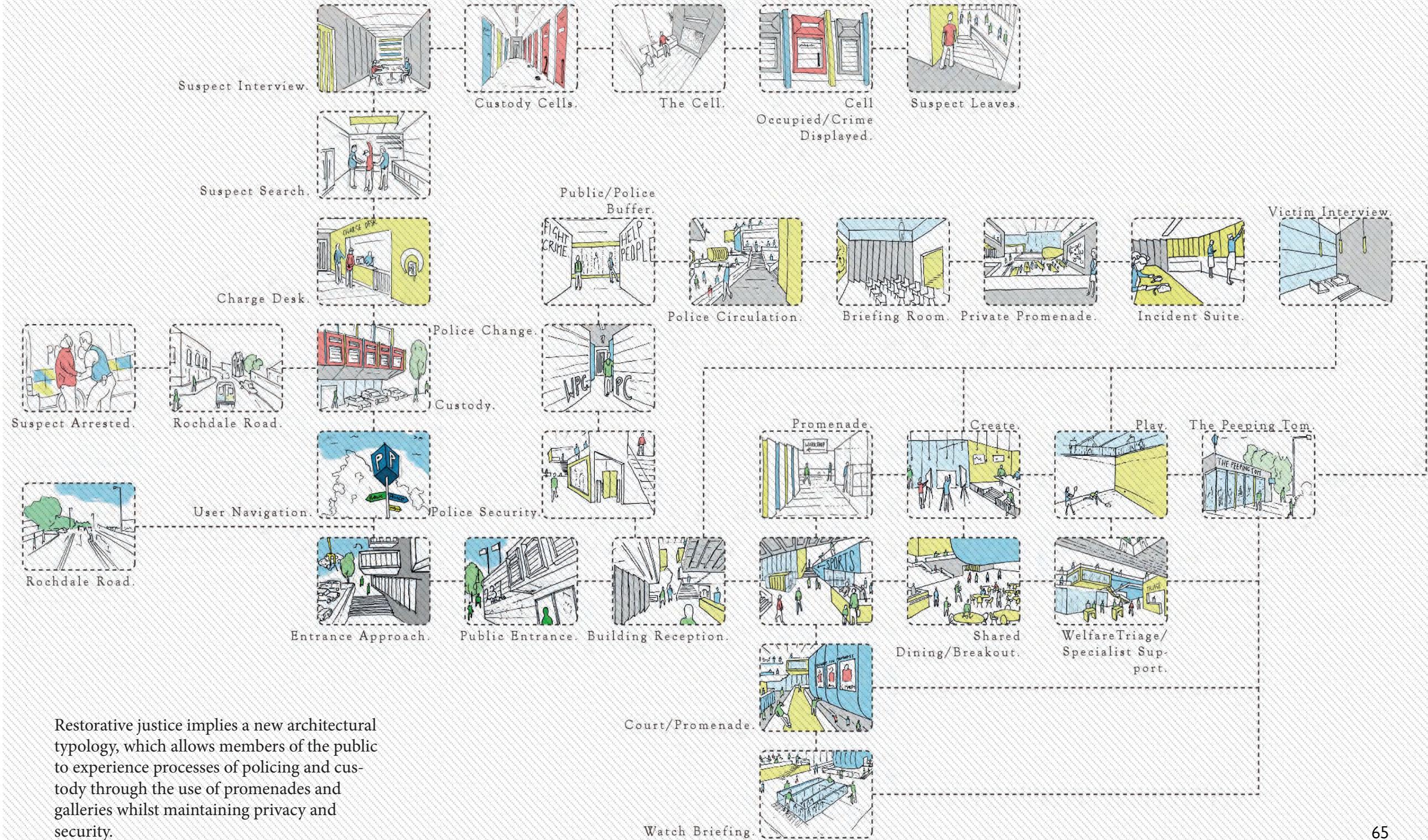
When someone commits a crime, it has a negative affect on our social wealth, essentially a loss to the community. As members of the public we give responsibility to the government to exact punishment for the crime in question. The offender is expected to pay back the loss they have incurred in order to restore social wealth, hence the phrase: 'Debt to Society.'

The model falters when members of the public can no longer see justice in action or agree with its implementation in terms of sentencing and punishment, and as such the debt fails to be repaid, and the community remains at a loss in terms of social wealth, happiness and wellbeing.

# THE THINNER BLUE LINE.

Can 21st century policing really be transparent, accountable & effective?





## GMP 24-Hour Twitter.

On 14th October 2010 Greater Manchester Police created a Twitter account in order to demonstrate the sheer volume of work its officers deal with in a 24 hour period.

Over the duration of the experiment 3025 calls were logged on the account.

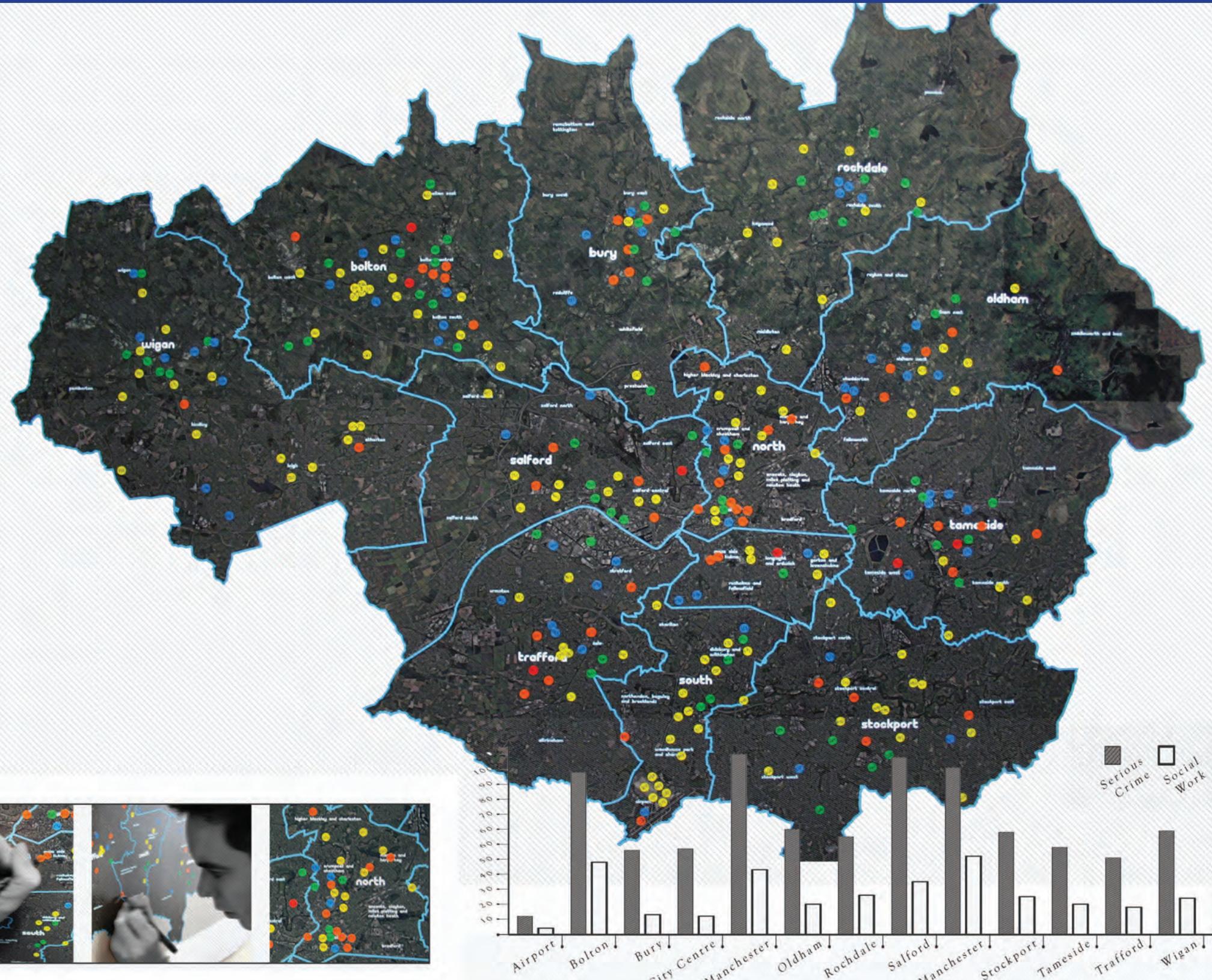
Witnessing the exercise demonstrated not only how much work the police do over the course of a day but also aspects of policing which involve tending to aspects of social work rather than crime.

The data gathered could also be contextualised where possible in order to identify specific areas of Manchester subject to different types of crime.

## Twitter Statistics.

The breakdown of data collected is summarised across the categories of 'Serious Crime' and 'Social work'. The data highlights that over a third of Police work involves Social Work as well as identifying North Manchester as a district that was subject to the most calls relating to Serious Crime. The district also experienced high levels of calls relating to social issues.

The data however, does not reflect factors such as geographical size and population. As such, the data needs to be compared more thoroughly with overall crime figures published by the GMP.



## GMP Crime Statistics.

The statistics illustrated are taken from crime figures published by the GMP relating to the period between 2008 & 2009.

The data clearly illustrates North Manchester as a district of Greater Manchester subject to high levels of crime across nearly all categories including: Antisocial Behaviour, Burglary, Robbery, Vehicular Crime and Violence.

## North Manchester Police Stations.

Police stations in North Manchester were located and their current circumstances and operations researched.

Boote Street Police Station in the City Centre and Newton Heath Police Station are due for closure with operations temporarily being relocated to Grey Mare Lane.

Eventually these operations will be transferred to a new building - 'Divisional HQ' located on the site of the new ASK - Goodman Business Park - 'Central Park' in Newton Heath.

GMP HQ is also due to relocate from Trafford to Central Park under the title, 'Force HQ'.

Collyhurst Police Station is earmarked for refurbishment, and coupled with its close proximity to the City Centre where Boote St Police Station is due to closure presents a potential site for Architectural Intervention within the immediate city context.

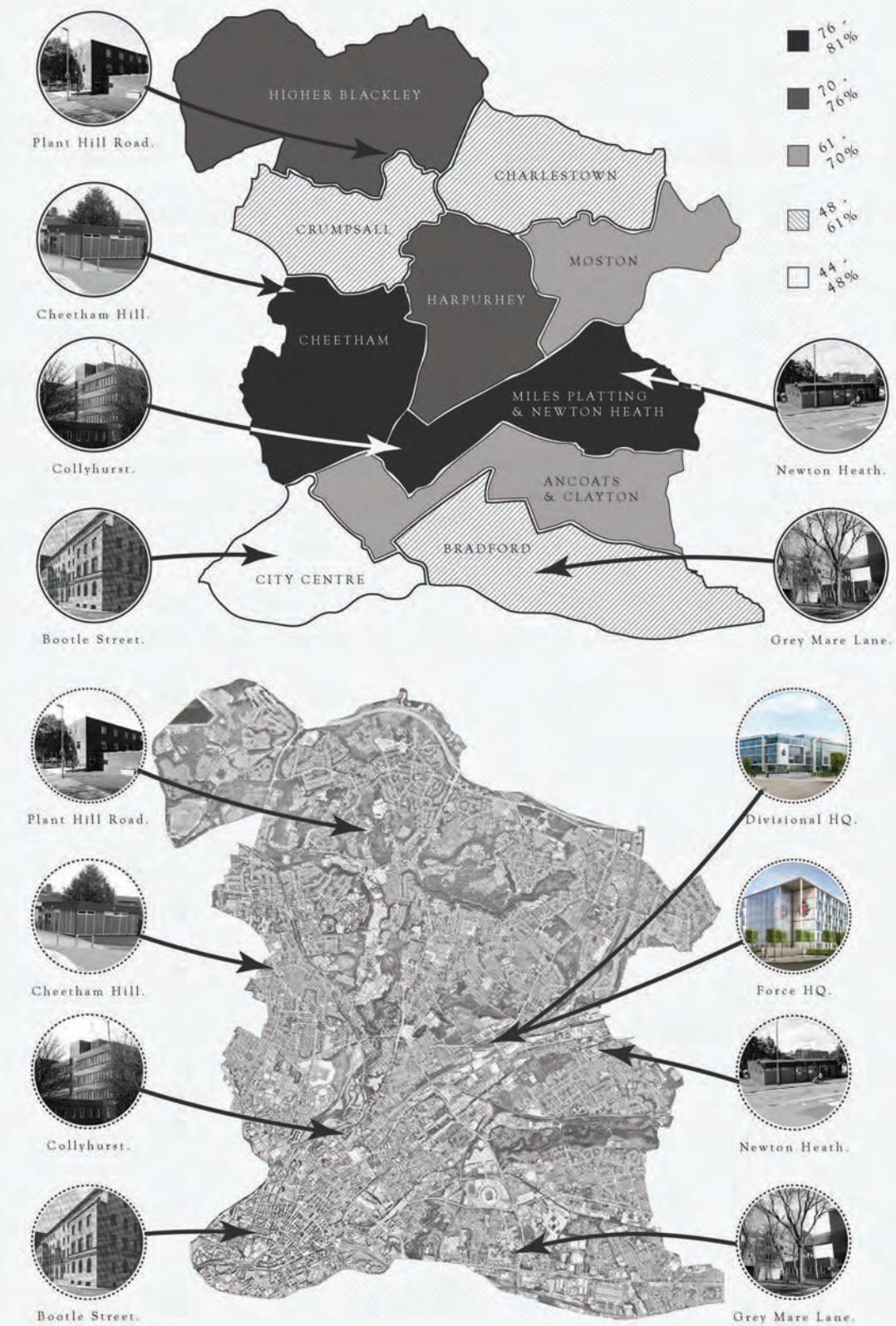


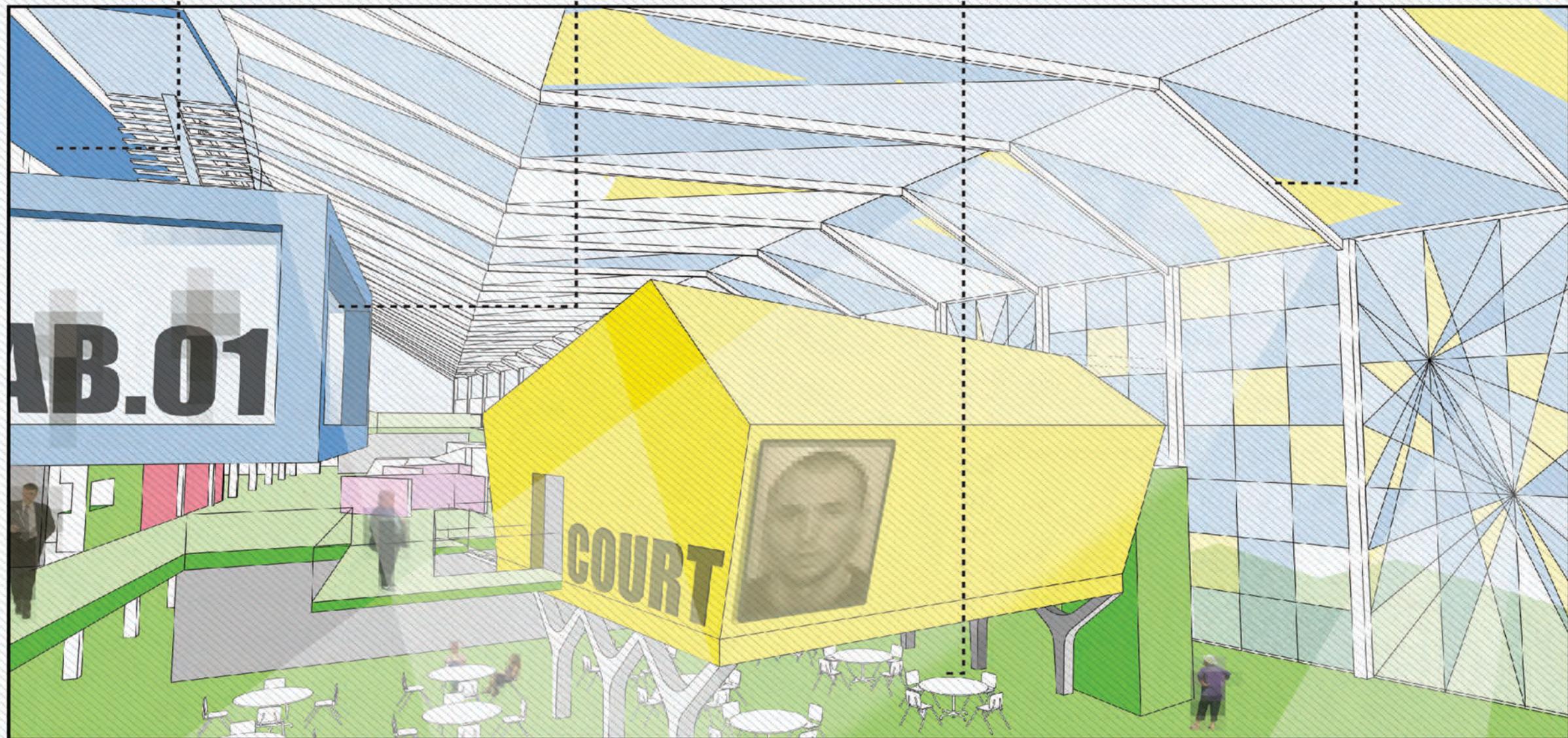
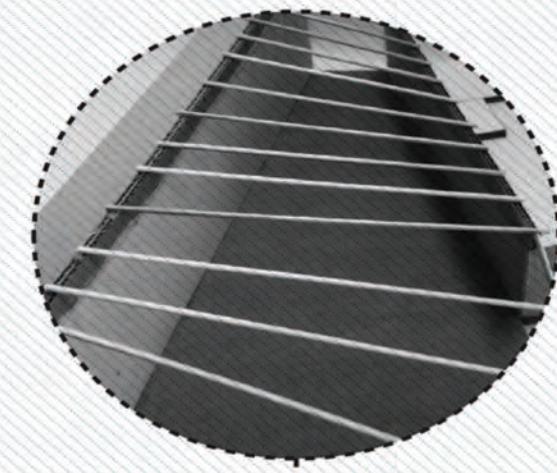
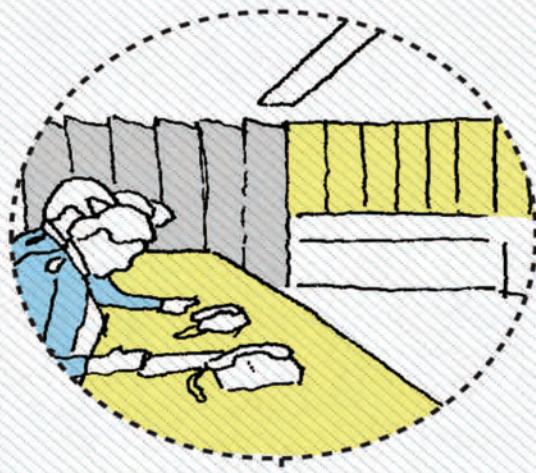
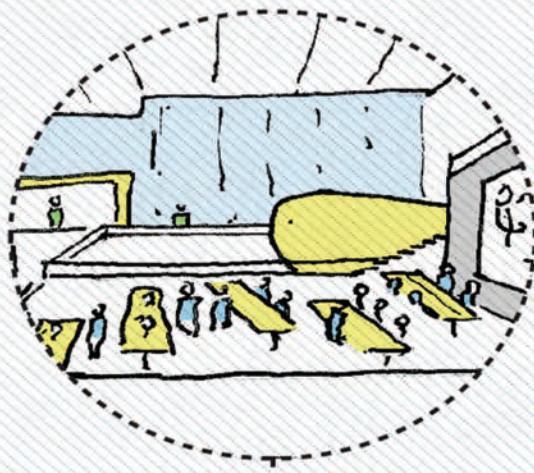
## North Manchester : Fear of Crime.

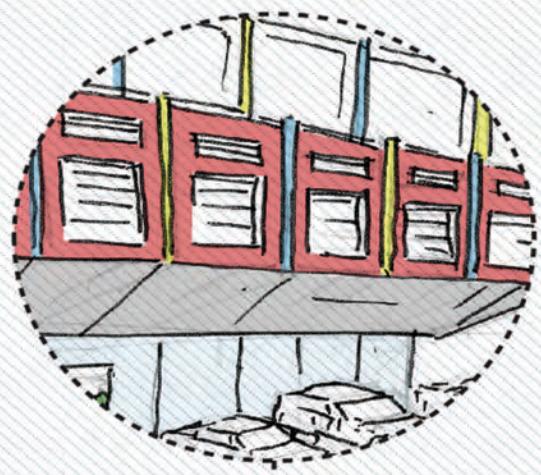
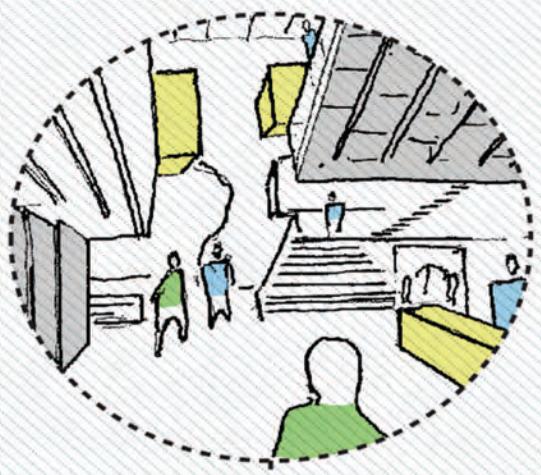
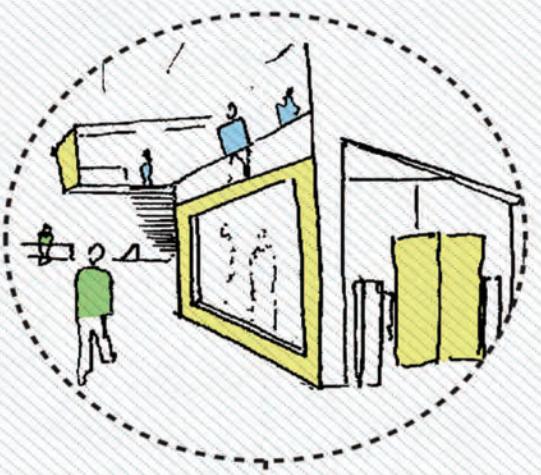
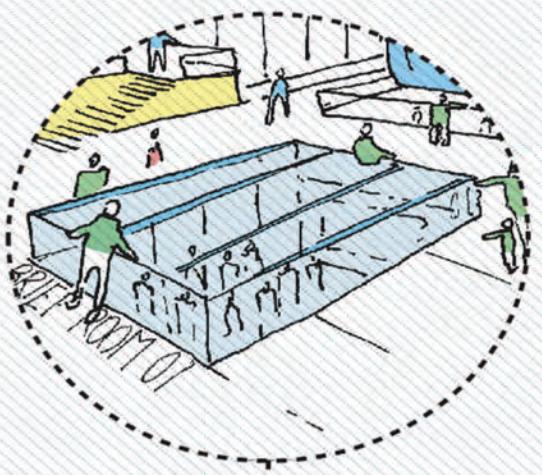
Having identified North Manchester as an area subject to high levels of crime, levels of fear and safety were investigated. Figures are taken from Manchester City Council's document 'The State of the Wards' published in 2008.

The figures identify the districts of Cheetham and Miles Platting & Newton Heath as areas subject to the highest levels of fear and unrest. The respective Police Stations of each district have also been indicated.

Collyhurst Police station, which is due for refurbishment is situated on the border between each of the identified districts, further legitimising it as a site for potential intervention.





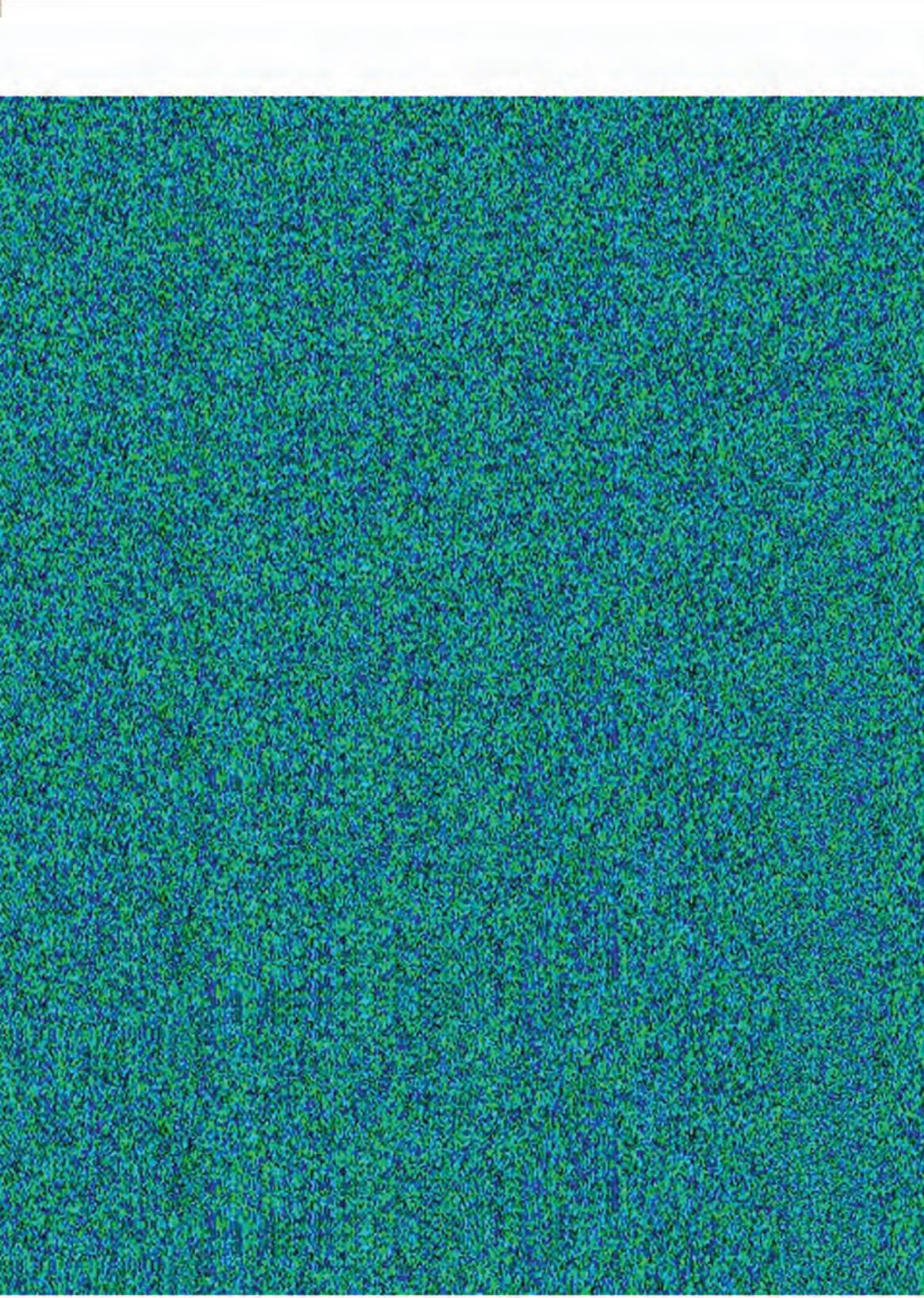






# MAGIC EYE-SENMAN

ROTATE PAGE/HEAD TO VIEW THIS WAY UP





# RAGING GRANNIES

“There is a fear of younger people but younger people are apprehensive, there is a social divide. It needs to be a two-way business... there is little interaction with the youth of today...

“I don't think my son would approve of me doing this! He live in London now. I don't think he realises that this is what I do, but I learn't long ago that if you have something you want to say, you can't rely on others to say it for you.”

*Karen, 60something*

*Conservative Party Conference Demo,  
Manchester 2009*

...Neighbourhoods were much more giving and kind than now. Community was stronger and we were much more dependant on one another”

*Anonymous*

*Speed Aging event, Manchester 2008*

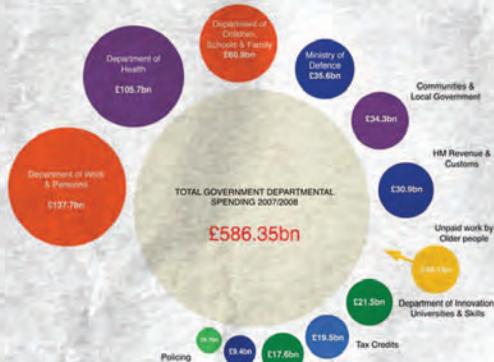
# Granny Nannies

## Affordable childcare provided by grandparents

Grandparents are playing an ever increasing role in family life by supporting parent and caring for children and we believe we should do more to recognise this. Kiran Raju investigates the role of the grandparent as an active citizen within the Gorton community.

The 'Granny Nanny Project' capitalizes on grandparent's expertise by providing facilities so that they can offer a childcare service to the wider community, especially to low income or lone parents who find childcare far too expensive.

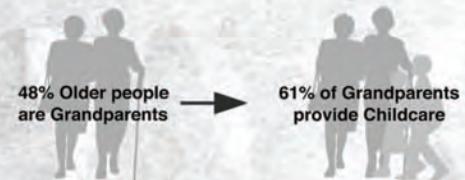
The development includes play spaces and gardens for both older and younger people, where intergenerational activities can take place such as gardening and exercising. There are also provisions to promote wellbeing in the form of health clinics and a day-care drop-in, which will benefit the people carrying out the childcare services.



**Unpaid work by older people contributes an equivalence of £24.1Bn to the economy**

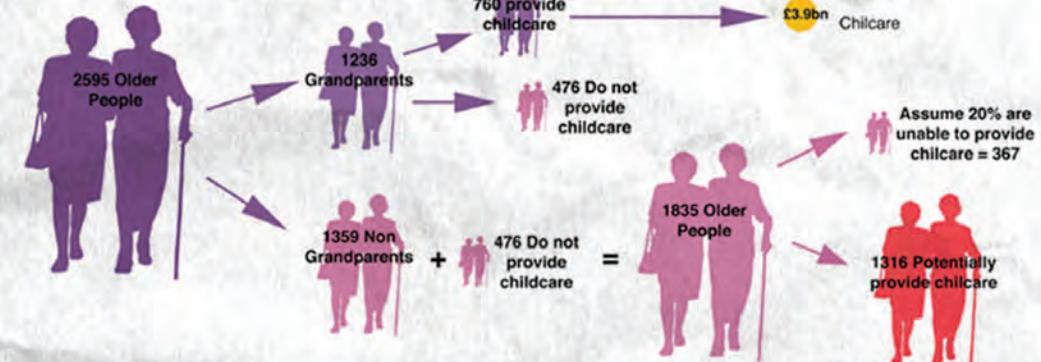


**Unpaid childcare contributes an equivalence of £3.9Bn to the economy**



**61% of Grandparents provide childcare**

## 1236 Grandparents in Gorton



## 1316 older people could provide childcare



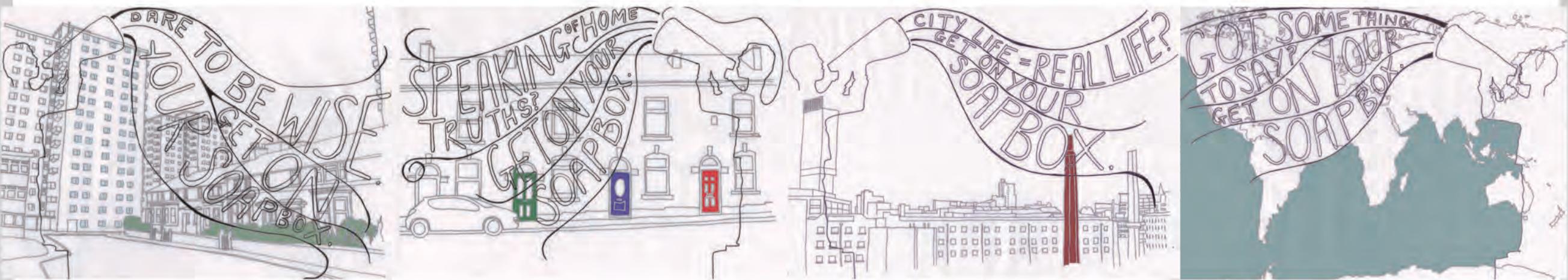
**779 children with unemployed parents**



$$130 \times 40\text{hrs} = 5200\text{hrs}$$

1316 Potentially provide childcare

$$= 4\text{hrs/week} = \text{GRANNY NANNIES}$$



# GET ON YOUR SOAPBOX

**Everyone's right to design input. The benefits of community consultation for architectural design**

Market research and public consultation is a valuable research tool being used by many different industries, so why is it not being used as an architectural design tool?

Buildings play an integral role in all aspects of life. As architects we should be asking what it is that end users desire from their cities, towns and the buildings that form these spaces. Often people within the community have very strong ideas and views of how they want to use their environment and how they want it to be perceived. I believe that it is now that these voices should be heard.

**Get On Your Soapbox** was a campaign started to promote the voice of the community and their individual desires for the development of the space in which they live. The campaign originated from a project which looked at the effects of race disputes, riots and a lack of communication in Oldham.

The concept for **Get On Your Soapbox** was to develop a contact centre and platform which would enable voices to be heard. Though this seems daunting, there are many quick and easy steps that can be taken to develop effective public consultations.

get  
on  
your  
**soapbox**

## Local papers

Often comments are made online about particular articles. This is a quick and easy way to gauge the feeling of a community. Certain articles may have several comments, creating a snapshot of local feeling. Illustrating what is important to the community and what they have to say about it.

## Local Radio

Campaigning via local radio reaches a wide audience quickly and effectively. Get your project out there and show your desire to hear what the public want. This creates good public relations and can gain great results.

## Community and youth clubs

Pitching your ideas to these clubs will widen your research group as often certain communities get left out. Community radio may target the older audience but by going to youth clubs you are able to hear the views of the younger community.

## Create an event

Any kind of event, big or small creates curiosity and attracts attention to your campaign. This doesn't have to cost anything, just involve the local radio, get a group of helpers together and create placards and noise. With lots of friendly faces and by asking lots of questions you will quickly gain a wealth of information.

**Get On Your Soapbox** can impact design and has. I used all the above tools to gain public opinion about Oldham town hall. Then I took it to the council and the architects working on the project, which as a result used the information and raised a further £2 million to ensure the future safety of the derelict building.

If there is regeneration around you and you have not been asked for your views then use these ideas and take the information to them. There is no excuse for your voice not being heard. If you're an architect not doing the above – **shame on you!**

# **Oldham Community Radio 99.7fm**

## **“A Chance To Meet with Dave McGealy”**

### **1st December 2009**

*By contacting Oldham Community Radio via email I arranged a meeting with Dave McGealy where I was able to discuss the plans I had for my campaign, Get On Your Soapbox. At this meeting which went very well The community radio agreed to not only allow me to promote my campaign but agreed to support an event which was to be held on Oldham Town Hall steps. All of this lead to myself being interviewed as well as promoting my event via the radio.*

Dave: Good morning Kimberley your here today to tell us about a campaign 'Get On Your Soapbox', in relation to Oldham Town Hall, and to generate some public interest; so tell us all about it.

Kim: Thank you Dave. Yes I am here to talk about 'Get On Your Soapbox' which is a campaign and event I am holding on the steps of Oldham Town Hall on the 5th December from 10 am to 1 pm.

I am an architect student and am basing my final year project on the demise of Oldham's town hall, and what I am looking to do is create a platform that enables....

...Oldham's community to have a voice about the future of their town hall. I have made contact with the council and architects about this event and the information that I am looking to produce and I will be passing on all your opinions about the town hall on to them to ensure that Oldham's voices are heard.

Dave: Sounds very interesting so what will you do with all the comments you collect?

Kim: My aim from this event is to use the results of the public consultations to develop different proposals of how the Town Hall could be saved and developed to suit the needs of Oldham. These proposals that I aim to develop will be taken to the architects that are currently developing possibilities for the Town Hall.

Dave: So what you need is the people of Oldham to gather at the steps of Oldham Town Hall on the 5th December and tell you what they think of their Town Hall and what they believed should be saved.

Kim: That's right Dave there will be a few of us there with placards, leaflets and clipboards so should be easy to spot. Also we have the support of you guys on the radio, so the public will either be able to talk to us one on one or they can get on the soapbox and shout their thoughts to the rafters on the radio.

If I could also pass my email address on to those listening who may want to get involved or you can't make it to Oldham on Saturday and have a lot to say that would be great. It is kimedely@hotmail.com and all views are welcome.

Dave: Thank you Kimberley



# SPEAKERS CORNER ALL COMMENTS WELCOME





The steps I like but at the moment it just used by kids for somewhere to hang around. I think it should be something community based, not computers though as they are everywhere. But something that will help the youngsters make something of their life's.

26<sup>th</sup> April 2010  
FAS/FAS/6728

Kimberley Medley  
c/o Manchester School of Architecture  
Manchester Metropolitan University  
Chatham Building  
Cavendish Street  
Manchester  
M15 6BR



 buttressfulleralsothewilliams architects

Dear Kimberley

**OLDHAM OLD TOWN HALL  
Conservation Management Plan**

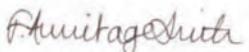
On behalf of my colleagues and our Client, Oldham Council, I would like to thank you for your contribution to the Conservation Management Plan for the Old Town Hall in Oldham. The public consultation you carried out as part of your project has provided a valuable insight into the views local people have regarding the building.

Through your Soap Box event, you engaged with the public in a dynamic way and were able to obtain opinions that might not otherwise have been received. You have been generous both with your time and in sharing your research, for which we are very grateful.

We are delighted to inform you that the Council has recently committed to implementing the Action Plan for the building as recommended in the CMP. This includes an urgent works programme of repairs to the historic fabric.

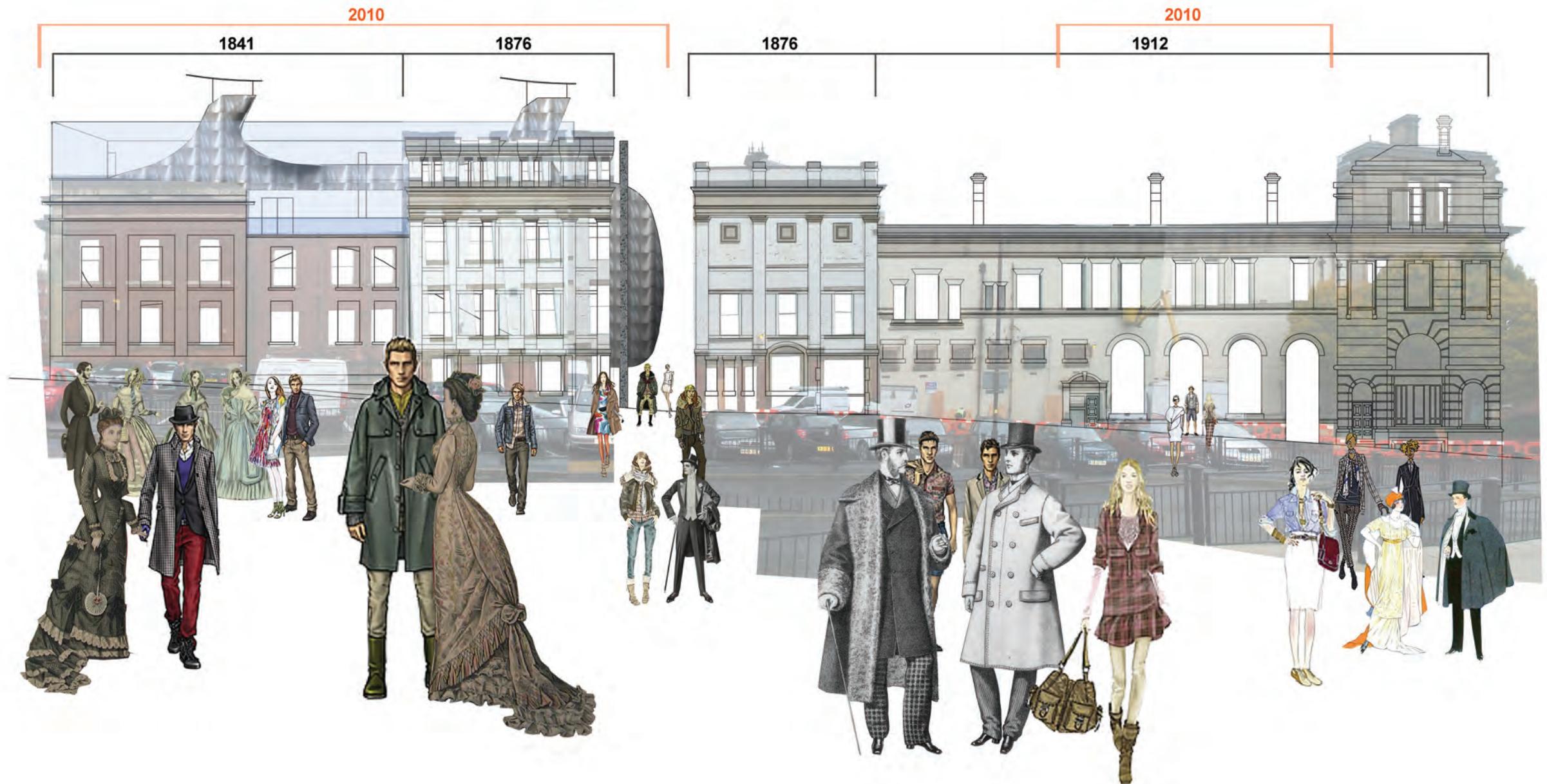
We shall keep you informed of the progress of these works and wish you all the best for the completion of your design project for the Old Town Hall. We look forward to seeing your design presentation in due course.

Yours sincerely,



Frances Armitage-Smith  
for Buttress Fuller Alsop Williams

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MICHELIN



## MATERIALS

I-SPY is back and this time it's sustainable, with the new Labour Exchange edition. Visit any one of the Manchester exchange's see which sustainable materials you can spot. From walls constructed of recycled bottles to Tetra PAK panels constructed on site, there's always something to find. So why not go and see what you can SPY...



£2.50



## RECYCLED MATERIALS



MICHELIN

£2.50

## POLLI-BRICK

A recycled polymer bottle that can be interlocked to create a structural array. These 'bricks' are made from recycled PET bottles meaning they are lightweight while also offering excellent acoustic and thermal insulation due to the air trapped within them. The nature of the polymer means they also offer a degree of opacity meaning large spans can quickly and easily be filled while still allowing light to penetrate. The POLLI-Bricks can also have solar-powered LED's fitted within to the honeycomb structure.

I-SPY points: 15

Date: \_\_\_\_\_



view of smile plastic in use as facade treatment, Day care centre

## CARD BALES

not all cardboard and paper can be mulched and recycled. Every year tonnes of wax coated paper has to go to landfill due to the cost of recycling. This is where it stops, utilising a bale technique the water resident paper can be used as blockwork offering high insulation properties to boot.

I-SPY points: 10

Date: \_\_\_\_\_



## TETRA PAK PANELS

Tetra PAK's consist of three main elements, aluminium, polyethelene and paperboard all of which are recyclable. The problem occurs with the seperating of layers which result in a high level of energy to be released. An alternative is to remove the paper layer (which is easily done) leaving a foil, plastic mulch which can be heat pressed into workable panels. The polyethelene layer also allows the panels to provide a vapour control layer. Check out roofs and facades to locate these.

I-SPY points: 15

Date: \_\_\_\_\_

# I-SPY Plastics

## ETFE PANELS

ETFE cushions manufactured from between two and five layers of modified Ethylene Tetra Fluorou Ethylene creates an extremely long lasting building material. The panels have very low levels of embodied energy and provide outstanding environmental properties that allow for an ecological beginn climatic envelope. The panels are 100% recyclable with current technologies. The panels can be constructed into pretty much any shape and will span far greater distances then usual.

I-SPY points: 20

Date: \_\_\_\_\_



*ETFE cushions allowing light to stream into walkway. Walkway between Factory and Social hub*



# I-SPY Textiles

## DENIM INSULATION

Tricky to spot due to it's location in the wall cavity but this insulation is made from 100% from the fibres of old jeans. As well as being recycled it is also easy to work with due to containing no chemical irritants to either the planet or you. The insulation provides the maximum R-value performance.

I-SPY points: 40

Date: \_\_\_\_\_



## TENSION FABRIC

Fabric can achieve far greater spans then conventional building materials with minimal supporting structure. Giving greater translucency and dynamic organic shapes bring the feeli ng of outside inside. By using fabric there is an economy of cost per square metre as well as longevity compared to that of concrete and steel construction making it ideal for the Labour Exchange. Although not 100% recycled it uses a percentage of previously used PVC polymers and recycled glass.

I-SPY points: 10

Date: \_\_\_\_\_

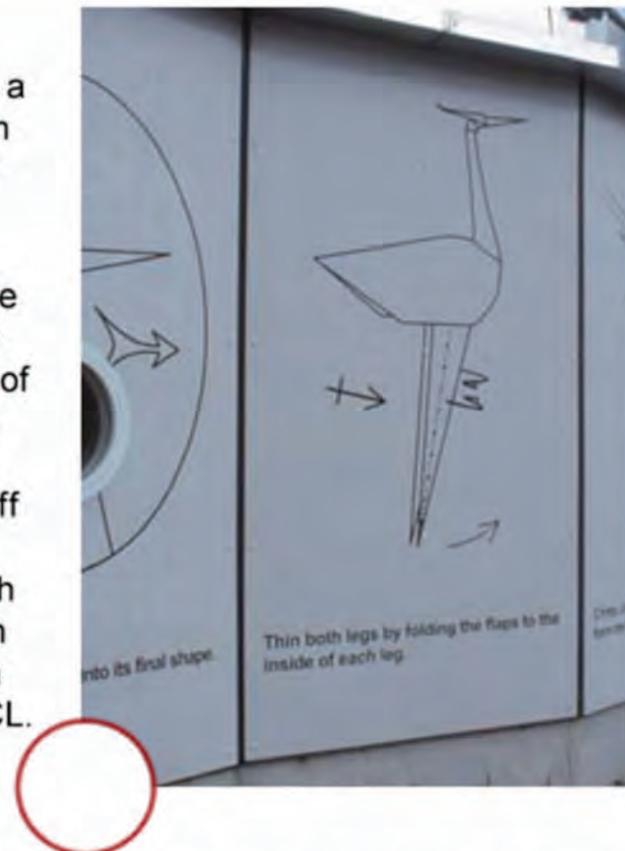
# I-SPY Paper

## CARD PANELS

Cardboard can also be used as a construction material made from 90% recyclable materials and is made within the exchange scheme. With a lifespan of 20 years the resultant waste is once again 90% recyclable. The 1.5m by 2m panels consist of a series of layers, the external panel being 6mm thick piece of cardboard. enclosed between these two stiff pieces are 3 layers of 50mm honeycomb cardboard with each layer being separated by a 2mm layer of card. For external use a poly-coated layer is used for VCL.

**I-SPY points:** 20

Date:



industrial cardboard tubes used as stud wall, Factory circulatory wall

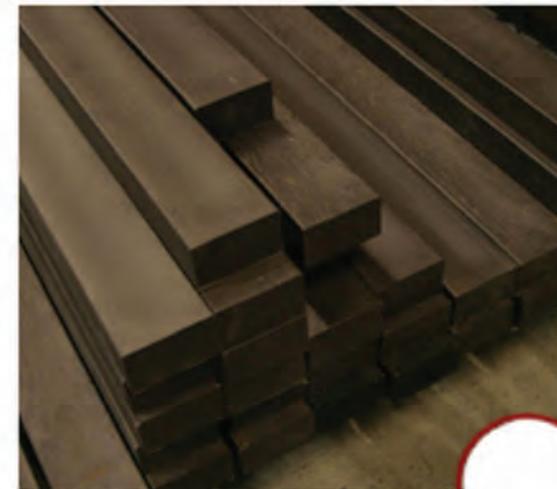


## PLASTIC LUMBER

It may look like real wood but this is in fact made from 100% recycled post-industrial plastic. Offering a lifespan 5 times that of wood and without the need for treatment this is great for external use. Produced within the exchange network this lumber reduces energy consumption by 66%.

**I-SPY points:** 10

Date:



## SMILE PLASTICS

A range of plastic sheets constructed via the flaking of waste plastics (from industrial pipes to the hard to recycle yoghurt pots) before being processed and pressed into usable sheets. The making of the sheets uses only 50% of the energy in comparison to the use of virgin material. Look out for these both internally and externally as facade panels or even furniture. Remember to take a closer look and see if you can work out specifically what's been used.

**I-SPY points:** 15

Date:



**"We never look up, we're too worried about our own lives. We're always looking down at our feet... there are so many beautiful things in ceilings, and on top of buildings and the sky! There's so much beauty we never see because we never look at it, 'cos it's upwards, and we're always looking at our feet."**

**Sarah, 28**

*Outside Manchester Central Library*



"We like to go to the park, don't we... If it was good weather, then we would take the dog for miles and miles and miles, anywhere we could go..."

...and it was just to get away from it really, you're out in the open air and you just concentrate on the dog more than just, *instead of just* thinking about dementia all the time it was a...and you meet other dog walkers and talk about dogs rather than dementia. That was nice."

*Dementia Care Group participant  
Salford 2010*

# “Society needs the artist’s way of the things they make.” Vaughan Williams

## The importance of the creative outsider in architecture and their potential for a sustained subversive methodology.

Much architectural theory states that architecture as a creative discipline has the potential to operate as a critical medium; it is a reflection of the society it encloses and therefore has the capacity to be observational of and reactionary to a given context. As a relatively permanent art form, which in its nature must engage with ‘real world’ political and economic forces beyond its control, architecture is also a medium which engages with the everyday and affects the way citizens, tourists and passers-by behave. Yet some modern critics argue that architecture is becoming “univocal” and limited in its ability to express its intentions, by the singular and permanent nature of its outputs. While this creates frustration in those who are restricted by architectural form, these limitations also disarm architectural critique and undermine the contribution of the profession’s outputs to modern culture.

Rather than watching while a discipline with unparalleled political, social and cultural potential is undermined and disregarded, it is prescient to consider how architectural ‘agents’ might act differently in order to make their outputs more relevant to and insightful of their context. Moving away from “petri-dish” thinking, this text will examine the potential of architecture which defies convention to make direct contact with its users and context, involving those it affects to create proposals which are both of their time and beneficial for the city’s future. In examining these ‘outsider architects’, this text will also consider their relationship to the ‘mainstream’ of architecture and their potential to impact broader change on the future of architecture as a discipline.

# doing things more than it needs

## *The Road Less Travelled*

It is not a phenomenon unique to architecture that there should be a ‘mainstream’ in which the majority of creative practitioners operate, and a ‘margin’ where less conventional practices occur or are relegated to. Although there are many ways for an event or individual to be considered marginal, the creative ‘outsiders’ are a particular curiosity, possessing a freedom and unique perspective which empowers them to be creative in ways which may inspire and influence the mainstream. When speculating about the potential of marginal activity, it is valuable to investigate first where such activities began within contemporary society – in particularly the context of Europe – and how they affected the society which formed them. It is also useful to observe the impact of these creative outsiders’ work on their relationships with the ‘normal’ practice of their disciplines, positive or otherwise.

One of the first notions of the creative ‘outsider’ stemmed from the creative outbursts of the mentally ill patients of European sanatoria at the end of the 19th century. Accepted now as a source for much Dada and Surreal-

ist inspiration, the creativity of the patients interred in the institutions only achieved recognition from 1890 onwards, as a result of Dr Hans Prinzhorn’s private collection at his Austrian institute. His collection is of works created between 1890 and 1920 in Germany, Austria, Switzerland, Italy and Holland by “ill people who lived in the uninspirational [sic], socially isolated atmosphere of closed institutions”. Under the protection of Dr Hans Prinzhorn’s institute the work of his patients was first exhibited as a curiosity, but later valued by professional artists searching for “divine inspiration”. Through open group art sessions, artists such as Jean Dubuffet were able to ‘observe’ the patients’ work with the hope of forming dialogue with them about the source of their ideas. Dubuffet described the patients he observed as “unscathed by artistic culture, where mimicry plays little or no part” interpreting that it was their distance from the norm which was the source of their ‘genius’. In establishing a barrier between those deemed ‘insane’ and those deemed ‘normal’, the institutes from the 1890s onwards established a relationship between creative minorities and majorities, which would persist late into the twentieth century.

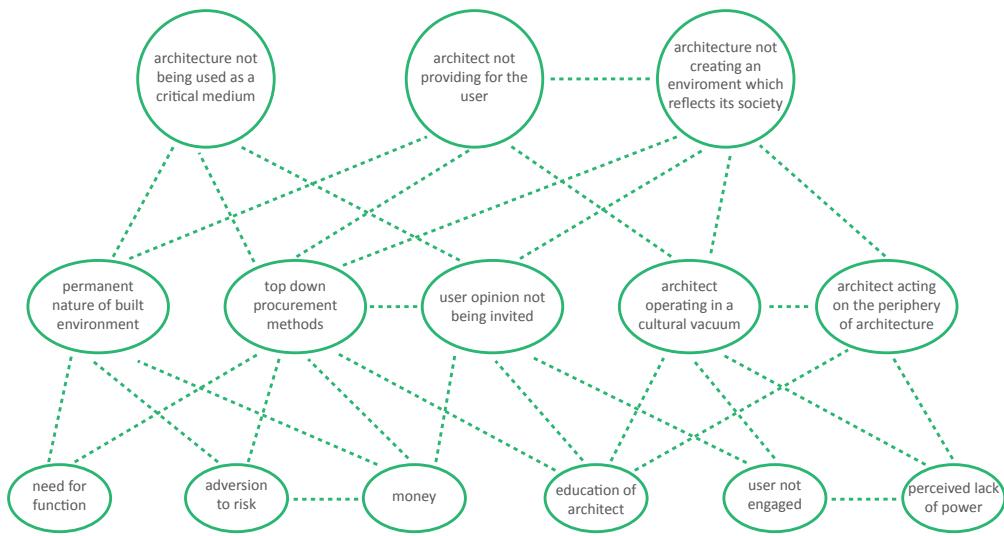
“Before a large scale cultural shift, the user has to want to act with the architect and to trust their processes. The architect must address the disjoint between the output and the effect of architectural outputs and the user’s perception of them.”



School Groups



Dancing



According to the Surrealists, the enforced social isolation of the Outsider Artists undermined their power, acting like “an arm of the police”. Yet if the outsiders had an impact on the mainstream it was to shock the established artistic community with the explosion of a ‘fully formed’ artistic community, seemingly from nowhere. Perhaps most importantly however was the re-evaluation of the creative madman who came valued as a weathervane for the ills of the society which they exist on the periphery of. The outsider became a consequence of the flaws of its excluder, and central to undermining the constructs which caused their exclusion.

### *The Potential of Acting Otherwise*

Following the impact of the Outsider Artists, artistic and indeed architectural discourse has opened up to discussions about what is lurking in the margins of architectural practice, waiting to spring out of the darkness and subvert all that is accepted as fact. Central to this discourse is the agent - the architect in an architectural context – who is traditionally assumed to be at the centre of the procurement process. Yet the architect is more usually caught in the unlikely dual role of creative advisor to the client and coordinator of practical completion. Rather than being elevated to a position of power similar to that of Prinzhorn

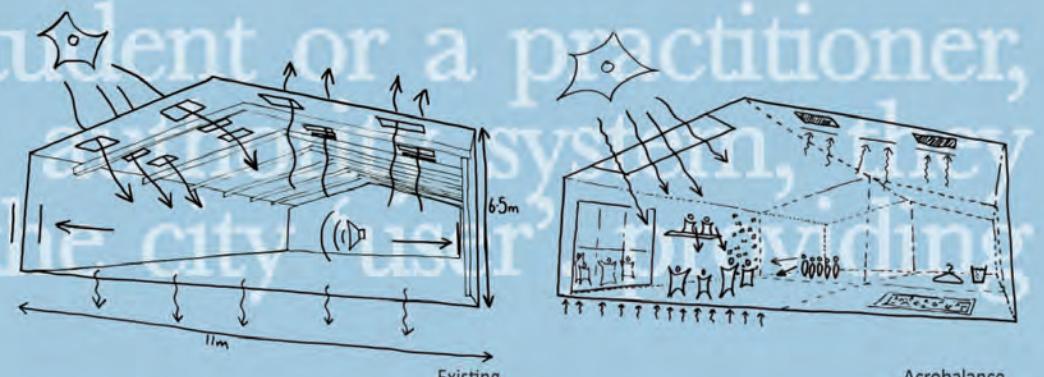
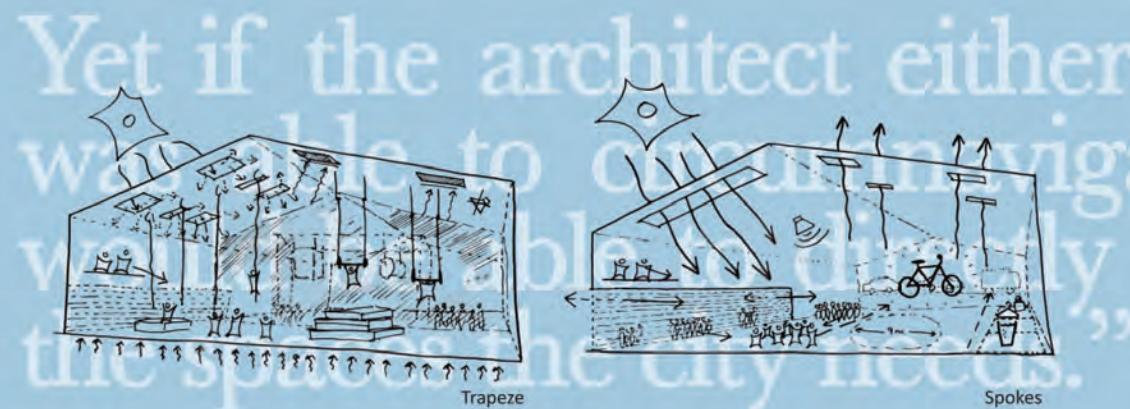
over the Outsider Artists, the architect bears more resemblance to the patients themselves. Under the control of client financing and city planning regulation, the majority of architects are relatively marginal to the design of the urban environment, with relatively little power. However, like the work of an artist, an architectural event has the potential to be critical, both of the urban environment around it and of the system which produces it.

Yet if the architect either as a student or a practitioner, was able to circumnavigate the authority system, they would be able to directly affect the city ‘user’, providing the spaces the city needs. By taking their abilities directly to the citizen, the architect could replicate the effects of the Outsider artists’ work and emerge, fully formed from within the belly of the complacent discipline.

Some schools of architecture are already encouraging students to operate like this, including the MSA\_projects group at the Manchester School of Architecture and the Live Projects group at the University of Sheffield , who both take a particularly active stance in challenging traditional methods, seeking to engage citizens to derive architectural solutions to urban problems. Even so, these studios are the exception rather than the rule which may in part be due to the dilemma of the architectural business model. Subversive or otherwise, the architect is still

human and has human needs to support. The broader problem then is counteracting the “delineated” city, cut into portions with a measurable value which allows space “to be bought or sold as products”. It seems then that a way must be found of enacting long term change in a city, which could cause a cultural shift away from commodification of space and towards perception of a city whose success depends not on prosperity for a few, but on the satisfaction for many.

Before large scale cultural shift can be rolled out across an urban landscape, the user has to want to act with the architect and to trust their proposals. As such, the architect must address the disjoint between the intended effect of architectural outputs and the user’s perception of them. But this communication does not necessarily mean the exact transfer of technical architectural knowledge, but rather the triggering of a shared experience of space or even engaging a dialogue about spatial potential or contextual appropriateness, much like the emotive but ambiguous work of the outsider artist. The successful resolution of the tension between architectural theory and reality is therefore an opportunity for the user and the architect to regain power in the built environment.





Rooftop Falkestrasse ,Coop Himmelb(l)au 1988

BMW World ,Coop Himmelb(l)au 2007

### **Surprise! Communication and Context**

If the confines of traditional architectural procurement are obstructive to the needs of the citizens, new architecture must act in contradiction to this, expressing criticism of both the limitations themselves and of the system which imposes them. As such, critical practice must move away from the tentative precedent set by modernism and the avant-garde, into actions which challenge mainstream architecture.

Achieving this was never going to be simple. Yet modern practice “make[s] a case for a more time-conscious, more evolutionary approach” to architecture, which takes the ideological conclusions of avant-garde theory and actualises them as the transient activities which occupy the rigid urban realm. The ‘Utopian Groups’ which included practices such as Haus-Rucker-Co and Coop Himmelb(l)au have attempted to confront the shortcomings of the urban realm through temporary installations. Operating on the border between art and architecture, these practices dealt directly with the tension of the avant-garde but without negating action. Yet out of all the interventional work which occurred in this ‘boom time’ of radical architecture, only a few examples progressed from provocative installations to recognisable architectural forms.

The work of Coop Himmelb(l)au is a notably provocative combination of negation, appropriation and form; their completed works at once seem entirely detached from their context and yet entirely dependent on them for their structural realisation. Curiously then, Coop Himmelb(l)au appear to have achieved a vision of new utopian architecture, yet it is unfortunate that their realised works are exclusively the playthings of the rich – as the outcomes of the Outsider Artists predicted they would.

It seems rather that subversion is not a way of doing as much as it is a way of not doing. Real subversion defies categorisation, by being surprising, unexpected and insightful. Much like the disruption to accepted definitions of ‘art’ caused by the work of the patients in Prinzhorn’s institute, early descriptions of Deconstructivist Architecture outline how “the distortion is peculiarly disquieting because it seems to be part of [its host]... the alien emerging out of the stairs, the walls and the roof plane... The alien is an out-growth of the very form it violates.”

The truly important aspect of the subversive is the tactical shift it represents in the minds of active such as architects and citizens, from postponing satisfaction with the city to demands for immediate remedial action. According to Isabelle Stengers, a philosophical writer whose work is of particular interest

to a disenfranchised architectural discourse, “the idea of convergence is a new vision of time itself, which is not about hoping for something to come in the future, but hope in the present”. Subversive architecture then is not only acting in confrontation with the built form and the way it is procured, but is a statement about the citizen’s dissatisfaction with their city’s fabric.

### **Power! Risk and Change**

*“Power can be taken, but not given. The process of taking is empowerment itself”  
Gloria Steinem*

In order to achieve impact, ‘guerrilla’ or “subversive” activity needs to operate marginally at first, in order to form a self-sustaining relationship with the mainstream. In the summation to her depiction of “citizen control” Arnstein acknowledges that a system where majority power is with active citizens rather than authority “enables minority group “hustlers” to be just as opportunistic and disdainful of the have-nots as their white predecessors”. A system of entirely guerrilla architecture may not be the optimal solution for sustained subversive urban activity then, in fact Arnstein’s seminal text even suggests the full role reversal is not solution for the rebalancing the procurement system. Perhaps then a combined approach of guerrilla and mainstream is needed, reflecting the city as a

whole and the individual within it .

Once established, the widely distributed subversive trend may also satisfy other frustrations in the urban environment. In particular, the need to work outside legal parameters leads subversive practice towards temporary proposal. In addition, acting subversively can enable even the least affluent to achieve their urban desires as the costs are in the form of time, effort and risk, rather than money. Such proximity to current capitalist behaviour increases the likelihood that the idea of subversive action will hold in cultural consciousness, and separates modern subversion from its more broadly utopian predecessors. Furthermore, subversive innovation taps into what Hilde Heynen refers to as “the desire for innovation and the rebellion against the pressure of tradition [which] are part of the generally accepted ingredients of the modern”

If current culture responds positively to the actions of subversive architect, then there is more scope for the interventions in one area to catalyse further inspiration in others. By acting with what Stengers refers to as “hope” in the built environment, propositional architecture enacts its own potential and over a more considerable amount of time may communicate more universal trends, making a compound impression on the ‘solid’ urban environment. Subversiveness therefore contributes to the zeitgeist itself, changing the way

architecture is procured from the design of representative buildings” to the development of “a more comprehensive discipline that is focussing upon the whole environment”.

Yet if subversive practice is a component of the mainstream, it risks losing the ‘shock value’ which gives it its affective power. If the ‘mainstream’ of architecture takes inspiration from the aesthetic of the subversive there is a further risk that subversion will become indistinguishable from ordinary. So how does innovative practice affect the mainstream without becoming normalised? And what are the mechanisms for creating this impact continuously?

#### **Now! Co-dependency and Trust**

“We are “modern” whether we want to be or not” - Hilde Heynen

Every architectural event which occurs in the urban realm expresses something about current architecture. Therefore while subversive activity might be a critique of its context, it can also instigate change in the urban realm. These two outputs of subversive thought might be labelled as ‘ordinary modernity’ and ‘marginal modernity’, together forming the city’s zeitgeist. Heynen is clear that “a critical attitude has therefore become more necessary than ever” in understanding modernity as well as intervening in it.

In order for practice to be “critical” however, there must be a disjoint between the subversive agent and the mainstream – if they are too intertwined the critic becomes a component of the mainstream, not a reaction to it. However, rather than seeing marginal activities as peripheral – operating at a considerable distance from a focus – Heynen describes non-orthogonal practice as existing in “fissures” or cracks within modernity. By operating in dangerous proximity, ‘marginal’ activity generates tension between ordinary and anti-ordinary and opens possibilities for

new interventions, so giving architectural activity its creative power. It seems then that the architectural ‘outsider’ should be kept in reasonable proximity to the ‘mainstream’, whilst being protected from it by their own network of shared opportunities. Communication resources such as the Spatial Agency website therefore become central to sharing findings globally, linking isolated acts of subversion to impact more citizens.

Both the scope and the scale of the impact felt by an architectural intervention are important measures of its success, but the ways in which it can be perceived or measured are as complex as the context it affects. They must therefore be considered two ways:

The first can be described as the subversive organisation; a collective, framework or loose arrangement of architectural agents who operate a non-traditional form of practice – how are they doing what they are doing?

The second is the subversive actions themselves and the impact on their environment and users – was impact achieved, did it provoke further events and how did it change users’ and observers’ attitudes to their urban context?

#### **Making it Happen - Reaching Out**

“Asking Coop Himmelb(l)au to describe a building’s effect is “like asking a movie director to describe his film. If he could describe his film, there would be no necessity to make the film.”

As discussed in the earlier chapters of this text, architectural theory has value of its own, but it also has a secondary impact on the urban realm by impacting the ways active agents behave. Positive architectural action contains what Giancarlo de Carlo refers to as ‘potency’; and can literally shape the aspirations of its context by being demonstrably critical and

propositional, causing one action to catalyse further actions.

One ‘agent’ who approaches the long term empowerment of citizens through architecture is Spanish architect Santiago Cirugeda. His practice, although outwardly conventional, is born out of frustration that “as a citizen it is almost impossible to take action to improve your own environment”. In order to encourage citizens to become active in their city, he operates “open-source architecture” through his website Recetas Urbanas (‘Urban Prescriptions’), a “tool kit or a user guide” for home-made urban interventions. Whilst Cirugeda himself is a fully qualified architect and produces ‘built’ architecture of his own, he continues to promote the exploitation of what he refers to as “legislation loopholes” by citizens.

In one such project, titled “Skips S.C”, Cirugeda proposes that citizens exploit a Spanish planning oversight which permits residents to install a skip on a piece of urban land for whatever purposes they wish; Cirugeda encourages citizens to use this new ‘property’ for a function which their area needs. Suggestions include a children’s playground, a flamenco venue or a swimming pool.

Interestingly, while advice on his website gives detailed information on how to achieve interventions and he has recorded details of what people have done with their skips, Cirugeda’s direct engagement appears to be minimal. In fact, further down on his website is a clear disclaimer that “any physical or intellectual risk produced by such interventions will be on each citizen’s account”. Clearly the risk of legal ramifications is a real and potentially limiting factor to Cirugeda’s success, so it is interesting that rather than confronting this legislation he has transferred the risk to the citizens, perhaps viewing this as the most sustainable method to operate as a subversive professional. In doing so, Cirugeda has found a way of operating simultaneously in the

margin and the mainstream, subversively and officially.

Once subversive actions such as Cirugeda’s have been successfully instigated, it becomes important to maintain the desire to subvert over a long period of time and shared with a wider audience. Subversion must therefore be a demonstrably viable long term practice



whose risks do not incur financial hardship on its agents. Cirugeda’s website is the first step in achieving broader communication; as discussed in Chapter Three, the Spatial Agency website further promotes and supports their cause.



### Reaching Further

In order to achieve an on-going process of urban interventionism, there needs to be a broad cultural (or rather sub-cultural) awareness of the possibilities afforded to citizens by self-initiated architectural events. In order to ensure subversive activity retains its impact, the power in the relationship must remain with the client/user not the architect, as according to German collective Raumlabor “at some point “success” becomes merely financial, thus weakening the concept”. However, there is a significant difference between the value of a single event which provokes discussion, and a system of intervention which encourages users to act to improve the ‘usability’ of their urban environment.

The Atelier d'Architecture Autogérée (AAA) is a Paris-based “research and urban action structure” founded by Constantin Petcou and Doina Petrescu in 2001, which actively aims to improve the urban provisions of marginalised communities through architectural intervention. Professing that “they choose to be invisible because their work grows out of being ‘just another concerned citizen’, the AAA are able to act in such a way that their successful outputs may offer sincere criticism of “mainstream architectural practice[‘s] hit and run approach that only superficially engages” .

The ECObox was a project undertaken to “stimulate a culture of dialogue” with residents of La Chapelle, a particularly “cosmopolitan” area of Paris. In 2001, following initial student research, the AAA uncovered the

residents’ desire for green space and therefore proposed a modular garden system based around discarded wooden pallets. Some demountable and connectable portable modules were also designed for other functions, creating a library, a kitchen, a store and a meeting room which allowed residents to maintain their new green space without needing to leave the site.

What is interesting about the outputs of ECObox is that while the project could not have taken place without an architectural overview, there are very few traces of the AAA’s input in the final event. Described simultaneously as “cajolers, part-time siblings, designers, technicians, networkers and critics”, the AAA evolved a solid relationship with their co-conspirators, nourishing what Giancarlo De Carlo describes as “a courageous exploration” of architectural space, a prime example of users becoming active under their own terms with a view to long term social responsibility . By being “invisible”, the AAA was able to act as a project catalyst, but gave users the opportunity to take ownership themselves. In the case of the AAA sustaining this subversive behaviour is dependent on the democratic intentions of the architect, the responsiveness of the user and the oversight of the planning authority.

*“A project office has to be generous! 16 That is not to say that the generosity has to be based around doing work for free, but rather being generous with knowledge”*

*[International Projects Office Conference, Department of Architecture and Spatial Design, London Metropolitan University, 17–18 November 2005.]*

For architects however, achieving a catalysing effect in areas which are unable to imitate the work of the AAA requires sustaining a marginal practice of significant size, which can process these interventions on a case-by-case instance. This generates an unholy alli-

ance between subversive practice and capital investment – which prioritises minimising the risk of loss in order to create more stable financial returns. If being caught between the two opposing forces of potential loss and potential gain limits the efficacy of subversive practice over time, how can architects continue to work effectively in a subversive way? And how do they alleviate the economic pressure on their own practices?

According to Till the architect’s role of both “citizen-expert” (i.e. observer of human behaviour) and “expert-citizen” (i.e. technically trained professional) allows the architect to choose how they behave. What Till refers to as the ‘why’ and the ‘how’ or architectural intervention are two separate issues, becoming two separate stages of intervention in subversive practice; the architect is responsible for executing the ‘how’, using their technical and spatial abilities, but only once they have enabled the user to generate the ‘why’. As demonstrated by both the AAA’s ECObox and OSA’s Intact, the output can begin in the hands of the architect but should end up in the hands of the user. Perhaps then the longevity of an intervention’s successful impact depends on the way the power changes hands – ECObox was successful due to “invisible architects” and a subtle power shift.

### Reaching for the Sky

More problematic than the instigation of individual projects is the coordination of a network through which an increasing number of subversive architectural events are communicated. Although generating increasing rates of change in the physical form of a city empowers citizens to react to their city in real time, it also produces a greater need for a ‘big picture’ which the individual events work towards. It is important for the prosperity of the city as a whole that proposals are made with consideration of the broader context of what the entire city needs, rather than on the whim of an agent. With the demise of the avant-

garde and the grand gestures of the modernist movement, how does the architectural community self-regulate and objectively assess the merits of individual proposals in accordance with an unwritten criterion?

As previously discussed, when the architect formulates appropriate solutions to urban problems, they confront the contradictory interests of client-driven financing and socially-driven morality. In resolving this conflict the architect becomes what Prue Chiles and Leo Care of the Sheffield based Bureau of Design Research (BDR) refer to as “useful to both communities and the ‘top down’ strategic partners”. As well as providing the ‘why’ for a project (so that the architect can focus on the ‘how’) this user involvement helps to distribute potential among actors in change “devolving power to establish better relationships.”

With the help of an architect “agent provocateur” the user/occupier is able to improve their environment through their own direct actions. Clearly this form of procurement disables architects from making strategies for a distant future, and removes reliance on the morality of the individual. When combined with government level planning decisions about the economic structure of a city, this approach gives citizens the power to meet authority ‘in the middle’, adapting the effects of external decisions, as well impacting the decisions themselves.

Accepting the contingency and variation of such a process creates yet another conflict however. If everything is considered to be ‘in flux’, this not only means that the context is in perpetual variation but so too are its neighbouring contexts. In which case, what is everything anchored to? It seems that rather than propose that entire cities are in constant variation, it is more realistic to suggest that the subversive ‘adaptations’ to space occur between the fixed elements of a city. Karsten Huneck of OSA describes “old school” architects as “a dying model”, to be replaced with

practices (such as his own) which incorporate elements of subversive practice into their daily work.

Promisingly, these new forms of practice demonstrate little interest in treading on each other’s toes, each choosing to subvert in very different ways. While the AAA focuses on subverting opinions on derelict space, OSA say that they are interested in “subverting common views of what architecture is” while Carmody Groarke question the nature of structure and the value of materials. The work of Santiago Cirugeda confronts the illogical nature of planning, while Raumlabor address the nature of space and what constitutes architecture at all. In the words of Isabelle Stengers, “the answer matters less than the interest of the question.”

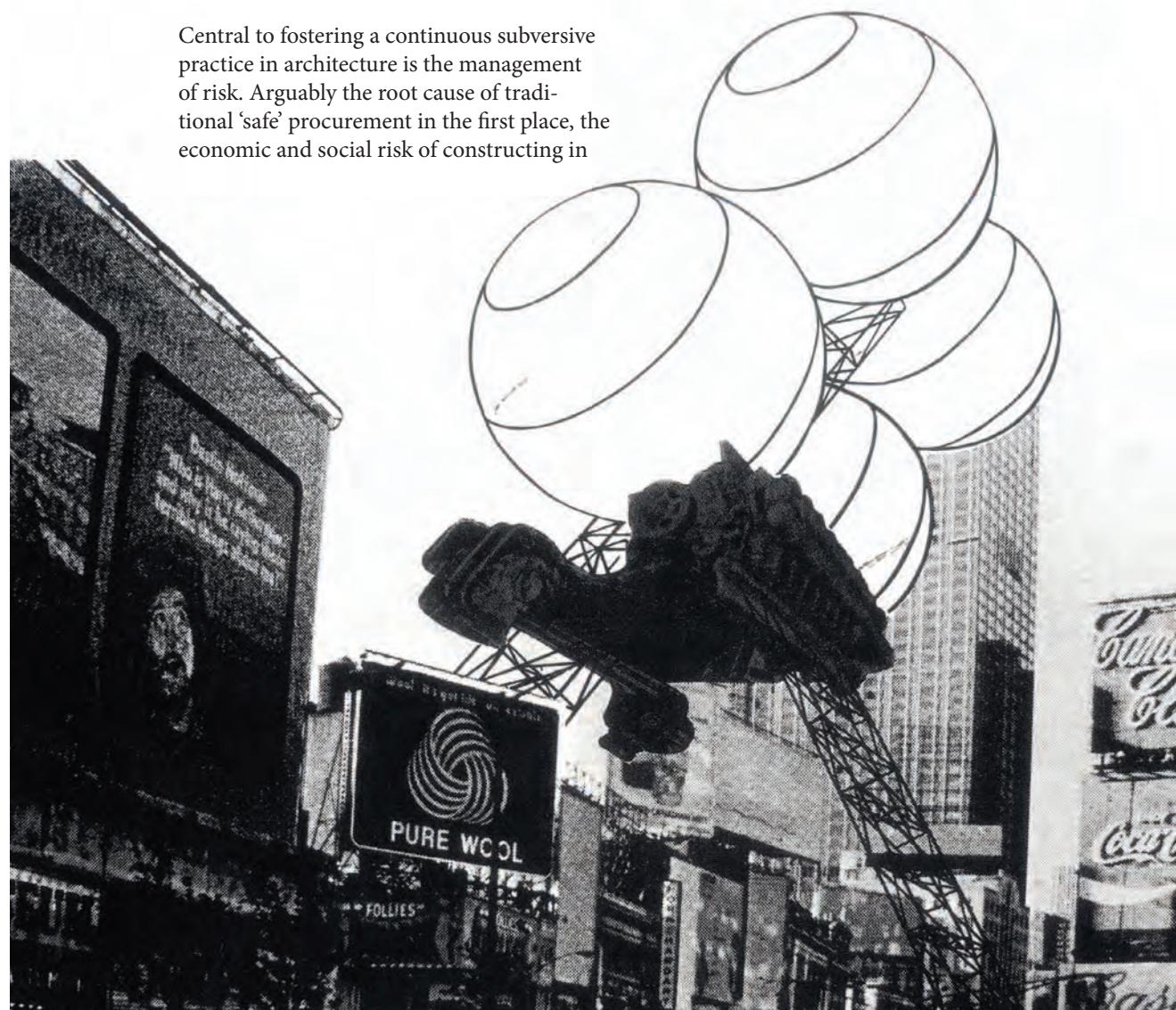
### Conclusion

From the research undertaken for this text, it is clear that the successful creation of a more equitable city relies on achieving balance between mainstream and subversive practices. To return to the initial premise discussed in the introduction to this text, subversive activity directly confronts the “univocality” of current architectural practice by creating endless opportunities for testing and collaboration to create new forms and urban conditions. It is therefore important to consider how architects might be allowed or even encouraged to engage with non-traditional means of fulfilling user desire. The need for a ‘mainstream’ in which ‘regular’ procurement can occur is evident, yet the potential of subversive activity asks questions about what should be deemed ‘normal’ architecture in the first place. While this text sought to understand the potential of the subversive event, it has also become apparent that these activities need not stand alone, or be considered unusual. A truly flexible and equitable city can be achieved by perceiving these anomalies as normal, and the slow-paced, top-down traditional procurement of architecture as the oddity.

Without the support network of other practitioners, individual events are only short term excitements whose potency can be diluted by more mainstream practice. If architects and user/civilians want to make a collective move towards an adaptable city which fulfils demand immediately, they must act in synchronisation to achieve a compound effect over time. As evidenced by both the Spatial Agency network and the OSA internal network, communication is central to achieving this, as well as the management of exposure of subversive agents to mainstream recognition. Returning to the example of the Outsider Artists, some forms of practice must remain marginal in order to continue to subvert.

Central to fostering a continuous subversive practice in architecture is the management of risk. Arguably the root cause of traditional ‘safe’ procurement in the first place, the economic and social risk of constructing in

an existing environment must be managed in order for architecture to be a viable business operation. It is therefore not enough to suppose that this risk can simply be negated or transferred to another party; if architectural subversion is to exist long term, it must not only be more intriguing, satisfying and relevant than current practice, it must also be as profitable and as reliable. If not, there is little hope that future generations of architects will see subversion as a viable critique of the city and its environment.



6

Koning Boudewijn  
Roi Baudouin

3 Esplanade

4 Gare du Nord  
Noordstation~~Recyclat.~~

where we live.

wed.  
La Mene kroll.

2

Simonis (Leopold II)

Ossegem  
Osseghem

Ribaucourt

Yser  
IzerZwarre Vijvers  
Etangs Noirs  
Comte de Flandre  
Graaf van Vlaanderen  
Sint-Katelijne  
Sainte-CatherineDe Brouckere  
Gare Centrale  
Centraal StationBotanique  
Kruidtuin

Madou

Arts-Loi  
Kunst-WetMaelbeek  
Maelbeek

Schuman

Merode

Montgomery

Tomberg

Gribaumont

Joséphine-Charlotte

Roodebeek

Vandervelde

Alma

Krooninck  
CrainhemStockel  
Stakkel

1

Gare de l'Ouest  
Weststation

Jacques Brel

Aumale

Saint-Guidon  
Sint-GuidoVeeweyde  
Veeweyde

Bizet

5

Erasmus  
Erasmus

Eddy Merckx

CERIA  
COVIHef Rad  
La Roueeurostar  
goes to/from...nearest  
to 6m  
year boys.  
V+ office - Thierry Decupere - 18 rue  
Victor Horta Museum (fr)  
Theodor Verhaeghewed 9.45 VUB exit.  
(uni)

<b>M</b>	1 Weststation / Gare de l'Ouest - Stockel / Stokkel
2	2 Simonis (Leopold II) - Simonis (Elisabeth)
5	5 Erasme / Erasmus - Herrmann-Debroux
6	6 Koning Boudewijn / Roi Baudouin - Simonis (Elisabeth)
<b>T</b>	3 Esplanade - Churchill
4	4 Gare du Nord / Noordstation - Stalle P

Accessible aux handicapés, avec aide  
Toegankelijk voor gehandicapten, met hulp  
Accessible for disabled people, with assistance  
Zugänglich für Behinderte, mit Hilfe

**“In Belgium, an architect must be employed, even to change a window” Thierry Decuyper**



Brussels was very very cold and it snowed. The centre of Brussels was everything you expect of Belgium- chocolate shops, cute alleys grand palaces and cute cafes. Most of the places we visited were quite different.

We went and met Dag Boutsen, the head of Sint Lucas School of architecture, one of the largest schools in Europe. He spoke to us about Belgium and Brussels, the economics and languages of different areas and how they interacted.

We visited La Mémé by Lucian Kroll, who Dag Bousten used to work with. This halls of residence uses many different panels to create an interesting facade, the metro is part of it, as well as a parade of shops and student accommodation.



## DeZilvervloot



DeZilvervloot is a development by Atelier Lucien Kroll, described to us by Dag. The area was developed in the 60s and left a large area of “public” space which was not being used and had become a wasteland. Dag and studio worked on a regenerating development. The building itself has many different styles and people who bought they homes had the opportunity to choose interior layouts and finishes. Dag felt that this was the ultimate in architectural participation techniques. I think that the architect must be the one designing the building. It is an interesting theory to say people like places that are complex visually, but quite another to let them have complete control.

# V+ bureau vers plus de bien-être (office to a better life)



On our last day in Brussels we visited the office of V+ and had a talk about the practise by Thierry Decuyper one of the founding members of the office. Their methodology was really interesting to hear, and in contrast to Dag Boutsen fresh and encouraging. The office work on small/ medium size projects. They often meet with neighbours and the public to explain their work.

They won a competition for a small town hall extension by their communication skills. They explained their "concept" or initial idea to the mayor in a way she could then explain to others. This empowered her and allowed her to own the project and to feel the building is hers.

The last place to visit was the Palais de Justice. The place is MASSIVE! I think you could fit whole housing estates in this one huge imposing room. Its the entrance hall, and people who are summoned to court must have to walk through it to get to the court- very intimidating. We all had a good look round and then went for one last Belgian treat, waffles!

They use computer visuals to help people understand their ideas, and feel that the notion that people may feel these graphics are too final/ polished for them to have any effect on the design patronising to the public.

They feel that it helps people really visualise the building and place it in context.

Models - very large scale models - are also used to explain their ideas to the public and clients. By allowing clients to see 3D space in a model it helps them explain their ideas.

Indeed they feel that that's all architects should be good at- communicating our ideas in a number of ways so different people can understand them.

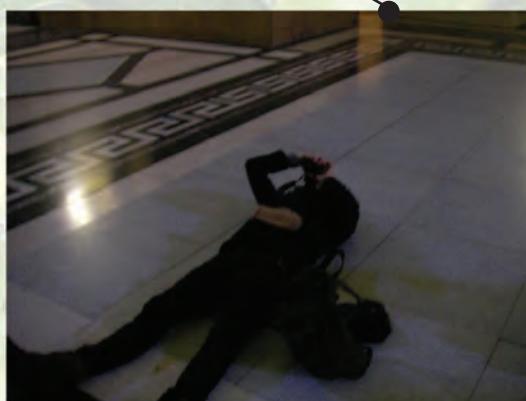
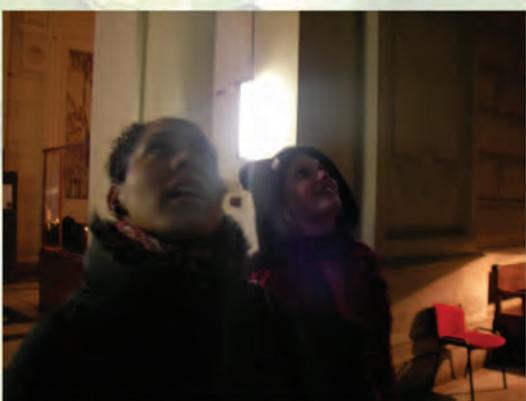
# Victor Horta Museum



closed building = sad face



full of mussels = happy face



RESTAURANT

chez LEON  
Bruxellois

Les Léon  
Mille et une

Frites

LUNCH

SOUPS & SOUPBOWLS

WINGS & CHIPS

PIZZAS & PIZZETTES

CAESAR SALAD

SPRING ROLLS

SHRIMP & CHIPS

CHICKEN & CHIPS

CHICKEN WINGS

CHICKEN & CHIPS

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Das „AAA-Goldnugget“ wurde in Westaustralien von einem glücklichen Goldprospector gefunden und wiegt sagenhafte 3 Kilo und 787 Gramm. Selten gelangt solch ein Jahrhundertfund nach Europa, meistens werden solche Stücke sofort unter der Hand verkauft. Gemäss Untersuchung im Naturhistorischen Museum Bern durch Dr. B. Hofmann beträgt der Goldgehalt über 99,3%. The „AAA-Gold-Nugget“ was found in Western Australia by one lucky gold prospector. It weights an amazing 3 kilos and 787 grams. Only seldom does such an exceptional piece find its way to Europe, mostly they are sold right away on the quiet. According to tests by Dr. B. Höfmann of the “Naturhistorisches Museum” Bern, the gold content is more than 99,3%. The ambassador of OpenTresor is at your service: for very special fees and rate details. As a registered member, just call us: +41 44 208 31 55 or send a email: ambassador@opentresor.com

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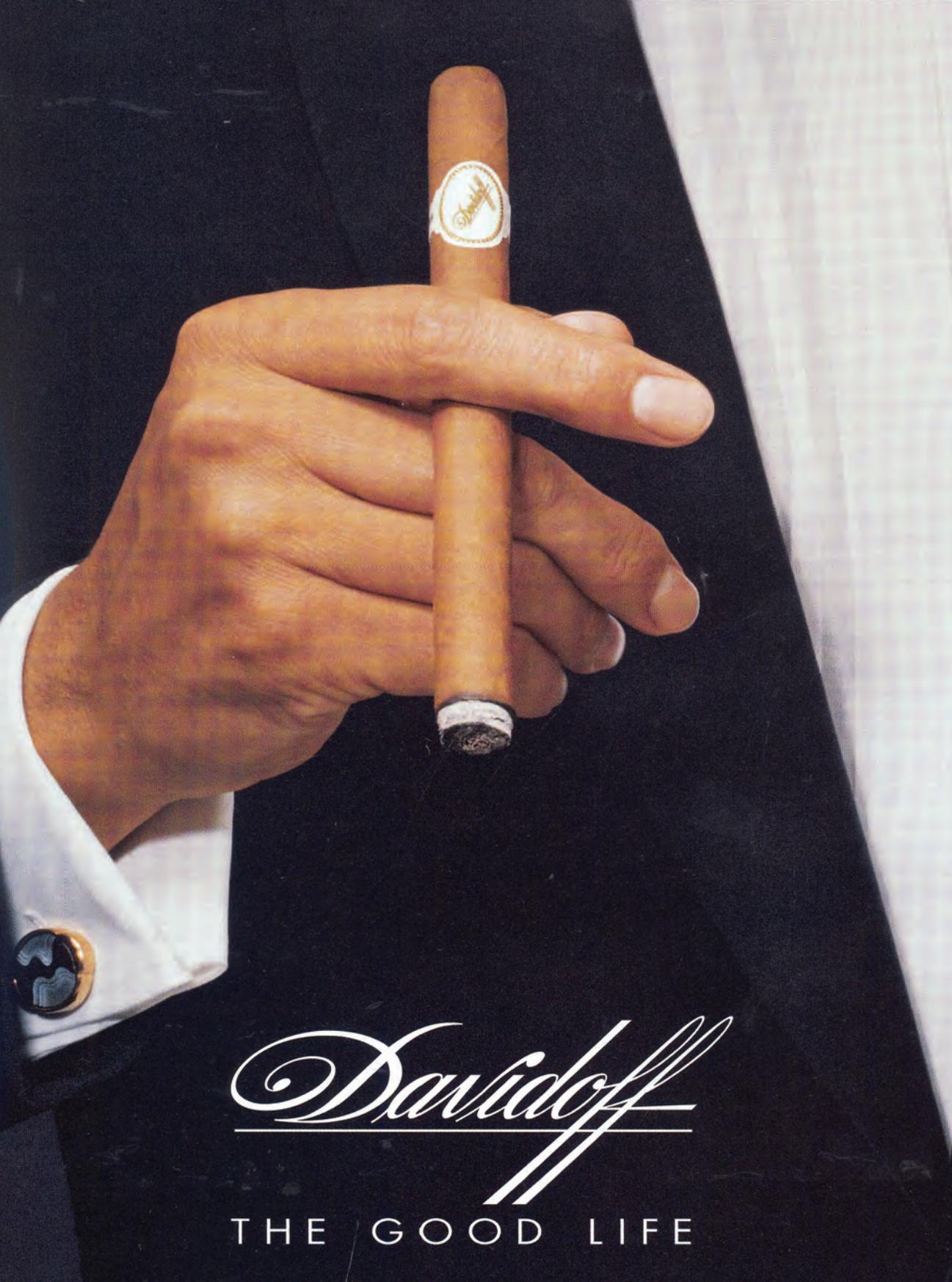
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# valuing vals

view of the outdoor pool vals therm (Peter Zumthor) at night ; photos: s.white | 27





*Davidoff*  
THE GOOD LIFE



Friday, 2 September 2011 | 10:30 pm

# Concert in the Therme

Peter Conradin Zumthor  
Lucas Niggli



## Nig(ra) Z(s)um

Like two magicians the percussion artists Peter Conradin Zumthor and Lucas Niggli sit among their drums, coaxing and conjuring various sounds and rhythms out of them.

One might say they are an unpredictable, polyrhythmic sound orchestra. For this concert the two drummers will be playing their newest compositions as well as "Nig(ra) Z(s)um", a piece composed by Barry Guy especially for the Drum Duo to be performed in the Therme Vals, and the piece "Spiegel" commissioned by Therme Vals for the Drum Duo Zumthor Niggli, composed by Fritz Hauser. The compositions will be premiered at the Therme Vals

You are welcome to join us! Vera Wichmann





view of the outdoor pool vals therm (Peter Zumthor) photos:white



view of the village of Leis showing two new dwellings by Peter Zumthor photos: s.white



decoration on new dwelling by Peter Zumthor photos: s.white





interior of village bar photos: s.white



SARASIN

# Sustainable Investing is no Leap into the Unknown.

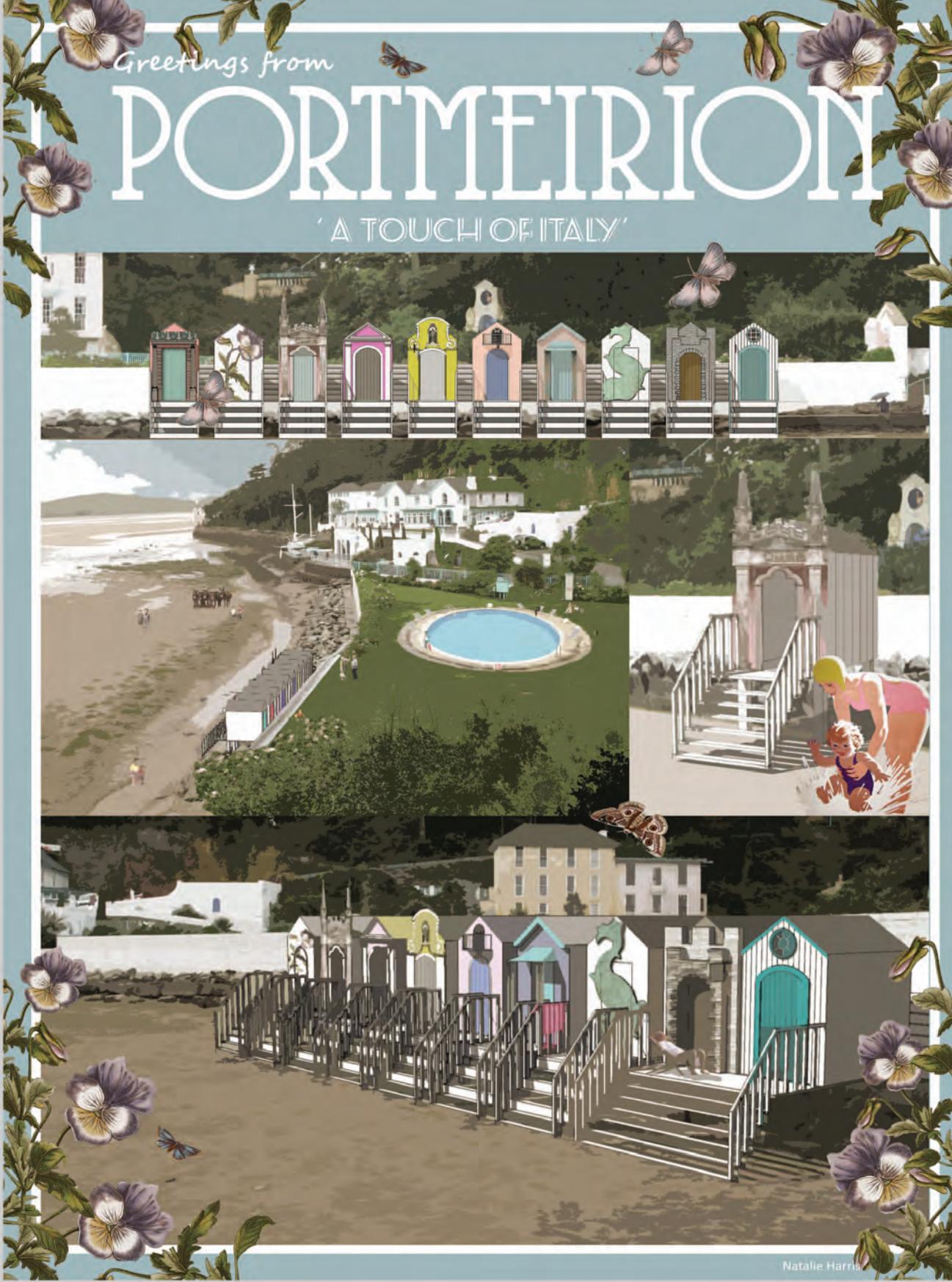
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Sustainable Swiss Private Banking since 1841.



exterior of village bar - how the wood can be expected to weather photos: s.white



Greetings from

# PORTMEIRION

'A TOUCH OF ITALY'

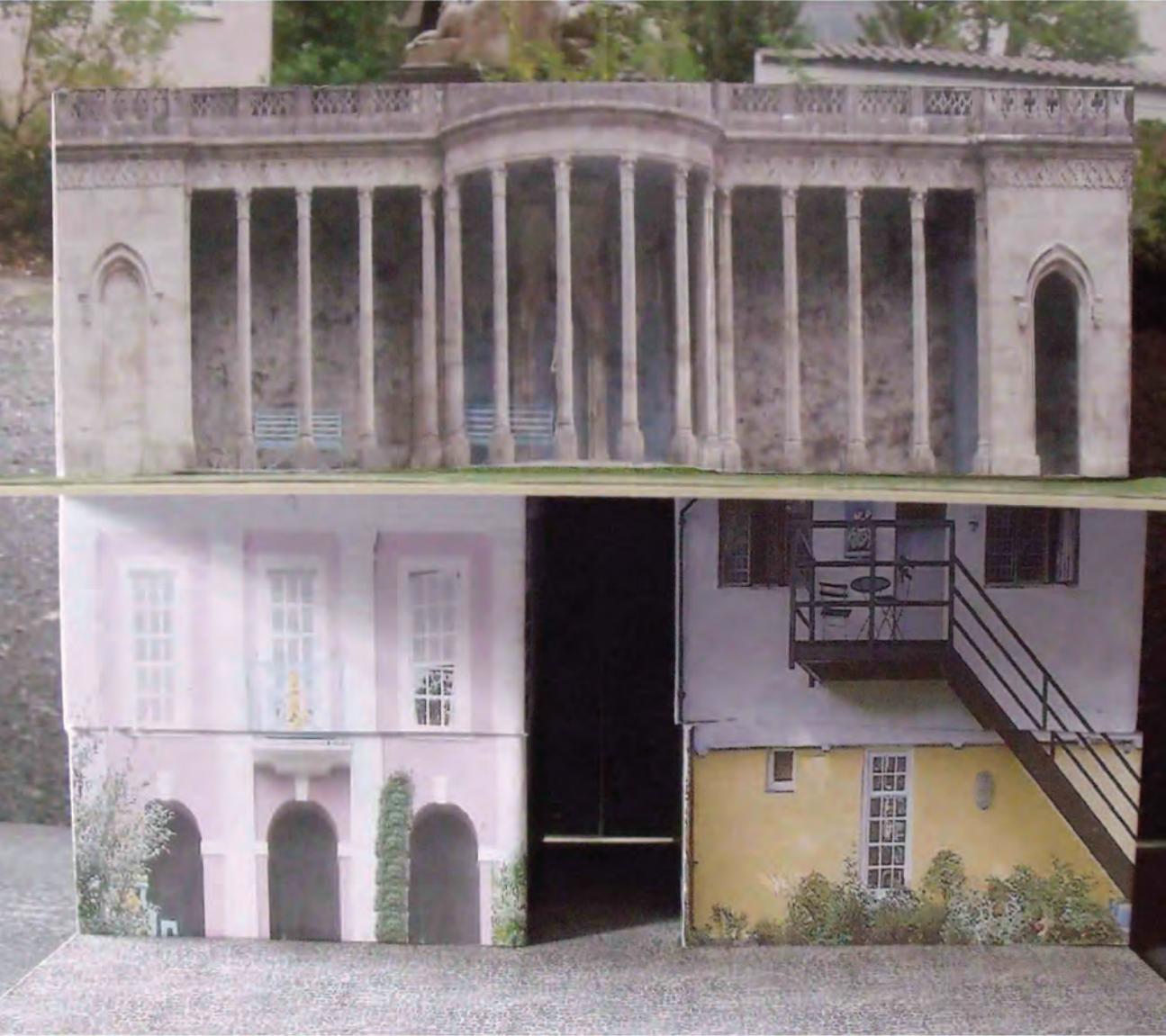
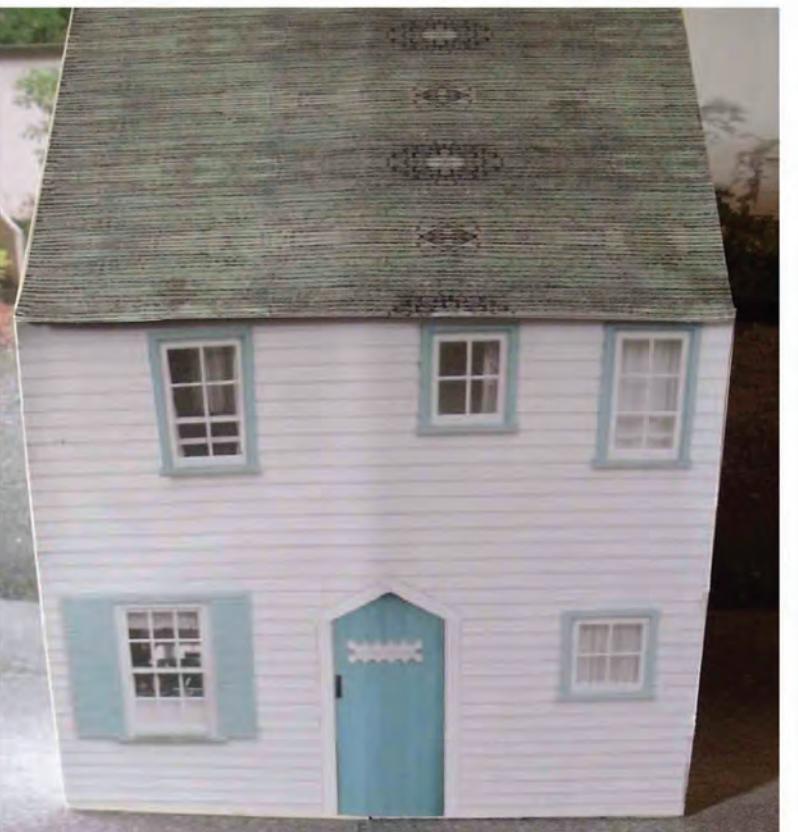
Natalie Harris

## The Lion Portmeirion competition entry

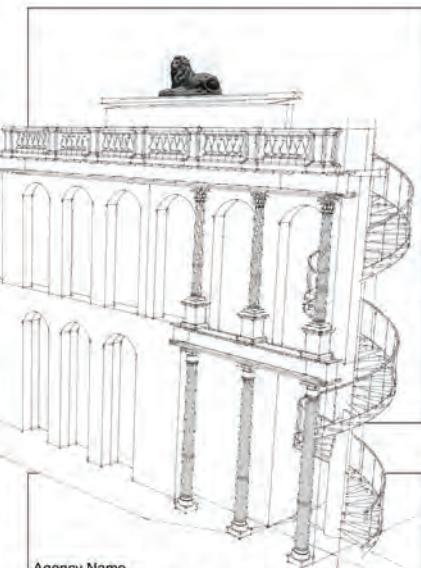
The altered scale in Portmeirion inspired a scaled down visitor centre for The Lion site. Clough was interested in taking aspects of other buildings from other countries and styles, and translocating them into his buildings in Portmeirion. The Lion is therefore a result of this idea, but uses Clough's own other buildings to design the interior. It has become a house of Clough's houses, all scaled down to confuse and alter the perception of visitors, which seems a frequent intention in Clough's designs. The front and back facades are different, as The Lion was intended to be seen from the plaza so needed to fit with the surrounding context. However, the back is in the style of a cottage so it is welcoming to visitors and appears as a home on first glance from the back entrance.



The spaces themselves could be used for many purposes, but is initially a centre purely for visiting and could be considered as the final piece of the Portmeirion experience. It incorporates many buildings that Clough would be proud to make into a large tribute to himself and the unusual world he creates



## EVIDENCE #5



## INCIDENT / INVESTIGATION REPORT

Agency Name  
T.A.P.D (Traditional Architectural Police Department)

Case No.  
674

Crime Incident(s)  
Suspected intent to commit crimes against traditional architecture.  
Disrespect towards officer.

Weapon/Tools  
Trompe-l'oeil, objet trouvé, anamorphic illusion, amongst others.

Codes  
L=Lost S=Stolen R=Recovered D=Damaged  
Z=Seized F=Found C=Counterfeit

Make/Model  
Clough Williams-Ellis

Property Description  
Incriminating papers detailing a 1:1 anamorphic illusion, located at Lion's Point, Portmeirion, Wales.

The illusion is visible only when stood on the location marked on Section AA (middle), and gives view to the image depicted in the First Person View (top left). The resulting image is typical of the surrounding location, this time imitating the Roman architectural trait of manipulating classical orders, and applying variations to each storey of a building (this can be seen in Case 321: The Colosseum).

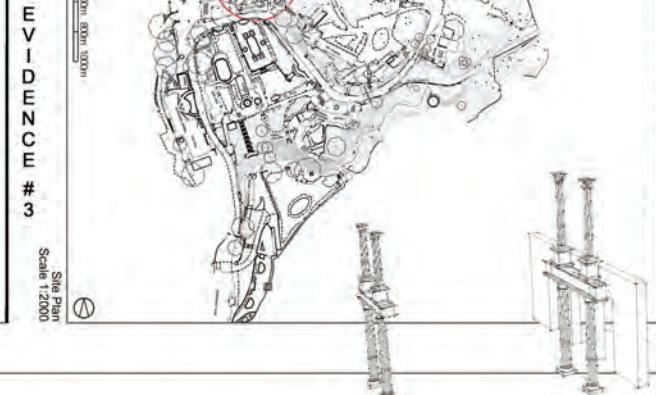
Crowning this 'monument' is another prime example of Portmeirion's many incidents of trompe-l'oeil; in this case a lion painted onto a narrow board in such a way as to trick the viewer in thinking it is a full size stone sculpture.

Many of the arches within the scheme are boarded and painted with a foliage based pattern, causing the viewer to be tricked into believing that the structure has very little depth. In this instance however, it appears that a one bedroom, two storey self-catered apartment has been attached to the back of the main structure. Shutters have been utilised to conceal the windows, and hence obscuring external views into the accommodation.

The main structure appears to have access to a viewing balcony atop, via an external spiral staircase. The balcony stands at 9m above ground level, allowing for vulgar uninterrupted views across Portmeirion.

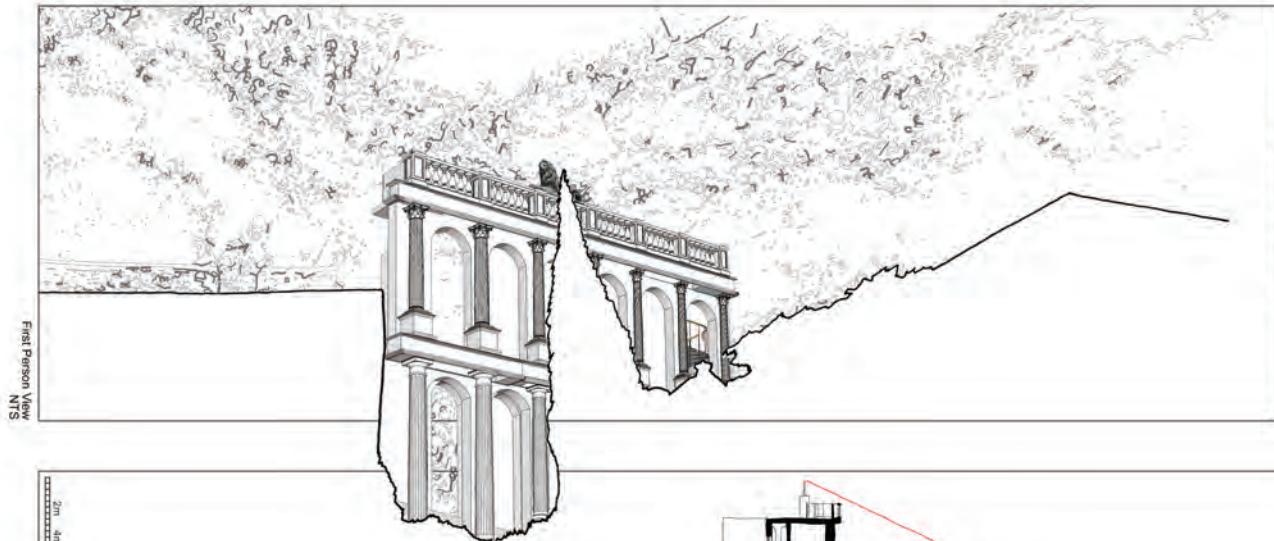
From other locations across the site the illusion ceases to exist, leaving a series of seemingly disparate objects as shown in the perspective view, top right. Each element within the illusion has been distorted accordingly to ensure the image appears believable at the given location.

This disregard for traditional architectural design rules and values is typical of this region.

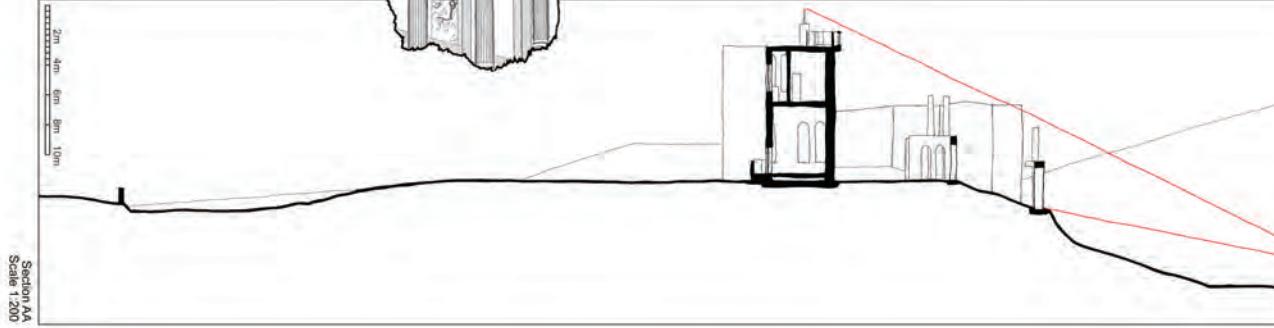


EVIDENCE #3

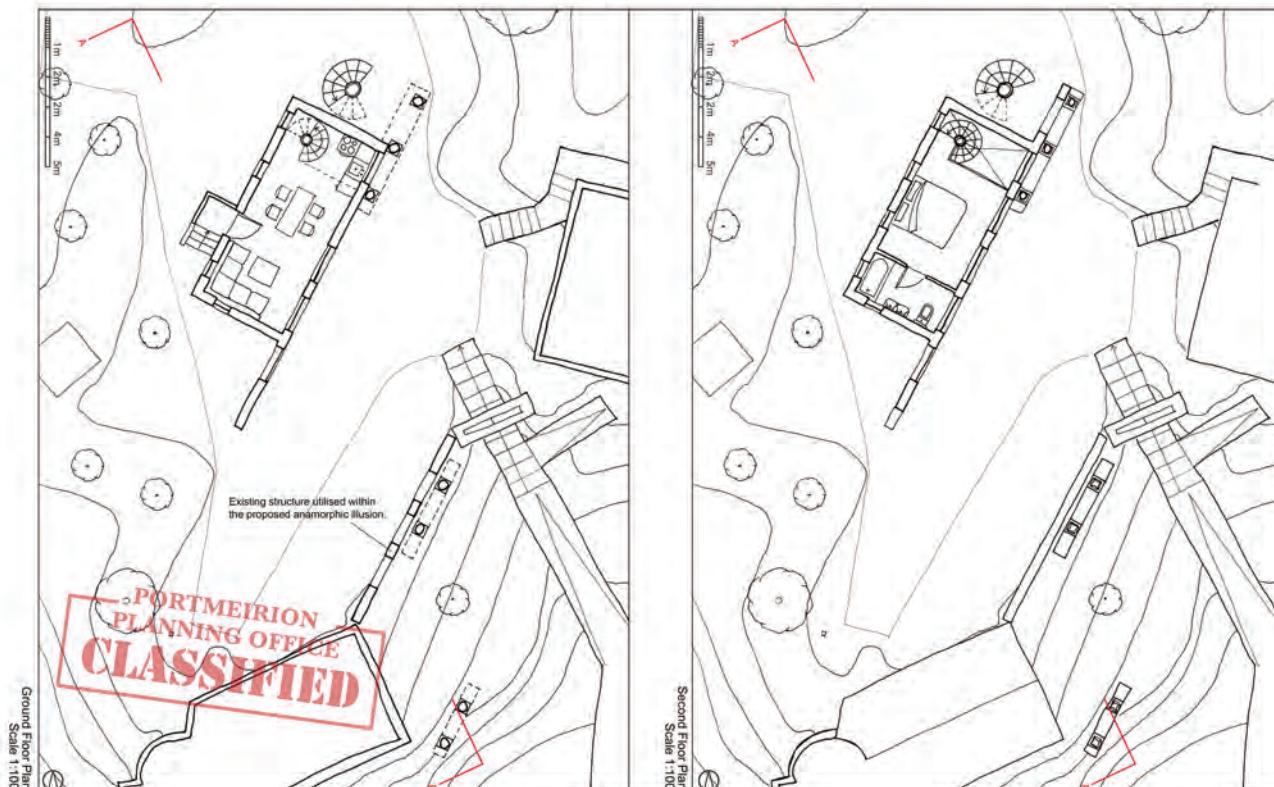
Site Plan  
Scale 1:2000



First Person View  
NTS



Section AA  
Scale 1:200



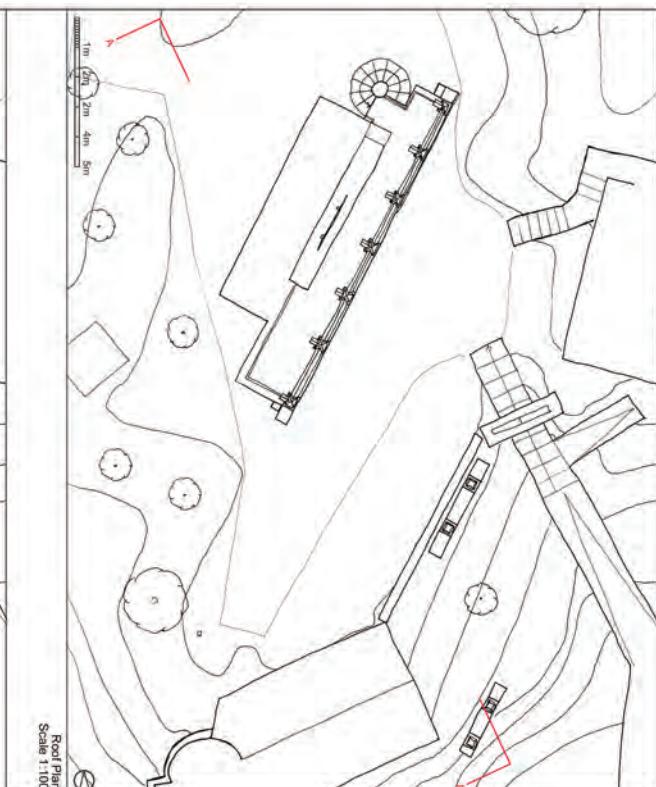
Ground Floor Plan  
Scale 1:100

PORTMEIRION  
PLANNING OFFICE  
**CLASSIFIED**

Existing structure utilised within the proposed anamorphic illusion.

Second Floor Plan  
Scale 1:100

Root Plan  
Scale 1:100



EVIDENCE #7

EVIDENCE #4

Site Plan  
Scale 1:2000

# A Place Called Happiness?

Dealing with Dementia  
Matt Hargreaves

'A Place Called Happiness? Networks, neighbourhoods and informal dementia care', was conducted in collaboration with Dr Richard Ward (Project Worker; School of Nursing, Midwifery and Social Work, University of Manchester) and Dr Andrew Clark (Lecturer at the School of English, Sociology, Politics and Contemporary History, University of Salford), and was funded by the University of Manchester's MICRA network (Manchester Interdisciplinary Collaboration for Research on Ageing).

It drew from the concept of 'Therapeutic Landscapes' (Smyth 2005) with the aim of better understanding the spatial and temporally organised networks of care and support available to people affected by dementia (i.e. carers and the cared for) in Salford. The subjective and embodied aspects of how informal carers engage with the social and physical dimensions of neighbourhoods were explored in order to understand:

- How informal carers perceive, understand, and negotiate neighbourhood spaces in the context of providing care
- How neighbourhoods act as sites of social interaction and support for people with dementia and their carers

The exploratory nature of this pilot study shaped the decision to focus upon carers and ex-carers of people with dementia, with a view to informing a larger scale study that will include direct working with people with dementia.

The study implemented three qualitatively driven research methods (Emmel & Clark 2009) to be assessed for use in a future larger scale study, which are described as follows:

## 1) Discussion Groups

We held three discussion groups with established dementia care groups serving the Salford area, with the aim to provide context on caring networks and insights into local histories. They were also used to recruit six carers to participate in stages 2 and 3.

## 2) Social Mapping

The team worked with six carers individually, asking them to draw a 'participatory social map' (see Clark and Emmel 2009) that depict the support networks that exist in their local areas.

## 3) Walking Interviews

Following the social mapping, 'walking interviews' (Clark 2010) were conducted with carers to provoke memories of events, activities and attachment to explore the significance of neighbourhood spaces in care provision. In addition to the narrative produced, photographs were taken by participants for use in elicitation.

I was personally interested to discover how my engagement with the community could influence the design process. As this study was conducted in parallel with my studio unit, the research influenced the development of my project; a requirement of which is the design of an architectural intervention(s). This intervention would then feed back in to the study, acting as one of the outputs.



The first thing that is apparent from our analysis is the negative view many carers have of the home. The majority of carers expressed that since becoming a carer, they feel like a prisoner in their own home:

...until he was 65, so we were able to run the car and take holidays or days out and it didn't mean that you were a prisoner in your own home. (SM C4)

I: So does this mean now that he's got to spend more at home, does that mean you're tied more to the house as well?

R: Yes. (SM C4)

It feels like prison. (DG)

The house may even act as the setting for a heightened sense of tension as a result, as in one case:

Sometimes you did feel like thumping him. But I never could. Well, he threw a cup at me one night, if you can see the marks on the door. And I did go for him that night. I said, "Don't you ever try that again or I'll kill you." (SM C6)

This perspective shows the home in a very different light to the typically shared view that the home is an ideal environment. Although it may be the most suitable environment for a person with dementia, and is a setting that is commonly recreated in dementia care homes, it is clearly not a place in which all carers are comfortable spending a long period of time. The fact that home is a secure and familiar environment for the person with dementia, coupled with the fact that many carers are uncomfortable leaving the person they care for, means they are both effectively tied to that location. This feeling of being tied down to the home can be viewed in parallel with comments about wanting to escape:

It can be restricting... you sometimes feel you have to escape. (DG)

There are times when you feel 'I want to get out'. (DG)

As a response to this feeling of needing to escape, carers want to visit places outside the home. Comments from this research would suggest that the place they go is not necessarily relevant, providing it is away from home:

R: I'd just go on the flea market, walk around the market, walk around the shops

I: Yeah. Just to get out from there?

R: Just to get out. (SM C6)

It was nice, it was a break, you got out those 4 walls, and had a nice chat sometimes to people like the landlady and sometimes you didn't. But it was out of them 4 walls. (DG)

Carers can feel trapped in their home because of the demands of caring. To get away from this care environment, i.e. to 'escape' the home for a period of time, some carers would have to seek formal care to enable them to do this:

R: ...I got somebody in to help with his tea so as I could go out.

I: Okay. Right. So someone came in to help cook his food?

R: Yeah. Well, put something in the microwave.

I: Okay. So you said so that you could go out?

R: Yes.

I: Was that important to you? So that you were able to go out?

R: Oh, yeah, I had to. Sometimes you just went a walk to the shops or round the market, just to get away for a couple of hours. (SM C6)

So without them, I think I would have been in a straitjacket by now. They've been really good people to talk to. They come and visit, that does help, especially when you're feeling low. (SM C4)

## Sociality and Locality

Many of the carers we spoke to expressed concern about being unable to have a reciprocal conversation with the person they cared for:

Yeah, we are carers. And it's where you can have a conversation without having to repeat yourself 50 times over. So you relax more really, don't you, with that sort of counselling. (SM C1)

It is of great importance therefore that carers are able to meet other people and engage in social interaction:

It is, it's hard, because you do need people. And yet there's times you want to scream, "I just want to be on my own for a bit." Get my own space. But I was getting...I'm going to end up in going mad myself. I've to start getting out and doing something. (SM C6)

No, I think it was just talking to people that helps you. I think that's the main thing. (SM C6)

The desire to keep active socially is a theme that was common among the majority of the carers we spoke to. To achieve this, it is necessary that carers can regularly engage with people on any scale, whether they are with strong social ties or weak social ties. To put this into context, this may range from meeting a large group of other carers, to share practical information and receive emotional support, through to having a simple exchange of words with the local shopkeeper. This network of individuals that carers rely on to

provide this social stimulation is what Smyth (2005) refers to as the 'therapeutic network'. From an architectural perspective, it is interesting to analyse how these networks intersect with place, thereby becoming a 'therapeutic landscape', be it with neighbourhood spaces or further afield. Our research reveals how different neighbourhood spaces act as settings to enable different forms of social interaction. Places that offer the same service can offer different opportunities for social interaction due to the physical and experiential qualities of the building. A good example of this is the comparison that can be made between supermarkets and local shops. Both types of building offer the same primary function; to sell groceries and other consumables, but carers highlighted the potential of shops to provide a secondary function; that of social support. The general opinion was that smaller scale shops were much preferred when in the company of the person they cared for:

It's personal contact, which you don't get if you go to a supermarket... you get to know the person. (DG)

You can take the person you're caring for with you, and that's not easy... in a crowded place. (DG)

It's nice to know that when you go in [to the local shop], and I've been with him [cared for] ... so they know him. So if he did go out, if he escaped, I'm sure that they would know who and where he comes from. (DG)

Although in one case, the locality of the nearby supermarket, and the understanding shared between the staff there, made it a place that the person with dementia could visit alone, which helped to give the carer necessary respite:

Various members in Tesco got to know him... so that worked really well. (DG)

These examples show how peoples' experiences of shopping presented the opportunity for social interaction. These 'chance' social engagements are sought by carers and occur in various places in their neighbourhood:

[at the park] ...we would take the dog for miles and miles and miles, anywhere we could go... and it was just to get away from it really... and you meet other dog walkers and talk about the dogs rather than dementia. That was nice. (DG)

[at church] Been going a long time, so we know people. (DG)

[at the pub] We go there every Sunday night and everybody's all right. (DG)

As these examples show, neighbourhood spaces can act as the catalyst in providing the opportunity for spontaneous social interaction. But, as discussed earlier, many carers feel that they are tied down to the house due to their responsibilities as a carer. It is for this reason why many carers rely on people coming to visit the house. In many cases, it is family and friends that call round to provide social support:

R: ...but if she's [carer's sister] here we see her every week.

I: Okay and is that like a regular thing [voices overlap].

R: Oh yes that's regular.

I: So is it kind of like do you arrange the day or do they just [voices overlap].

R: No they just come.

R1: No they just come.

R: No they just come, they just come. (SM C3)

R: So she couldn't really help. But been great recently, to help me. And friends have been really good, you know, coming and making sure I'm all right. (SM C6)

Oh, [friend] comes every night if she can. (SM C6)

It is interesting to note that in most instances, the friends and family that visited the homes of the carers tended to live locally:

[Son] Yes oh he's not living far from us, they were here yesterday. (SM C3)

I: Yeah. When you said that sometimes his friends would help you, were they friends who lived locally?

## Key for research quotes:

Interviewer

Respondent

Discussion Group.

SMA: Social Mapping.

WI: Walking Interview

C1, C2 etc: Carer 1, Carer 2, etc



R: Yeah. But they'd come down at night if he fell at night, because I couldn't get him up on my own. (SM C4)

I: Did your daughter help you care for [cared for]?

R: No, she couldn't really because she lives at Darwin. (SM C6)

R1: [daughter's name] an hour away.

R2: The one that's away, don't see as much, do you, because it's not practical?

R1: Mm no. (SM C1)

The locality of relatives would appear to be a significant factor in regards to how much social support they provide. The closer a relative is, the more often or likely they are to spend time with the carer. Equally, and perhaps unsurprisingly, carers seemed more likely to share intimate details with the relatives they saw more often, who live closer:

I: Well who did you tell that [cared for] had been diagnosed with dementia?

R: I think it was the daughter. I think I told [daughter's name] because she's the nearest. (SM C4)

In these cases, it is apparent that the locality of relatives and friends is an important factor in determining the degree to which people provide social support. In this context then, it would be fair to question the potential of neighbours to assume this role. Our findings reveal that the carers' experiences of neighbours and the level of interaction in their neighbourhoods vary considerably from place to place:

Oh my neighbours I know everybody on this street here (SM C3)

Some of my neighbours will say anytime I want anything, just say to them and they will do anything for us, that's in my street. (DG)

All in my street, everybody is just one... they put the bins out. I put theirs out, they put mine in. (DG)

But normally, they have more or less kept themselves to themselves. Most of them are new. There's only John and I that are old, been there since time immemorial. (SM C4)

People are suspicious nowadays. I live in a block of flats and it's hard to get people.. A few that will say 'hello', or 'how're you'. They look at you as if to say 'who are you'. (DG)

It's not like, you know, 40 or 50 years ago where people knew each other, next door to each other and down the street, they knew everybody. (DG)

This variety of responses is in line with the debate regarding the decline in community. Community can not explicitly be defined to be lost, nor can it be described fully intact. In one case, the carer held a predisposed negative view of their neighbours, but changed their mind after recalling a recent event:

I: What about your neighbours?

R: You don't see much of the neighbours.

I: Okay. Did they help out at all with [cared for]?

R: No. You don't see much of them, you don't talk much. I mean I stayed in bed, to be honest, to get a drink the other night, I'm not going to sleep. And I went out this morning and one of the fellows up the stairs said, "I was nearly to knocking to see if you were all right because your curtains weren't open."

I: Oh, okay. Right.

R: And I said, "Oh, that's great."

I: Maybe they are looking out for you.

R: Mm. They do care in that way. (SM C6)

These quotes give varying accounts about the closeness of neighbours and the likelihood that they will offer social support. It should also be noted that the type of support that neighbours provide will likely be different from the type of social support as previously identified. We found that neighbours are much more likely to offer

support on a practical basis. This can be viewed in comparison to the emotional support given by friends and family as described earlier:

Yes anything that I give ... if I turn round and say my televisions broke and I go over there and he's come in and he'll fix it for me (SM C3)

...she said, 'I'm going round to the shops', she said, 'Is there anything that I can get for you?' And I thought that was really nice of her. And I said to her, would you get me... I can't remember what it was, something like a loaf of bread or something, 'That would be great.' 'Anything else?' 'No, That's fine.' And I was glad I found something to say, 'Could you get me a loaf?' (SM C4)

With the interactions discussed in this section, they range between links with strong ties and weak ties, who offer different types of support, be it practical or emotional. But of all the social interactions that carers engage in, the thing that is most important is that the person, be it family, friends or a neighbour, has a sense of 'knowing' or 'understanding'. This is a type of connection that carers only have with a certain few people;



people who understand the pressures of carer burden. The following anecdote summarises this point neatly:

she says hello to her but none of the people in the road ... they don't know what to do. That's the nicest way of saying it. And there's one [neighbour] across there who goes to church and we drop stuff in that she likes to read. And on occasions she's gone across there without me... she's opened the door and [neighbour] will sit with her for half an hour. Her husband had Alzheimer's, see the difference, she knows what's going on. (SM C4)





### The Importance of Understanding

As we have seen, interaction with other people, especially those that have an 'understanding', is hugely significant to carers. But carers may not be aware of the positive effect on wellbeing that meeting other carers can bring or may simply not know anyone else in a similar position. For the initiation of such interactions, Age Concern plays a vital role in bringing people together:

I: ...tell me [carer's name] who the people are who you know who help you through life?

R: Age Concern, without a doubt. Without them I think

I would have been climbing the walls (SM C4)

R: ...Age Concern. They've been great.

I: Right. What was so great about them?

R: Gives you something to look forward to when people are in the same boat. (SM C4)

Age Concern has been a blessing for me, because of the outings and the people. (DG)

I: Yeah. And the other people..., who are they?

R1: Well, they're all my friends that I've met in Age Concern, within Age Concern, and we all help one another. I think we keep one another sane really.

R2: We're all carers. (SM C1 & C2)

Age Concern organise social groups that bring together people affected by dementia. These meetings give carers the opportunity to meet other carers, i.e. people that have an 'understanding'. Nearly all of the carers we talked to expressed how important these groups were for their own personal wellbeing:

Oh, I think it helps me, yeah. I think it helps us all, because you can understand how the other person's feeling. Because other people just don't understand it. That does help because you are getting with people that understand what it's like. (SM C6)

R: ...they don't realise because they're not coming on how valuable they are to people like me, and [carer] and [carer], and the old chap, he's 80. I think he's 81 now. So I mean it's people like that.

I: What is it that is so valuable?

R: People. You've got something to look forward to. (SM C4)

I think it helps because other people understand what you're going through, and you can talk to people. It's very hard to explain dementia to someone. (DG)

Our research shows that these meetings between groups of people affected by dementia are not only beneficial for carers, but can also have positive effects for the person with dementia. In some cases they even helped to reverse some of the symptoms:

R1: When we go to the coffee mornings, afternoons.

R2: Craft group.

R1: Oh yeah, the craft group. The singing.

For some carers, these places will hold a large amount of significance, as they may be the only places in which they get the opportunity to meet other carers:

Well the only carers that we come in contact with are when we go to the [community centre]. (SM C5)

On the other hand place may not be significant, providing there is a suitable environment that enables carers to meet as a group:

I found the most valuable thing was to be able to go out together, to a place where there were other people, with carers.. So that were all in one community, and everybody looked after everybody else. And we as carers were able to enjoy ourselves. (DG)

However, one of the main problems facing carers in Salford at present, which became apparent mid-way through conducting our study, is that Age Concern has been forced to cancel many of these groups as a consequence of the economic recession and local government cuts. Such cancellations would be detrimental to carers, as the opportunity to meet other carers has been taken away. This is a concern that was stressed by some of the carers we spoke to:

You don't realise it until it's stopped, and then you think, 'Oh, it's the third Tuesday in the month. I'll go to...', and then you think, 'It's not there any more.' Sometimes you think, 'I don't feel like going', but when you're told it's got to stop and it's not going on any more, then you realise how valuable it really is, especially when we miss one, two, three, then yes, it does. It starts to mount up and it starts to make you ill. You haven't got anything as a carer to look forward to. (SM C4)

A life saver. When they stop, when social services stop these groups it will be terrible. (SM C4)

### Place and Affect

Many of the carers we interviewed discussed how certain places could effect the person that they cared for, which in turn could be a deciding factor as to why they would go to a place or not. For instance, if a place does not have a secure perimeter, this could be a factor for why the person with a diagnosis would have to stop going:

R: ...The only thing that stopped him from going to the Old Vets was the door was open, so [cared for] is one of these, he likes fresh air. So if the door's open, he's through it. He's like this. He's out. 'I'll just go to the gates.' And you think, well alright, what are the gates then? And the gates...

I: But now he doesn't go?

R: No. Because he'd walk away. (SM C4)



R: Walk it up or I might drive it up if I feel.

I: So she's really close then if you can walk up.

R: Oh yes she's not and she's not far.

R1: She's only about 10 minutes from here.  
(SM C3)

But in reality, most people have social networks that span large distances, extending well beyond the boundary of their street or neighbourhood. For carers with family living long distances away, it is not surprising to discover that those relatives do not 'drop in' so often:

And because they live ... one lives in Godalming or Edinburgh depending on what the husband's doing. There's one lives in Manchester although she was living in Hale and at weekends she'd be down at Abersoch where he's built a house. (SM C5)

Long distance relationships can still be important in providing social support however. These long-range connections cannot be maintained in a face-to-face fashion but by using the telephone:

R: ...we phone each other every week. Just to have a talk and ask what's going on and he ask me about [cared for] and you know. Because your friends don't you ... we just have a chat and a laugh and we talk about our families what's going on you know. (SM C3)

In one case the telephone is a more practical way to talk to people, due to the carers' aversion towards navigating busy roads: But wandering about driving all over the place is, you know, it's busy in Manchester isn't it going on that that road's been terrible just recently. (SM C5)

Carers however, cannot rely solely on the support available in their immediate vicinity or through social interaction via telecommunications. As we have identified, it is

important to share experiences with other carers, in a face-to-face group situation. Support groups that enable carers to meet each other in this way are not widely distributed across neighbourhoods. Such groups generally have a catchment area of a few miles, and for many carers, walking is not an option.

The location of these support groups is crucial in this regard. A long or inconvenient journey may discourage people from trying to attend:

R: Yes we're going just to have a chat with them as you seeing they are in and because sometimes there's a lot there, sometimes it's not a lot. But that's the only one we go to because it's near. They have some more but don't want to go to them they're too far.

I: Okay and when you say they're too far is that because it's hard to get to them.

R: Yes it's hard to get to them. (SM C3)

Transport can be a problem in general for older people due to the impairments associated with old age. This is especially true of carers, as they also have to contend with the duty of caring on top of this. Of the carers that could drive, they expressed the value of being able to do so:

Without that car I think I would either have killed him or walked out or been dead by now. So I've got the relief of being able to say, 'Fancy going out?' 'Yes, where to?' 'I don't know. Come on, let's go for a ride.' (SM C4)

In some cases, the person they cared for had had their driver's license revoked following their diagnosis of dementia. In this situation, carers and the person they care for have no option but to use public transport or rely on people giving lifts. If the carer and the person they care for are still physically active, then public transport is still a feasible option:

Can live round here go where I want to and get back on me own, get my bus. Go where I want to get my bus back. (SM C3)

But if driving or catching a bus is not an option, then carers may have to rely on other people:

Well, I can get to [care group] no problem on the bus. And I mean that was at [place name] Centre, but they're doing it up, so they've moved it to the church. (SM C6)

Of the carers we talked to, none of them expressed difficulty in going to the support groups we attended. However, it must be noted that the carers we approached in these interviews were through existing carers groups. This does not take into account carers who do not have access to a means of transport, and as such may effectively be excluded from these groups in the first place. As one of the care workers noted in a group discussion:

That's the biggest issue why people don't come to groups. We used to try and provide transport for people... but it would take up valuable time. (DG)

### Summary of Findings

Firstly, it should be noted that these innovative research techniques were highly effective in revealing information about the carers and ex-carers we talked to. The informal nature in which the research was conducted meant that people were comfortable to share details about their life and their experiences as a person affected by dementia. It gave us a detailed account of the formal and informal interactions of carers that make up the social networks they rely on for support; what Smyth (2005) refers to as the 'therapeutic networks'. One of the most obvious themes that emerged from this, is the importance of carers to be able to meet other people, especially those who have an 'understanding'.

Neighbourhood spaces are relevant in the formation of these networks and strong, groups

of carers exist relative to their location; an observation that was made despite the popular narrative of community decline. In addition to this, the research gave me an understanding of places on a more experiential level, i.e. from the perspective of other people, which could not be described in guidance or literature.

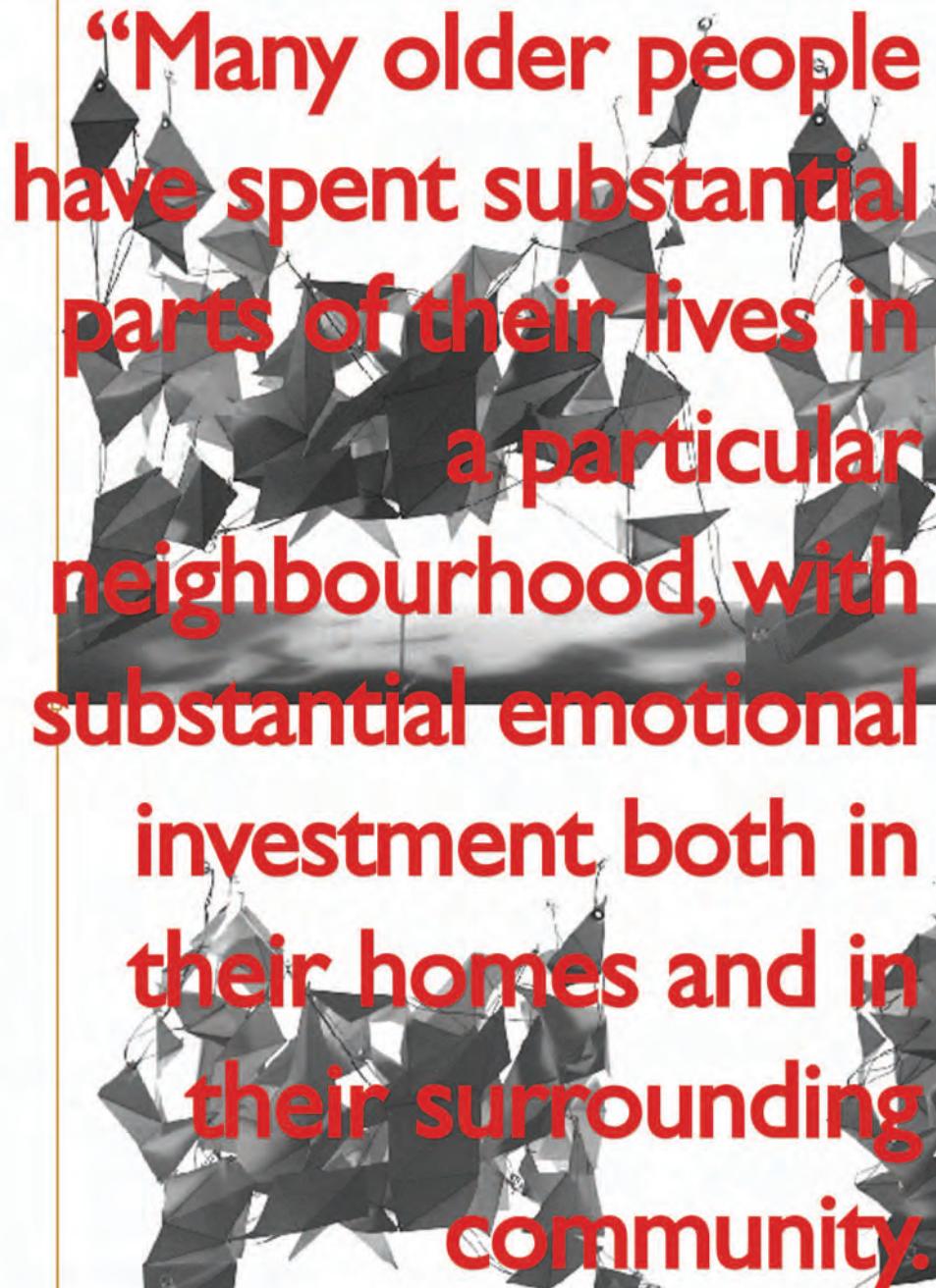
It is interesting to view these findings in comparison with some of the commonly held views on the relationship between dementia and place. Our study reiterates and enforces some of the themes that are common knowledge in this field of study, but it has also revealed some new aspects and contradicted some altogether. Being involved in this study, and using innovative research techniques, presented the challenge to discover new ways in which to effectively communicate the findings.

The home is typically considered an ideal environment for people affected by dementia, but the needs of the carer are often overlooked in this respect. Observations made in this study reveal that it is a place perceived in a very negative light for carers; an opposing view that is usually unheard of regarding the home.

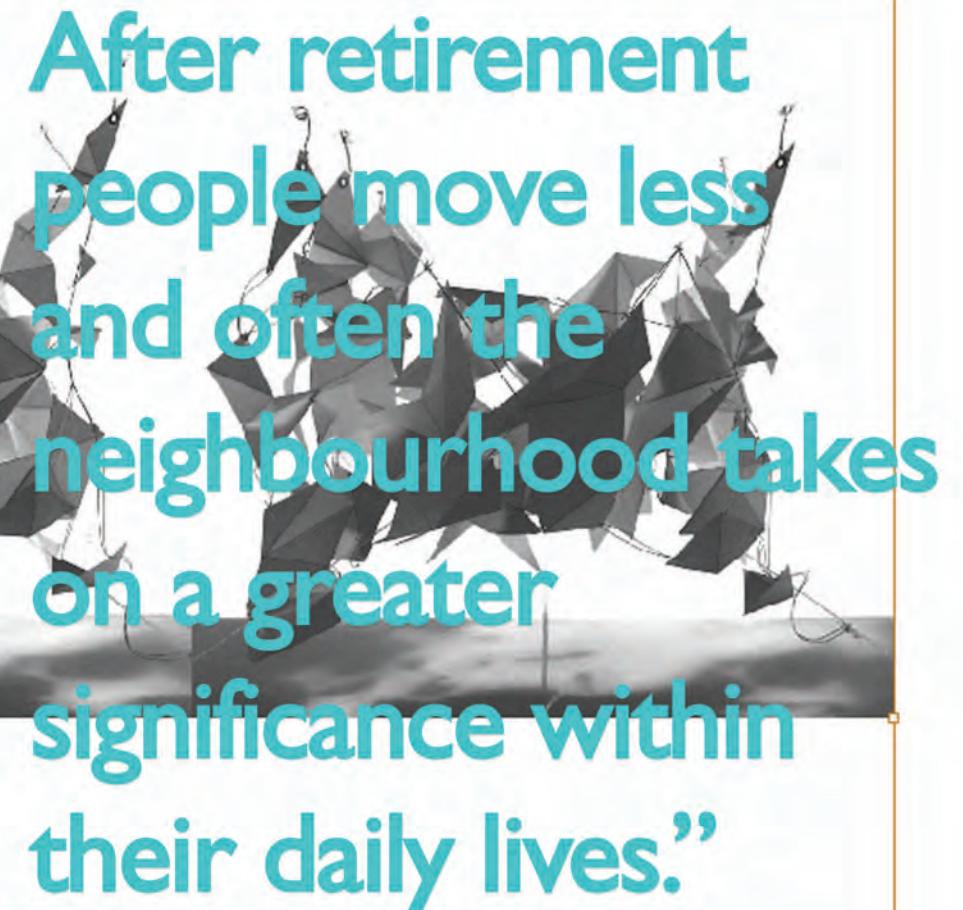
My involvement in this research therefore enabled me to gain a depth of understanding that far surpasses the information covered prior to the study. Not only did I identify the complex and specific social needs of carers, but also the physical and experiential needs of the buildings and places associated with caring. Identifying these real needs allowed the design ideas, carried out as part of my studio unit, to develop in response to the specific issues raised.

Due to the constraints of this article, it is beyond the scope to describe my architectural intervention in detail. However, the most relevant aspect to consider with this project is not necessarily the final product, but rather the design process. way but beneficially, as the final architectural product was produced as a result of responding to the findings and observations.

**It is, it's hard, because you do need people. And yet there's times you want to scream, "I just want to be on my own for a bit." Get my own space. I'm going to end up in going mad myself. I've to start getting out and doing something.**



**“Many older people have spent substantial parts of their lives in a particular neighbourhood, with substantial emotional investment both in their homes and in their surrounding community.”**

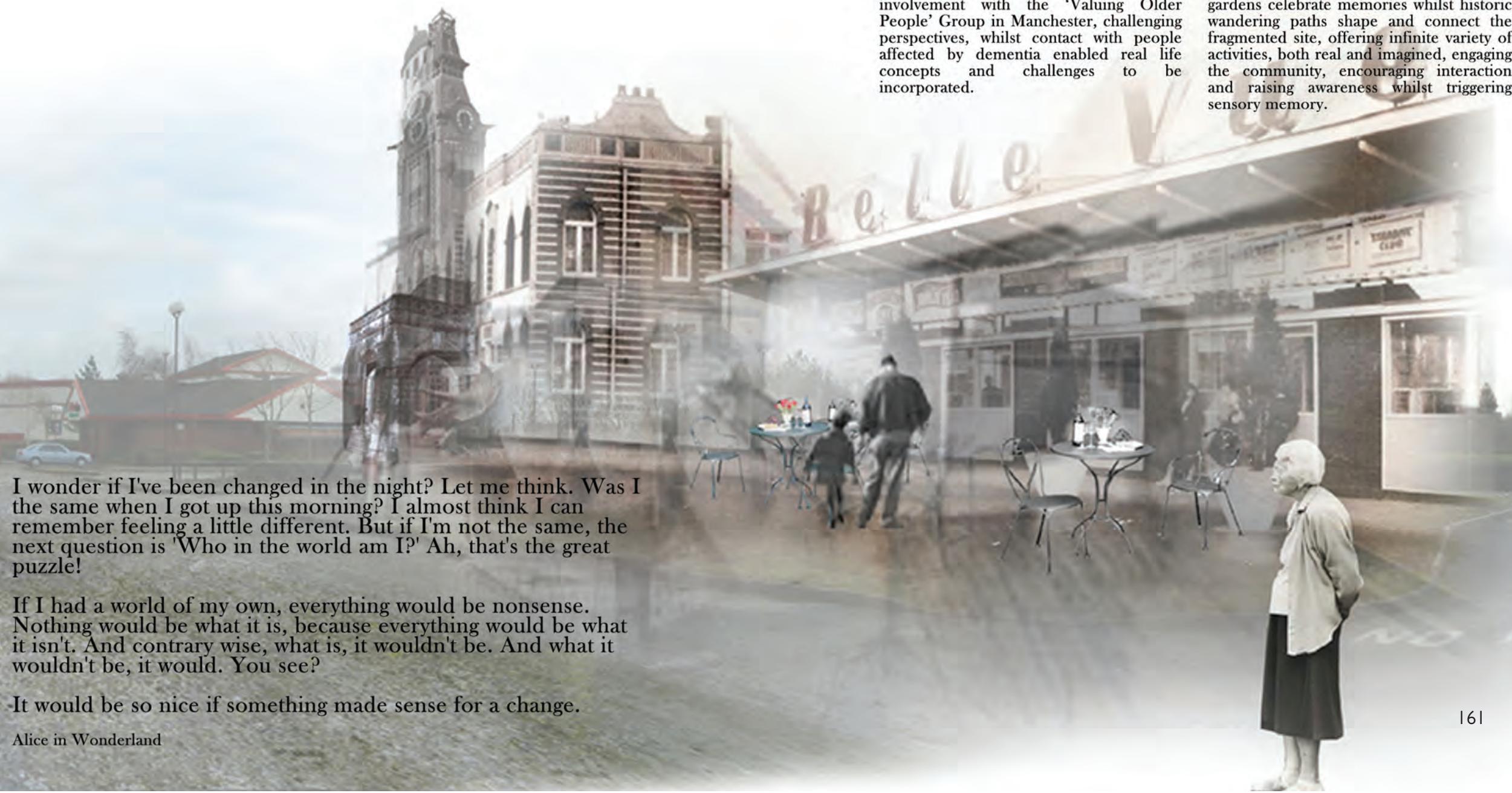


**After retirement people move less and often the neighbourhood takes on a greater significance within their daily lives.”**



**ODPM, 2006.**

# The Belle Vue centre for Dementia Care



I wonder if I've been changed in the night? Let me think. Was I the same when I got up this morning? I almost think I can remember feeling a little different. But if I'm not the same, the next question is 'Who in the world am I?' Ah, that's the great puzzle!

If I had a world of my own, everything would be nonsense. Nothing would be what it is, because everything would be what it isn't. And contrary wise, what is, it wouldn't be. And what it wouldn't be, it would. You see?

It would be so nice if something made sense for a change.

Alice in Wonderland

As we make advances in medical science that prolong our lives we must face the possibility that the risk of developing diseases that seek to limit our mental capacity will only increase. Fear and ignorance of issues such as Dementia, specifically Alzheimer's, provoke the stigmas and stereotypes surrounding degenerative mental health, we must strive to confront the diseases we know so little about and act to diagnose, care and treat them. A project to design a centre for Dementia care developed from involvement with the 'Valuing Older People' Group in Manchester, challenging perspectives, whilst contact with people affected by dementia enabled real life concepts and challenges to be incorporated.

Specifically designing for a person with dementia, the project attempts to blur the boundaries between institutional realities and sense and non-sense. Wonderland is found somewhere between logic and the imagination. The proposed site lies amongst the former Belle Vue Zoological gardens, a rich historical tapestry of lakes, gardens and amusements. Utilizing the positive and negative aspects of dementia the proposal creates stimulating environments encouraging active treatment and normality for the residents. Public gardens celebrate memories whilst historic wandering paths shape and connect the fragmented site, offering infinite variety of activities, both real and imagined, engaging the community, encouraging interaction and raising awareness whilst triggering sensory memory.



Neurofibrillary tangles, tangled bunches on nerve fibres, involving the cytoplasm of nerve cells with a flame-shape appearance, disrupt normal conduction of messages within the brain.

Exploring physical experiences of dementia, the loss of memory and changes in perception can cause confusion in both personal recognition and understanding. Contrast in flooring may be perceived as steps or holes and shiny surfaces can appear as water.



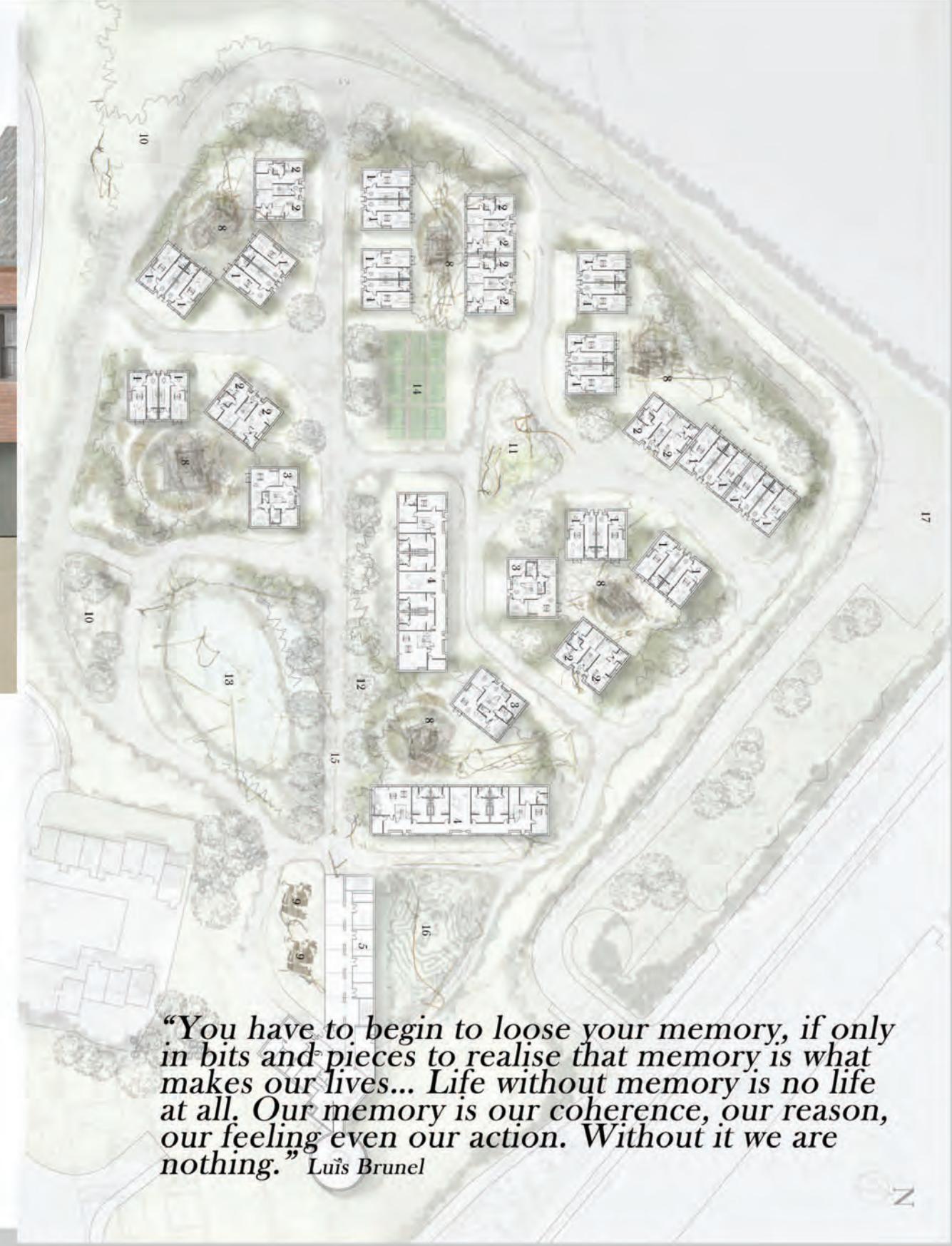


Semi-external structures for staff training and therapy lie hidden amid private gardens, providing intrigue and informing the public. The spaces challenge the staff by interpreting the world of the person with dementia, to offer experiential learning for staff and active therapy for residents. Moving mechanical elements and wooden structures, resembling old fairground elements provoke distant memories, internally playing with mirrors, light and hallucinations creating confusing affects; nostalgia to forgotten funfairs.

Through collective physical experiences residents live through a sense of normality whilst members of staff may experience and interpret the confusion of reality in the eyes and minds of their patients. Residential care aims to work with the needs of the individual, creating a flagship for dementia treatment in the North West. Care is offered at different stages from individual

homes to full and communal care fostering the idea of familiar neighbourhood environments. A care home integrated in a public environment hopes to challenge perspectives aiming to initiate community involvement.

The cloisters merge into the current surroundings, reducing isolation and segregation. Small groups are set around the traditional culdesac seen in the adjacent housing but the houses are also each grouped around a private external garden space offering views and somewhere to safely wander. The cloisters are comprised of autonomous residential units connected by continuous paths through the public gardens which also allow safer meandering. The design allows for patients to wander freely around the buildings and into the secure sensory garden.



***"You have to begin to loose your memory, if only in bits and pieces to realise that memory is what makes our lives... Life without memory is no life at all. Our memory is our coherence, our reason, our feeling even our action. Without it we are nothing."*** Luis Brunel

The circulation around the garden has small alcoves with built-in seating for patients to stop and sit and look out into the garden. Variety in design avoid confusion of residents, Doors are used to distinguish between houses. Colour, texture, light and nature play a vital role in humanizing, orientating and stimulating residents. The physical environment and therapeutic activities become treatment; higher emotional levels can be achieved, developing both a sense of self and a sense of belonging.

The support aspect of the centre offers, consultation and diagnosis, training facilities for staff and meeting spaces for dementia related associations including seminar space, providing unique facilities. The main building and housing incorporate current guidelines, through extensive research into best practice, whilst hidden passages bring an element of childhood fantasy creating stimulating environments

for the residents, moving away from the conventional care home. The buildings provide points to trigger memorization, so they can dwell in the building through memory. Supporting orientation and identification, it provides an experience so users can construct the place in their mind. Traditional forms and materials are used thoughtfully giving rise to a sustainable environment of comfort and care. The scheme sensitively addresses needs not only for today but provides inspiration for and accommodates the requirements of tomorrow.



Secret passages and changing mirrors within the homes play on the world of fantasy. The window reflects the other world, the changing mirror becomes the window to the world turning the effects of dementia into reality, reducing feelings of madness.

The room plays with light and hallucinations. A take on the funfair hall of mirrors, light and mirrors are used to create confusing effects. Used in staff training the room gives an experience of the confusing world of dementia, trying to depict the frightening experience it can be. The room can also be used with residents in therapy with staff.

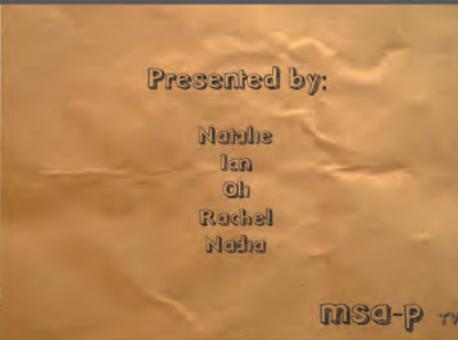


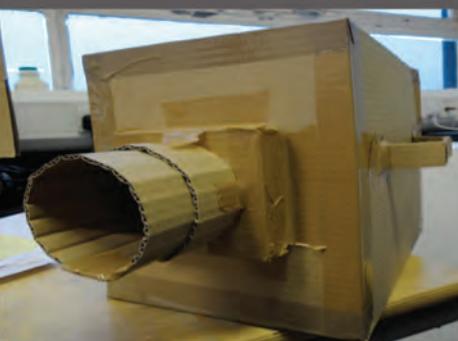
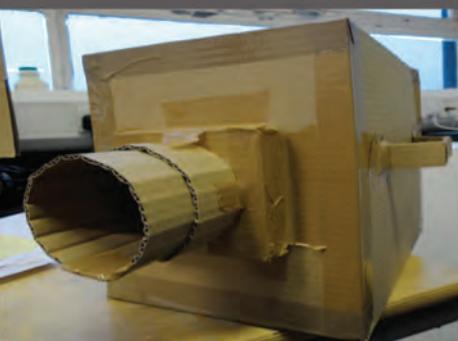
sensory gardens

**msa-P TV**

<p><b>3 heaped tea spoons of participation</b></p> <p><b>Participation:</b></p> <p>A way for the public to express their opinions and ideally exert influence.</p> <p>The involvement of the user at some point of the design process.</p>		<p><b>An Architect needs:</b></p> <p><b>Ingredients:</b></p> <ul style="list-style-type: none"> <li>One whole agent</li> <li>A tablespoon of consultation</li> <li>3 heaped tea spoons of participation</li> <li>A pinch of collaboration</li> <li>A dash of education</li> </ul>	<p><b>A dash of education</b></p> <p><b>Education:</b></p> <p>The process or art of imparting knowledge, skill and judgement</p>
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	<p><b>A tablespoon of consultation:</b></p> <p><b>Consultation:</b></p> <p>A conference between two or more people to consider a particular question.</p> <p>Including the excluded.</p>		<p><b>A pinch of collaboration</b></p> <p><b>Collaboration:</b></p> <p>The act of working jointly</p> <p>A collaboration is about difference otherwise why bother? (Muf)</p> <p>Including the voice of others</p>	
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<p><b>One whole agent:</b></p> <p><b>Agent:</b></p> <p>Some one who effects change through the empowerment of others.</p> <p>Someone who exerts power or produces an effect</p>		<p><b>Presented by:</b></p> <p>Natalie Ian Oh Rachel Nadia</p>
---	--	--

	<p>Thank you for watching..</p>	
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**“(The practice of architecture should be) the collective efforts of millennia of architects, builders, engineers... and those who were actively excluded from participation”**

**Elizabeth Grosz**

# PICCADILLY PING PONG

People don't play in cities. They work, shop eat, drink and dance in them but they don't mess about. Which seems like a shame, when there are so many spaces you could play in. It also means the city might not be doing everything the public would like it to. So I gave people the opportunity to play in Manchester, to see what they did and to figure out if people would like to play in their city a bit more. SPOILER ALERT! They really do...



## Phase 1 - Making The Table

Got a big old bit of wood, painted it a bright colour then painted the white ping pong markings on

*Make sure your board is big enough for people to use when stood about 3m away, but not so big that you can't lift it, or that it blows over in the wind!*



## Step 2 - Mobilised!

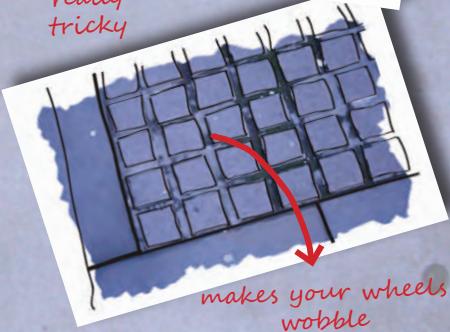
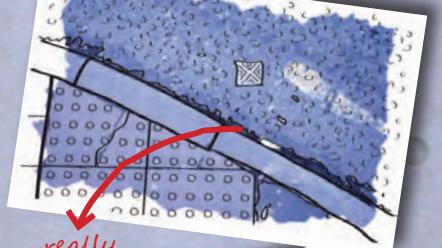
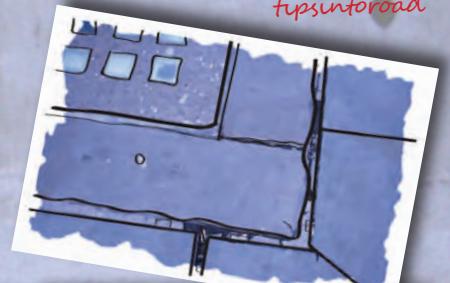
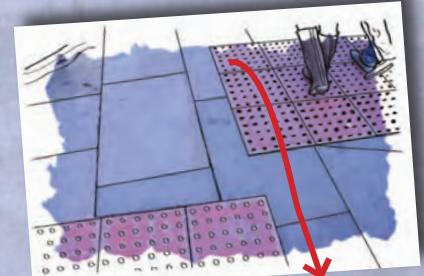
Moved the table into position in Piccadilly Gardens by wheeling it in on a buggy. Took public routes so lots of people could see what I was up to

*It's helpful to have a buggy or trolley to move your table about on, and a pocket full of spare parts for when bits fall off!*



~~OBSTACLES!~~

~~PAVEMENTS~~





### Step 3 - Get playing

Invited all types of people to ping pong! Some were unsure at first - thankfully had a friend to play along with me, to show what fun it is.

*Young people in groups are generally more keen to get involved than older people or people eating their lunch or wandering about alone - you might have to be bold and invite them over - be prepared to cajole people. Remember, this is not something people are used to. They might be too busy to play, scared of looking silly, or their dodgy knee might stop them playing. Stay jolly and keep going!*



MCR ❤️  
PING  
PONG?



### Step 4 - Sharing findings

Were people nice? Oh yes. What did they think of what you did? They wanted it to stay!

*The films and photos of my installation were exhibited at the Ping Pong Symposium in Manchester in 2011 - apparently lots of people like ping pong!*

Photoshop File Edit Image Layer Select Filter View Window Help

Apple LiGothic Medium 17 pt Smooth

Untitled-1 @ 100% (Share Charts, RGB/8)

# Share Charts

MSAp students are encouraged to catalogue all interactions they have with the public in regards to their projects.

interaction	description of affect	related outputs
Brief chat following objects conversation	Positive feeling about the importance of community spirit and attachment to allotment plot, echoed by children.	Second meeting and further analysis into her involvement in the community allotment plot and other community group work
Informal chat with <u>Zurina</u> and her family about the community allotment garden and her work	All had varying degrees of interest in the allotment garden but each mentioned it/described a level of affection for garden space at the workshop	Herb Box for growing at home
Brief chat with each participant about an object they have bought in which means something to them	Affects varied from disinterest to loving attachment, great sentiment and the evoking of priceless and treasured memories.	Set of profiles cataloguing the names, object and affects of workshop attendants
Half an hour	Mixed. Obviously enthusiastic about the allotments and enjoys going there but felt more could be done in terms of safety and security and the facilities on site	Used Cliff's perspective to gain a deeper knowledge of the allotment site, prompted an analysis of the city-wide allotment strategy

Untitled-2 @ 100% (MSAp students are encouraged t, ...)

Calibri 11 B I U % \$ .000 X

E9 A C D

7 Name Age Text

8 Sarah 25 "We never look up, we're too worried about our own lives. We're always looking down at our feet...and there are so many beautiful things in ceilings, and on top of buildings and the sky! There's so much beauty we never see because we never look at it, 'cos it's upwards, and we're always looking at our feet."

9 David 45 "It is a great idea to replace Elizabeth House. My only comment is that it would be a great mistake to build something that looks like most of the rest of the new buildings already on Mosley Street. The design for 1 St Peter's House featured in the framework adds nothing to the area whatsoever."

10 Tess 22 "I'd like to see traffic diverted away from St. Peter's Square" Tess used the model to re-design St Peter's Square and wrote a postcard to the council about her ideas, she cycles so wanted there to be good cycle lanes

11 Eugene 40 "I would like the tram station platforms removed" "The Peace Gardens should 'come out' more and also be a public space" Eugene used the model to re-design St Peter's Square and wrote a postcard to the council about his ideas

12 Unknown (m) 19 "Add Hill/ Dip". Using the model this student changed the roads and buildings around to re-imagine St. Peter's Square. He wanted a chocolate building!

13 Unknown (f) 45 "Don't build higher buildings" "I would like a big green open space... Can I have a water feature?" This woman used the model to re-design St Peter's Square and wrote a postcard to the council about her ideas

14 Gerard 56 "if there are going to be buses going through the square then there should be shelters" Gerard was very passionate about the plans for a re-design and knew lots about the Church which was demolished in the Square.

Paul 30-40 Sheet1 / Sheet2 / Sheet3 "The new development needs to be age-friendly. The city has a responsibility

Sheet 1 / 3 PageStyle\_Sheet1 100% STD Sum=0

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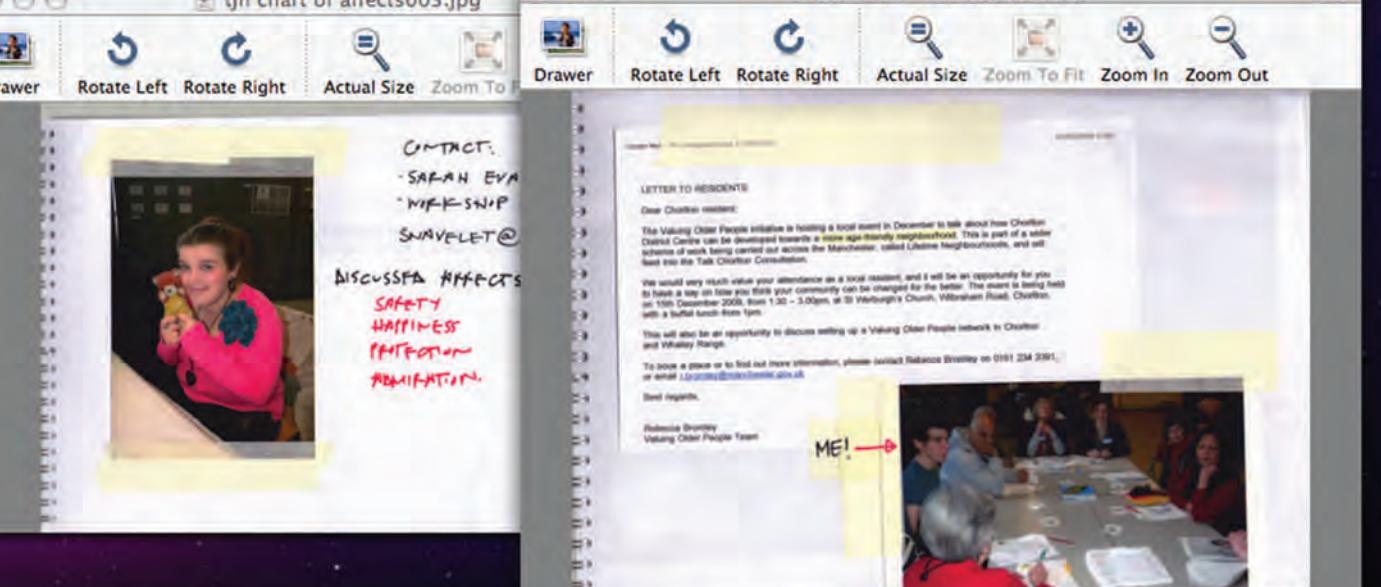
	G	M	N	O
	Attitude	description of affect	related outputs	textural response
7	Positive and enthusiastic attitude to the city, Sarah wanted to encourage enjoyable participative experiences.	The conversation with Sarah and the affects she described in relation to her favourite object seemed to sum up a lot of experiences shared by participants and their relation to the city. This in addition to her positive attitude and enthusiasm for the city indicated she would be a valuable contact for further discussion.	Sarah's attitude contributed towards an aspiration to produce an installation in reaction to some of the affects Sarah and other workshop participants had shared such as comfort, inspiration and motivation.	About her favourite object: "Well I'm an artist and an actor, and I used to take him to whenever I did a performance I'd take him with me in the dressing room, kind of like a lucky charm, not necessarily lucky, so my Grandma's with me where ever I go."
8	Positive and enthusiastic attitude to the city, Sarah wanted to encourage enjoyable participative experiences.	Sarah was contacted after I developed a concept for a space of contemplation, following the Sharing the City workshop. She was asked if she liked to go and sit in outdoor place and feel inspired, and if so, where.	Sarah responded very positively to my concept, and remarked on often sitting in Chorlton Park and feeling inspired, she would often take a note book and some pens. This gave me the idea to have a guestbook in my space on contemplation, for users to write down and share moments of inspiration.	"I often go and sit on the grass under a tree in the park with a book or my notebook and pen getting some ideas down."
9	Regeneration and maintenance of Chorlton Park	I spoke to John in relation to my ideas to set up a temporary shelter for contemplation. I wanted the park's permission before going ahead, we discussed the shelter, the operation of the park and its users.	A temporary shelter for contemplation was set up in the park's habitat area, following John's permission.	"That sounds interesting, the park opening hours are 12-4pm over the winter, I wouldn't set up anything and leave it over night."
10	Regeneration and maintenance of Chorlton Park	To find out more about the park		

Sheet1 Sheet2 Sheet3

Sheet 1 / 3 PageStyle\_Sheet1 100% STD Sum=0

Chart of Affects.xls – OpenOffice.org Calc

	D	E	I	L	M
7	Age	Occupation	Home	description of affect	related outputs
8	45	North Manchester Regeneration	Manchester City Council	Dympna discussed her passion for the Irk Valley and how it was her ambition to promote the area to the wider public.	This led to investigating the potential of using rustic style bus shelters in an urban environment as a means of advertising the Irk Valley
9					
10	55	North Manchester Regeneration	Manchester City Council	Talked about the Irk Valley walking trail of which he gives guided tours and mentioned that maps were available online	This resulted in me obtaining the maps and embarking on the route which me to discover a site for Project 6
11	45	North Manchester Regeneration	Manchester City Council	Dympna talked of her enthusiasm for my project to develop bus shelters as a means of attracting people to the Irk Valley	This led me to develop my proposals in further detail
40	Unknown	Unknown			



# Salt Licks

Brief: Weathering The Edge

Phillip Hall-Patch / Studio St Vitus

Site Name: Moggs Eye

Salt Licks due for completion Spring 2012.  
It is a winning entry for the 'structures on the edge' competition run by Lincolnshire County Council.

It is a structure clad in salt blocks which will eventually erode and dissolve. Phil Hall-Patch is a consultant to MSAP.

A programme of public art engagement is currently underway to introduce the public to the concept and to engender interest and feedback.

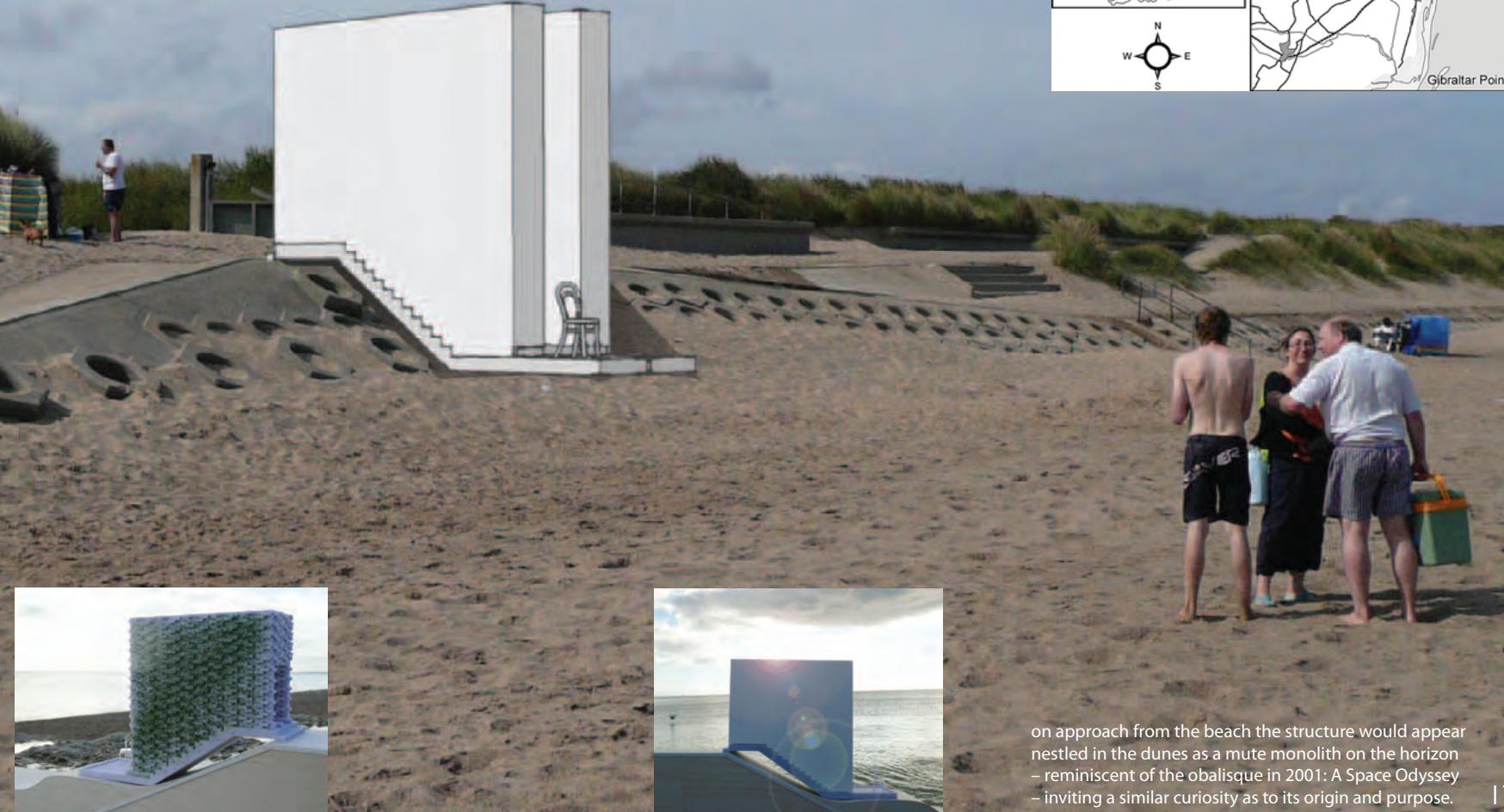
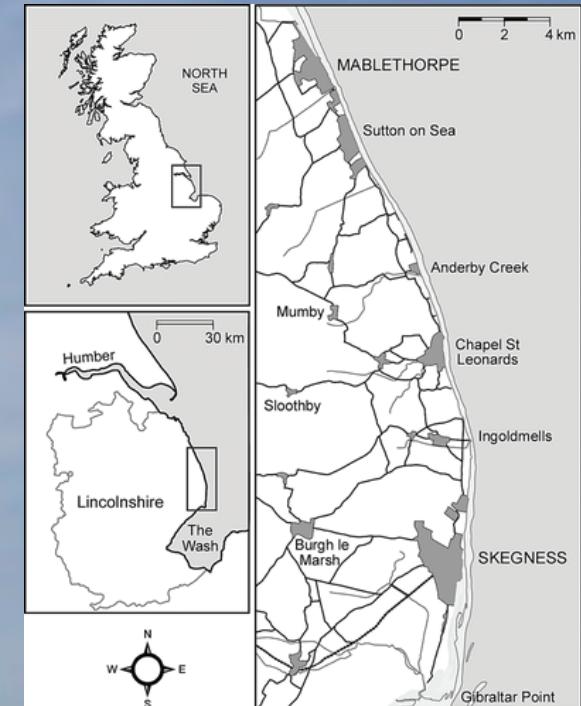
A Planning application is due to be made December 2011. An Environment Agency application has been made to enable a mock-up panel to be constructed on the new site at Huttoft Car Park Terrace.

The design team is currently testing and prototyping salt mortar and construction systems in advance of building sample panels. Negotiations are currently underway with local contractors.

Client:  
Lincolnshire County Council -  
Economic Regeneration Department  
(Head of Economic Regeneration - Peter Fender)

artsNK  
(Visual Arts Development Manager - Nick Jones)

design team:  
Structure Workshop (Peter Laidler)  
University of Edinburgh (Andrea Hamilton)  
Kevin Lee & Co (Kevin Lee surveyor)  
Scarborough Nixon Associates (Helen Scarborough ecologist)



on approach from the beach the structure would appear nestled in the dunes as a mute monolith on the horizon – reminiscent of the obelisk in 2001: A Space Odyssey – inviting a similar curiosity as to its origin and purpose.



[Structures On The Edge ...permanent installations and interventions that will enhance our relationship with the natural environment of the UK coastline... [interpreting] the conditions in different ways by gauging erosion, corrosion or other long term weather effects.]

A weathering Station, or rather, a station which "weathers away"; a proposal that makes the process of erosion visually explicit to the visitor expressed through the poetic use of a material with suitable physical characteristics and historical associations - in other words, not a sermon on sustainability but as a physical expression felt through direct experience.

Our survival as living beings is inextricably linked with salt. It exists in every cell of our bodies, and for centuries wars have been fought over its production and supply. Yet 70% of the earth's crust is formed of salt and it surrounds us in the form of the seawater which laps every shore. Evaporation of sea-water in large salt pans was the first mechanised process of salt production: by sunlight in dry/ arid climates; and by wood burning heat in more northerly temperate climes. Indeed due partly to the flatness of the landscape Lincolnshire is known to have been a centre of salt production during Roman times with discoveries from Ingoldsmell to the northern marsh salt works at Grainthorpe and Marshchapel.

Why "Salt Licks"?

The term conjures a very physical response (to both the action and the taste), and suggests an active process of salt moving from one body or form to another, but ultimately remaining in its crystalline form, immutable. We consume salt for our survival. As a product 'salt licks' have been used for centuries as a dietary supplement for horses and livestock – indeed the term is derived from natural occurrences of salt geology to which animals would often make tracks.

The Black Cat Equestrian Centre (located close to Moggs Eye) offers riding lessons to people with physical and learning difficulties with regular hacks along the beach. A highlight of the proposal would be for a horse (or horses) to literally lick the art. The "extreme edges of our natural habitat" are inhospitable places where nature's dominance is rarely challenged for long. Salt Licks has been designed to interact with this environment by allowing the specific context to reveal its mark as the sun, wind, rain and blown sand lick at the fabric of the structure. In this context nature becomes the artist.



On approach by car the apex of the structure can be seen from a distance lodged between two sand dunes at the top of the path from the car park to the sea gate – a doorway which invites entrance.



On passing the threshold (and experiencing the thickness of the salt) the structure reveals itself as a framing device oriented to the eastern sunrise, framing a vertical panorama of the coast: a space for shelter is created with a canyon of salt that frames the cloud/ sky, water/ waves and sand – all the elements that will have an impact and create an action on the structure through its life. A stair leads down to a viewing platform that at times will hover above the beach and at others may be buried in the sand (gauging the level of the beach). The stair delivers the visitor onto a stage for contemplation of the coast and ocean beyond. Salt Licks acts therefore as an ante-chamber that allows one to leave the mental and social space of the journey behind for another more contemplative space in closer connection with nature.

What goes around comes around / natural cycles  
Historically salt was often produced close to coastal locations in evaporating fields or ponds. An opportunity exists to capture a little of this process.

The outside face of Salt Licks has been detailed to allow rainwater to shed straight off the structure as standing water would lead to the quick demise and dissolution of the blocks. Our materials scientist believes that salt dissolved by rainwater at the top of the structure will be so salty by the time it has reached the bottom that it will begin to re-deposit on the surface. Visually Salt Licks may begin to sag and reform before weathering away.

The conservative estimate for the longevity of the salt stage structure has been calculated at between 3 and 5 years, depending on orientation, and without the use of any coatings or inhibiting measures. Internally a concrete plinth has been detailed to lift the blocks above the stair treads, again to prevent submersion in standing water. Rainwater running down the staircase would already be of a highly saline content. We have therefore detailed the platform to include for a shallow reflecting pool that would reflect moving light patterns onto the internal walls of the Lick during the morning hours, but that would also act as an evaporating pool (detailed with an overflow to allow excessive water to drain away), designed to retain sufficient brine that salt crystals might begin to reform. The tradition of industrial-age salt makers could be observed whereby twigs were submerged in salt making vats where crystals would begin to grow on branches that were later taken home as Christmas decorations.

In many ways a building that weathers away is quite a radical proposal, especially from an architect used to building for permanence and posterity. In fact the whole culture of modernism in the 20th Century was founded on the premise of purity in art and architecture – of the white surface that would allow no blemish or mark to reside on its pristine surface – staining, erosion and surface faults being anathema to the ideal of "whiteness". For many modern movement architects the pure surface had a bodily and spiritual charge. But the very concept of the white or "the new" was part of a modern mentality that saw these in juxtaposition to "the old" [On Weathering, Mohsen Mostafavi, 1993]. "The romantic appreciation of "ageing"... can be related to a sense of the new versus the old that attributes positive value to the latter simply because it has lasted and stands as a 'representation' of the past" – a repository for time and memory. This search for purity has resulted in architecture with a culture of retentive control: how ubiquitous is the architects collarless, minimalist white shirt? How clichéd the black polo-neck jumper? In this sense Salt Licks can be seen as a critique and playful provocation of contemporary practice.

# The Kama Triad Masterplan Strategy for the Berezniki-Solikamsk-Usolje Conurbation by KK - Architects + Buro Happold

## Community

The design of the built environment will be vital to the success of the Kama Conurbation, but the way in which people live their lives will ultimately determine whether the Kama Tri-City is a strong, cohesive and sustainable region. It is our view that people must have a role to play as citizens in order to behave responsibly within the local, and ultimately the global, community. The governance structure for the town must therefore establish arrangements, which will enable people to play as big or as small a part in running their community as they wish or are able to. This is of upmost importance to overcome the current widespread mistrust in the safety of Berezniki in particular and the disbelief, that the Kama conurbation will allow for a prosperous life, providing good opportunities for citizens to thrive and their children to grow up and participate in the further development of a successful conurbation. Russian society has a strong self-help tradition – ultimately based on self-interest – which has its origins in a time when individuals faced great needs which they could not meet alone, but which they could meet if they worked together. Today's problems are different. People still need to work together to meet their own needs, but they also need to work together across a broader agenda to meet the needs of their own community and ultimately a global one. This is self-help on a bigger scale and can be termed 'community self-help': it can only come from a more enlightened understanding of self-interest.

The mechanisms for this new approach are community ownership, empowerment and governance and these have been emerging in a variety of places over recent years.

The Kama Triad should provide conditions facilitating a strong and inclusive community to emerge. Community Ownership Community mutual organisations are intended to provide a mechanism for community ownership - a means by which those most affected by a service (as users, staff or local residents) can together own it as members on behalf of current and future generations. Membership does not give individual members anything, which they can sell, or which will increase in value. Value cannot be extracted in a monetary sense, as that value is locked into the community, permanently serving its interests. Instead, what individuals obtain by membership is the opportunity for three things: INFORMATION, VOICE and SERVICE:

**INFORMATION** – As members who own the society they are entitled to information about how the society has performed and its future plans. Those entrusted with responsibility have to report (provide information) on how they have discharged those responsibilities and how they propose to use them. Receiving information is the starting point. The entitlement to information is the first level of involvement for members.

**VOICE** – The second stage is for individual members to have the chance to express their views about what has happened, or what is planned for the future. They may wish to praise and encourage, criticise or ask questions to have a better understanding of the issues faced by those in positions of responsibility. As members, they have this opportunity, both at members meetings and in communication with their elected representatives. As well as articulating their views and concerns, members can also express themselves by voting on any resolutions or motions put before the membership at members meetings, or in how they cast their votes in electing their representatives.

**SERVICE** – For those who wish to be involved further, there is the opportunity to put themselves forward as candidates to be elected as a representative of other members within the society. This brings the responsibility of acting in accordance with duties imposed by the holding of office, but it also brings the opportunity to influence the strategic direction in which the organisation is going, and its choice of executives.

These are practical mechanisms for people to participate or become engaged. It is for each individual to decide whether they wish to participate at all, as membership itself is open and voluntary. The level of participation is likely to change over time, as other needs become more or less important, and the relevance of the organisation to the individual changes over their life.

## Managing Community Assets

In developing a new Kama Tri-city, certain areas are reserved as community or public spaces which have the purpose of enhancing the amenity of the urban settlement. Parks, greens, play areas and other open spaces are obvious examples of this. If not well cared for, such assets can fall into disrepair and become an eyesore as well as a danger or focus for anti-social activities. Even if adopted by a statutory body, such areas are inevitably subject to budgetary restraint and often have low priority compared with other services.

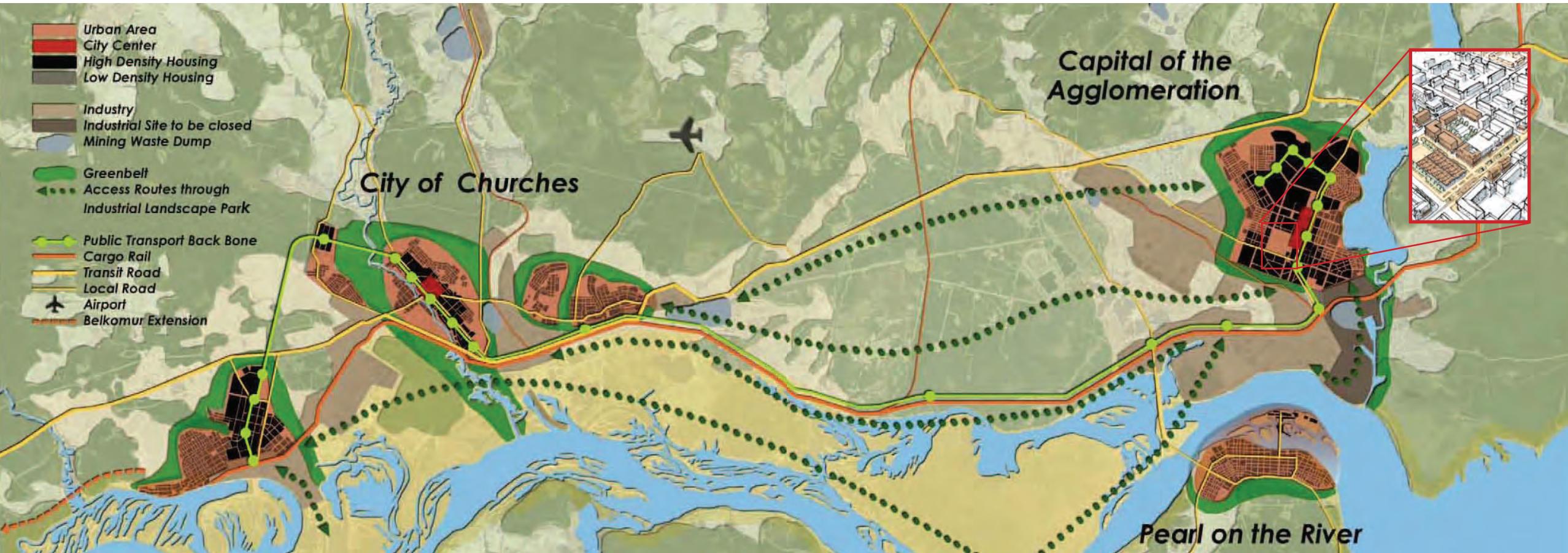
Those who have the most immediate interest in such amenities being well cared for and maintained are those who live, work and carry on their lives nearby, including both individuals and organisations or institutions. Some of the assets themselves have income-generating potential. It would be possible to consider other public realms or community facilities that might be included, for example, city-farms and community gardens, energy provision or transport. Subject to the desires of the landlords, the possibility exists of such assets being held by a community-

controlled organisation, using revenues that can be generated to fund management and maintenance, with a share of the profits going to the wider community. Such assets could effectively be locked into community ownership, with the ability of that community to have a say in the upkeep, use and any future development or change. There are some overlaps here with the Community Land Trust, a concept currently under development and implementation in the UK and other parts of Europe, particularly in the context of the maintenance of affordable housing. It enables land to be locked into permanent dedication to a particular use, which is specifically for the benefit of the local community. A Community Land Trust can provide for democratic ownership and governance, thereby enabling every member of a community to have a voice, and for decisions about the way assets held by the trust are to be used in meeting the community's needs to be worked out on an open and democratic basis.

## Together for a better Kama

As outlined above we are convinced, that a strong participation of the citizens of Berezniki, Usolye and Solikamsk is essential to turn around the current negative demographic and socioeconomic trends and to create a consolidated yet sustainable Kama Tri-City conurbation. Hence we are proposing to develop a Public Engagement and Consultation Strategy as an essential part of the next phases of the development of a Regional Development Plan. This strategy should explore measures such as:

- The establishment of Community Hub in Berezniki, Usolye and Solikamsk. These hubs will function as a community facility with direct services for residents, including a dedicated information resource and potentially a shop, educational facilities and faith institutions.



- The setup of Community Funds. The Community Fund could provide funding and advice for residents who wish to establish local interest groups within the towns and the Community Hub is likely to act as a venue for many such groups to operate from.
- The introduction of 'Community Windows'.

All Community Hubs, other publicly accessible facilities and selected areas of the public realm could be equipped with a 'community window'. This will be a touch sensitive screen where people will be able to receive tailored information, make enquiries and submit comments. The community window could also be used for more formal participation, such as contributions to ballots, opinion surveys and interest forums. The community window will be the principal method of first stage interaction for people with their favourite institutions and organisations. It is

recognised that not everyone living in the town will be able, or will want to use IT, and that a variety of forms of communicating to and receiving information from, will need to be explored. Also, face-to-face contact will always remain essential for the development of a strong community.

#### ***The Benefits of this Approach***

A sense of community control and ownership of service provision can deliver something different or better when compared with alternative models. Local control and ownership actually adds value and serves a purpose. The model shown here is a way of owning assets and providing services, which can have a more widespread and more profound impact on the community served than by parachuting in the best service providers money can buy. As a result of this difference of approach, there can be a shift of responsibility: it is not all down to the regional and local government, with the citi-

zens merely being the passive recipient. The service-user can play a part as well in shaping the service, monitoring the quality, and influencing the delivery. This is based not on philanthropy or altruism, although they may motivate some people. Ultimately it is based on self-interest, seeking to ensure that what we and those we care about get is acceptable. However, it is likely to result in a more informed understanding of self-interest and of the impact of the way we behave and live our lives.

Our attitudes are influenced by the opportunities available to us and the way those around us behave. If we have little or no chance of being involved in decisions which affect us, and are powerless to influence others, it would not be surprising if we had a detached attitude and behaved in a rather self-centred way with little regard for the way our behaviour affects others. The way people behave, every decision

they make about spending money, and many of the choices they make about how to make journeys and how to spend their leisure time, among other every day decisions, have a potential impact on themselves and their community. If we have the opportunity to help to shape the world around us, and to work with others to change what is not succeeding, it is more likely that we will behave in a way which shows concern for others and seeks to address common problems which cannot be solved by us individually.

This is an extract from an entry into a masterplan competition for the Triad conurbation which has been short-listed.

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Jochen Rabe is a consultant to MSAP

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	£180	THE SEDGE LYN	£180	Abbey	£200	COMMUNITY CHEST	£220	ODDEST	£220
	£160	LEISURE CENTRE	£160	Abbey	£200	COMMUNITY CHEST	£220	ODDEST	£220
	£140	POST OFFICE	£140	Abbey	£200	COMMUNITY CHEST	£220	ODDEST	£220
	£150	CHORLTON BUS STATION	£150	Abbey	£200	COMMUNITY CHEST	£220	ODDEST	£220
	£140	LIBRARY	£140	Abbey	£200	COMMUNITY CHEST	£220	ODDEST	£220
	£120	CHORLTON PARK	£120	Abbey	£200	COMMUNITY CHEST	£220	ODDEST	£220
CHANCE	£100	CHORLTON BOOKSHOP	£120	Abbey	£200	COMMUNITY CHEST	£220	ODDEST	£220
?	£100	KINGBEE RECORDS	£100	Abbey	£200	COMMUNITY CHEST	£220	ODDEST	£220
CHANCE	£100	BRITISH RED CROSS	£100	Abbey	£200	COMMUNITY CHEST	£220	ODDEST	£220
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INCOME TAX	£200	INCOME TAX	£200	Abbey	£200	COMMUNITY CHEST	£220	ODDEST	£220
£	PAY £200	£	PAY £200	Abbey	£200	COMMUNITY CHEST	£220	ODDEST	£220
CHORLTON DISCOUNT STORE	£60	CHORLTON DISCOUNT STORE	£60	Abbey	£200	COMMUNITY CHEST	£220	ODDEST	£220
K-STYLE	£60	K-STYLE	£60	Abbey	£200	COMMUNITY CHEST	£220	ODDEST	£220
COLLECT £200 WAGES AS YOU PASS GO	£60	COLLECT £200 WAGES AS YOU PASS GO	£60	Abbey	£200	COMMUNITY CHEST	£220	ODDEST	£220



**CHANCE**

ADVANCE TO BARBAKAN DELICATESSEN.

**CHANCE**

ADVANCE TO UNICORN. IF YOU PASS "GO" COLLECT £200.

**CHANCE**

TAKE A TRIP TO CHORLTON PARK. IF YOU PASS "GO" COLLECT £200.

**CHANCE**

FREE WEEKLY SHOP AT MORRISONS  
This card may be kept until needed or traded.

**CHANCE**

YOU TRIP ON A WOBBLY PAVING SLAB. MISS A TURN.

**CHANCE**

YOU FIND £50 STUCK TO THE PAVEMENT.

**CHANCE**

ADVANCE TO THE NEAREST BUS/TRAM STATION.  
If UNOWNED, you may buy it from the Bank.  
If OWNED, throw dice and pay owner a total ten times amount thrown.

**CHANCE**

MAKE GENERAL REPAIRS TO THE SPACE OUTSIDE YOUR PROPERTY. PAY £50 FOR EACH.



YOU HAVE TO MAKE A PURCHASE TO USE THE TOILET. PAY BANKER £10.

**CHANCE**

ADVANCE TO THE NEAREST BANK.  
If UNOWNED, you may buy it.  
If OWNED, pay the owner twice the rent to which they are otherwise entitled.

**COMMUNITY CHEST**

BANK ERROR IN YOUR FAVOUR. COLLECT £200.

**COMMUNITY CHEST**

FREE WEEKLY SHOP AT MORRISONS  
Collect £200 if you pass GO.

**COMMUNITY CHEST**

YOU TRIP ON A TREE ROOT. MISS A TURN.

**COMMUNITY CHEST**

ADVANCE TO BRITISH RED CROSS. COLLECT £200 IF YOU PASS GO. REMEMBER TO MAKE USE OF THE SEATING.

**COMMUNITY CHEST**

YOU ARE FINED FOR PARKING ACROSS A PAVEMENT. PAY £50.

**COMMUNITY CHEST**

A SUDDEN RUSH OF CUSTOMERS MAKES YOU A QUICK £50 PROFIT.

**COMMUNITY CHEST**

YOU HAVE WON A PAINTING COMPETITION AT CHORLTON ARTS FESTIVAL. COLLECT £10.

**COMMUNITY CHEST**

A CYCLIST MOUNTS THE PAVEMENT AND SCATTERS YOUR SHOPPING. MISS A TURN.

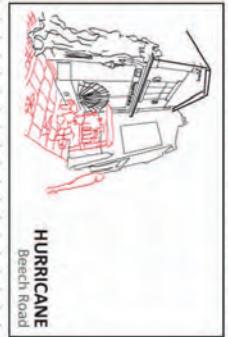
**COMMUNITY CHEST**

INCOME TAX REFUND. COLLECT £20.

**COMMUNITY CHEST**

IT'S YOUR BIRTHDAY. COLLECT £10 FROM EVERY PLAYER.





### HURRICANE

**EARNINGS - £20**  
With 20% Share £100  
With 40% Share £300  
With 60% Share £750  
With 80% Share £925  
Full Ownership £1100  
**Mortgage Value £120**  
Share advancement costs £140 for each level.



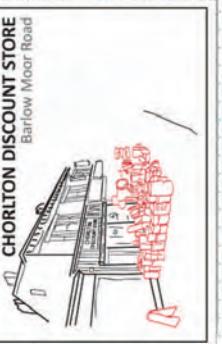
### THE LLOYDS HOTEL

**EARNINGS - £16**  
With 20% Share £80  
With 40% Share £220  
With 60% Share £600  
With 80% Share £800  
Full Ownership £1000  
**Mortgage Value £100**  
Share advancement costs £100 for each level.



### POST OFFICE

**EARNINGS - £14**  
With 20% Share £70  
With 40% Share £200  
With 60% Share £550  
With 80% Share £750  
Full Ownership £950  
**Mortgage Value £90**  
Share advancement costs £100 for each level.



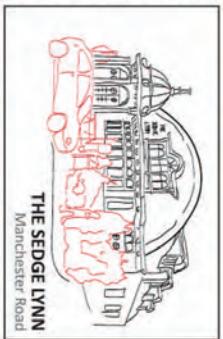
### CHORLTON DISCOUNT STORE

**EARNINGS - £4**  
With 20% Share £20  
With 40% Share £60  
With 60% Share £180  
With 80% Share £320  
Full Ownership £450  
**Mortgage Value £30**  
Share advancement costs £50 for each level.



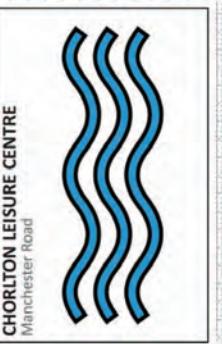
### VINTAGE VOGUE

**EARNINGS - £18**  
With 20% Share £90  
With 40% Share £250  
With 60% Share £700  
With 80% Share £875  
Full Ownership £1050  
**Mortgage Value £120**  
Share advancement costs £140 for each level.



### THE SEDGE LYNN

**EARNINGS - £14**  
With 20% Share £70  
With 40% Share £200  
With 60% Share £550  
With 80% Share £750  
Full Ownership £950  
**Mortgage Value £90**  
Share advancement costs £100 for each level.



### LEISURE CENTRE

**EARNINGS - £12**  
With 20% Share £60  
With 40% Share £180  
With 60% Share £500  
With 80% Share £700  
Full Ownership £900  
**Mortgage Value £80**  
Share advancement costs £100 for each level.



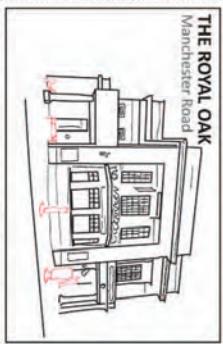
### K-STYLE

**EARNINGS - £2**  
With 20% Share £10  
With 40% Share £30  
With 60% Share £90  
With 80% Share £160  
Full Ownership £250  
**Mortgage Value £30**  
Share advancement costs £50 for each level.



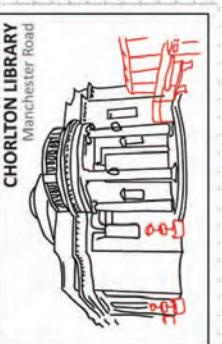
### ODDEST

**EARNINGS - £18**  
With 20% Share £90  
With 40% Share £250  
With 60% Share £700  
With 80% Share £875  
Full Ownership £1050  
**Mortgage Value £110**  
Share advancement costs £130 for each level.



### THE ROYAL OAK

**EARNINGS - £14**  
With 20% Share £70  
With 40% Share £200  
With 60% Share £550  
With 80% Share £750  
Full Ownership £950  
**Mortgage Value £90**  
Share advancement costs £100 for each level.



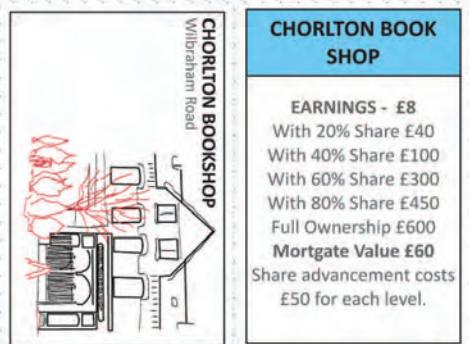
### LIBRARY

**EARNINGS - £10**  
With 20% Share £50  
With 40% Share £150  
With 60% Share £450  
With 80% Share £625  
Full Ownership £750  
**Mortgage Value £70**  
Share advancement costs £100 for each level.



### OUT OF THE BLUE

**EARNINGS - £50**  
With 20% Share £200  
With 40% Share £600  
With 60% Share £1400  
With 80% Share £1700  
Full Ownership £2000  
**Mortgage Value £200**  
Share advancement costs £200 for each level.



### CHORLTON BOOK SHOP

**EARNINGS - £8**  
With 20% Share £40  
With 40% Share £100  
With 60% Share £300  
With 80% Share £450  
Full Ownership £600  
**Mortgage Value £60**  
Share advancement costs £50 for each level.



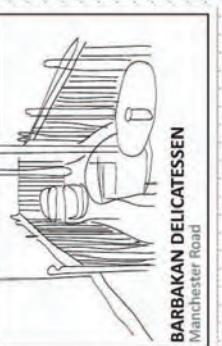
### UNICORN

**EARNINGS - £28**  
With 20% Share £150  
With 40% Share £450  
With 60% Share £1000  
With 80% Share £1200  
Full Ownership £1400  
**Mortgage Value £160**  
Share advancement costs £200 for each level.



### CITY CHEF RESTAURANT

**EARNINGS - £22**  
With 20% Share £110  
With 40% Share £330  
With 60% Share £800  
With 80% Share £975  
Full Ownership £1150  
**Mortgage Value £130**  
Share advancement costs £150 for each level.



### BARBAKAN DELICATESSEN

**EARNINGS - £35**  
With 20% Share £175  
With 40% Share £500  
With 60% Share £1100  
With 80% Share £1300  
Full Ownership £1500  
**Mortgage Value £175**  
Share advancement costs £200 for each level.

The project explores the idea that joy is no longer in a city and has been replaced with a false sense of joy through consumerism, based on P.E. Birmingham's text on Refiguring the Feminine in the City. Ideas of spontaneity and social inclusion were investigated and developed into ideas of translocation to attract the users to visit both of the sites, one the most affluent, the city, and the other is one of the poorest areas in Manchester, Bradford. The intention was to create a free and socially inclusive place in the city for all members of society that links both sites together. The designs are intended to allow children from poorer communities to feel a sense of belonging and enable all to encounter the same experiences within the city.

The city site is an educational centre with an interactive play area, designed to encourage children from Bradford to experience a playful and exciting learning space in the city, allowing different social groups to bond. Translocating the houses from Bradford to the city gives the Bradford children a reason to experience the city and allows them to feel they not only belong there but own a piece of central Manchester.

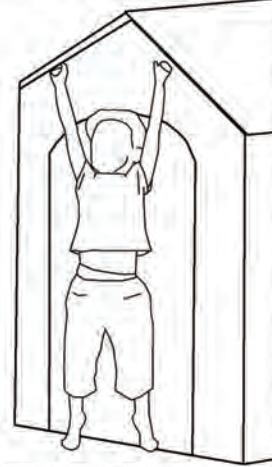
The Bradford site is a sheltered playground with adult learning facilities with nursery areas. The translocation of Piccadilly Gardens to Bradford allows a different and more freeing experience of the public space, as it a fun space built for children simply to play. The metal mesh allows the freedom of natural ventilation but the safety needed for young children.

Both sites encourage social inclusion as they bring different types of users to areas of Manchester that they may not have ever desired to go.

# Translocation Bradford

## Scalelessness

Losing the scale in the design allows for a confusing and exciting experience for both the children and adults, switching through small and large environments they can grow and shrink like Alice in Wonderland.



## Play

Both buildings are designed to encourage play. The open floors are entirely play spaces, and the private spaces are designed to be exciting and playful. The bright colours and unusual shapes provide intriguing shapes for the children to weave in and out from.



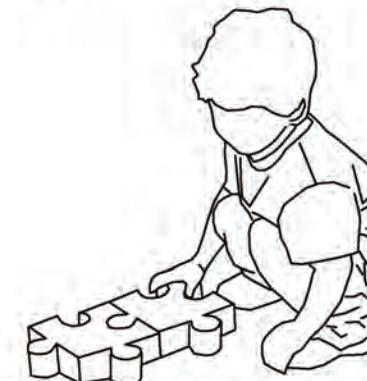
**"There should be something for children to do in the city!"**

Bradford Parent, 37

## Translocation

Creating a piece of Bradford to exist in the city and vice-versa allows a sense of belonging for children from either area. The children from Bradford can feel at home in the city and therefore feel integrated within the more affluent society. The children of the city can also feel more enticed to visit Bradford as they now have a piece of their city in a different area for different activities.

'Sense of belonging to the city' - Richard Rogers



## Learn

The building is designed to attract children into it with the overall intention to help the children learn. The private spaces float above the play space, and contrast the colourful shapes with bright and light spaces to enhance concentration. The spaces will be inviting with the pod shapes creating portholes to sneak views to the lower levels, yet the white and well-ventilated spaces will create a bright learning environment.



## Freedom

Creating a place of freedom for children is difficult as they need safety and restrictions, however by simulating a space of freedom will allow the children to act more spontaneously. It may not be as free as true public space, but it allows and encourages for spontaneity as the spaces are left open for the children to decide how to play.

'no place for play is as interesting as the life-world'  
Barbara Kirshenblatt-Gimblett



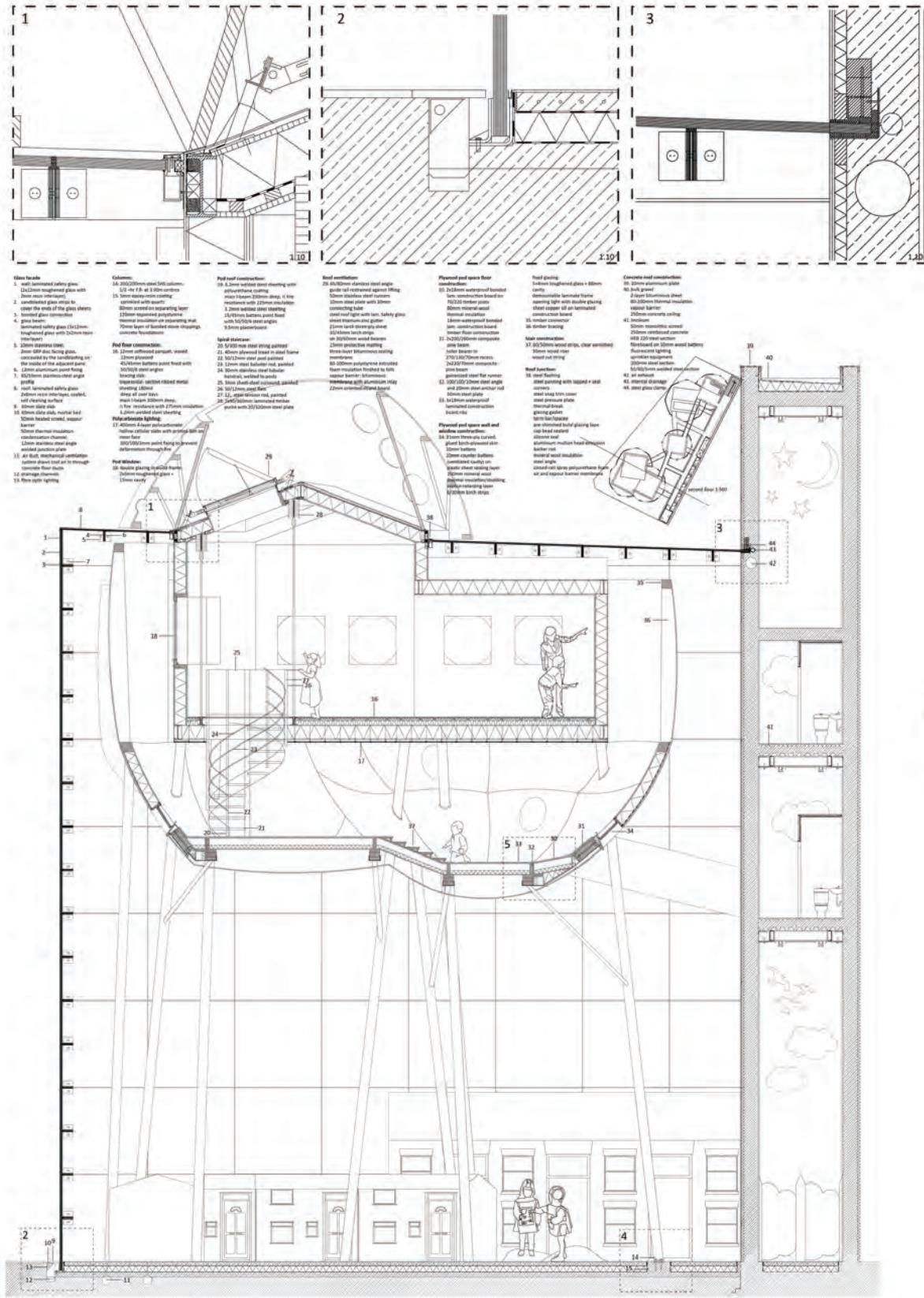
## Snuggery

The pod shapes create subspaces to the upper levels that form cosy hideaways allowing the children to feel relaxed, secretive and hidden. The spaces represent the idea of a den that is exciting to children as it will feel close and safe, while lessons can take place within them for a more casual experience.



The idea of the center is to attract children into being fun and playful with learning at the root of the design. The child-sized houses allow children from all different social groups to come and play, pretending whoever and whatever they want to be. The interiors of the houses represent different places in the real world that children dress up and play in, while learning about each topic. The houses cover fire, nature, fantasy, the human body and animal, allowing learning activities of each group in a fun and interactive way.





1

ethical view on architecture is neither eccentric nor technocentric, but that we should find a balance between the two. I believe that economical solutions should be applied to architectural problems wherever possible, but I also believe that technological advances have reduced the use of natural resources so also are to be incorporated in building. I believe that architects can make better buildings by being more responsible and sustainable, and using being open to both ideas can enable this. I believe that there is a divide in the community between the rich and poor and architecture should not be exclusive to any type of society. I believe the city should not only be available for all members of the community to use, but should actively encourage a diverse range of communities to create a more spontaneous and free city life. It is this idea that has inspired the 'play project' – a space for children of poorer areas to play in the city and a place for all to play in the poorer area. The buildings use many of the same ideas and themes to create a space for Bradford and the city.

The strategies used in both buildings incorporate passive and mechanical systems of ventilation, heating, cooling and lighting. The materials were also chosen carefully to insure the sustainability of the buildings.

kin

The skin of both buildings act as thin barriers between the outdoor and indoor world. They are protective and secure for children to play freely, yet restrictive in security as it is built for children centres. The skins shelter the spaces while allowing the children to feel as if they are outside. The mesh allows for children to literally feel the outdoor climate, and the glazing allows a sense of the outside. The glazing areas are largely shaded and will therefore never overheat yet will capture as much day light as possible. The glass facade allows for natural ventilation and lighting for children to play, and the enclosed spaces provide a more comfortable and insulated space for adults, and children cooler temperature. The concrete in both sites take advantage of thermal mass, and the Piccadilly concrete block has provided a perfect space for a mixed mode wind and solar tower.

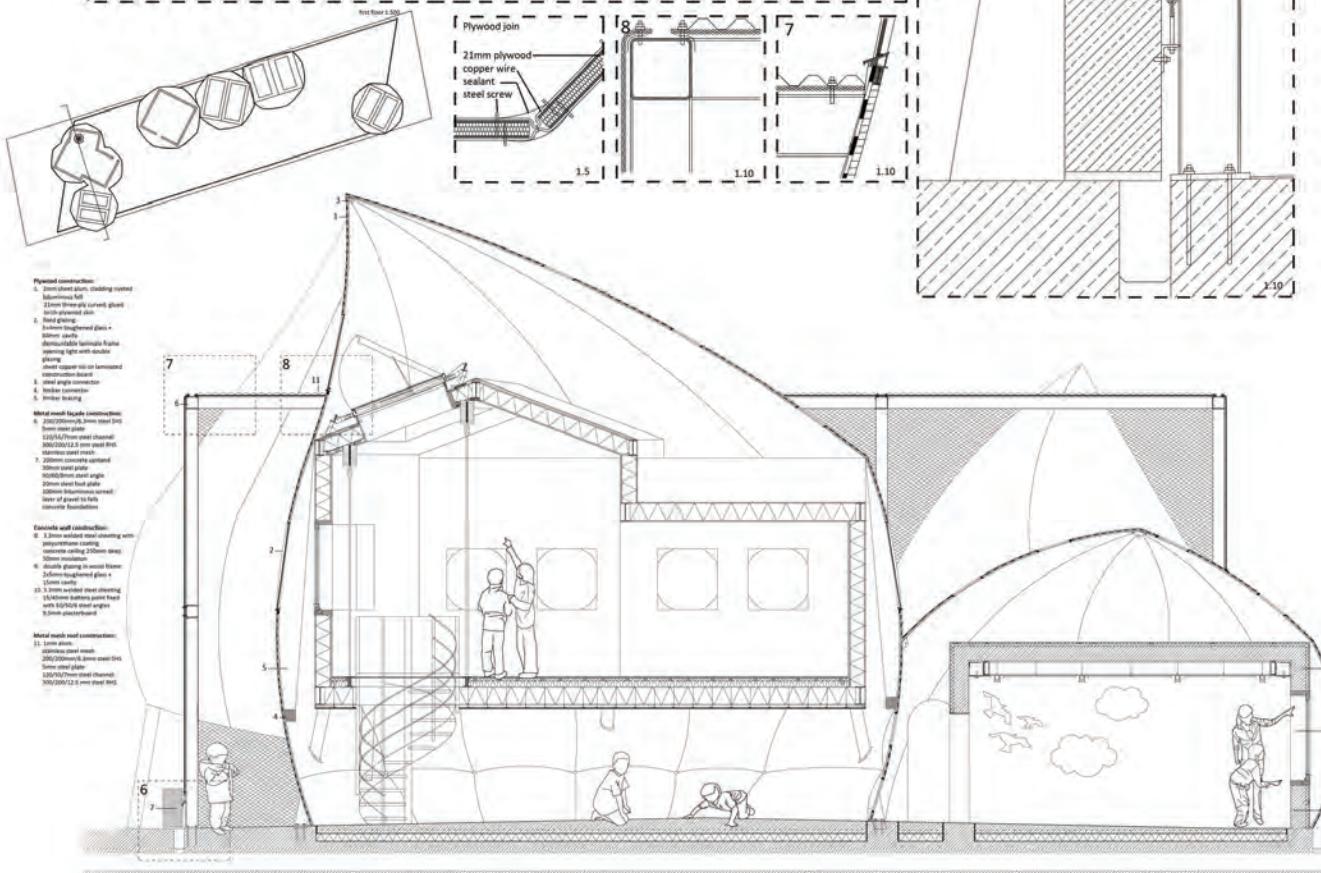
#### **legislative Framework**

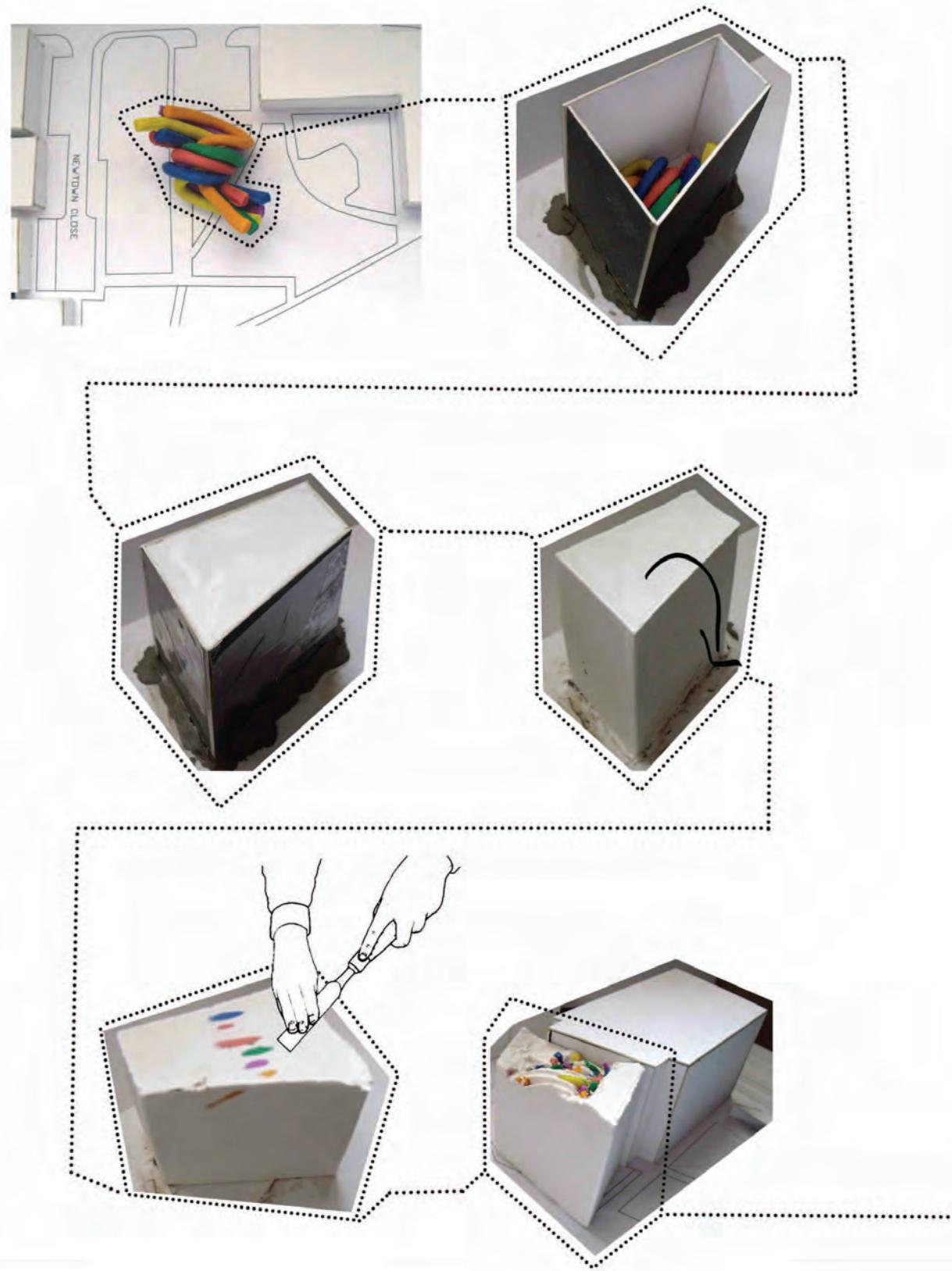
The buildings will be constructed and used in regular ways appropriate to the Building Regulations. The areas that need to be considered mainly are Part A, B, C, F, G, H, J, N and P as it must be particular safe for children to act freely in both.

## Other Systems

The furniture in the pods in both sites will not be fixed to provide flexible spaces, however the furniture in the open spaces will be to provide seating for adults while the children play. There will be some fixed furniture in the computer areas to provide permanent electricity points. The internet will be available in both sites as one of their main uses is to learn and use computers. Both spaces will be secured by having one reception that all visitors enter through, and there are no other forms of escape besides the doors that will be alarmed and only used in emergencies.

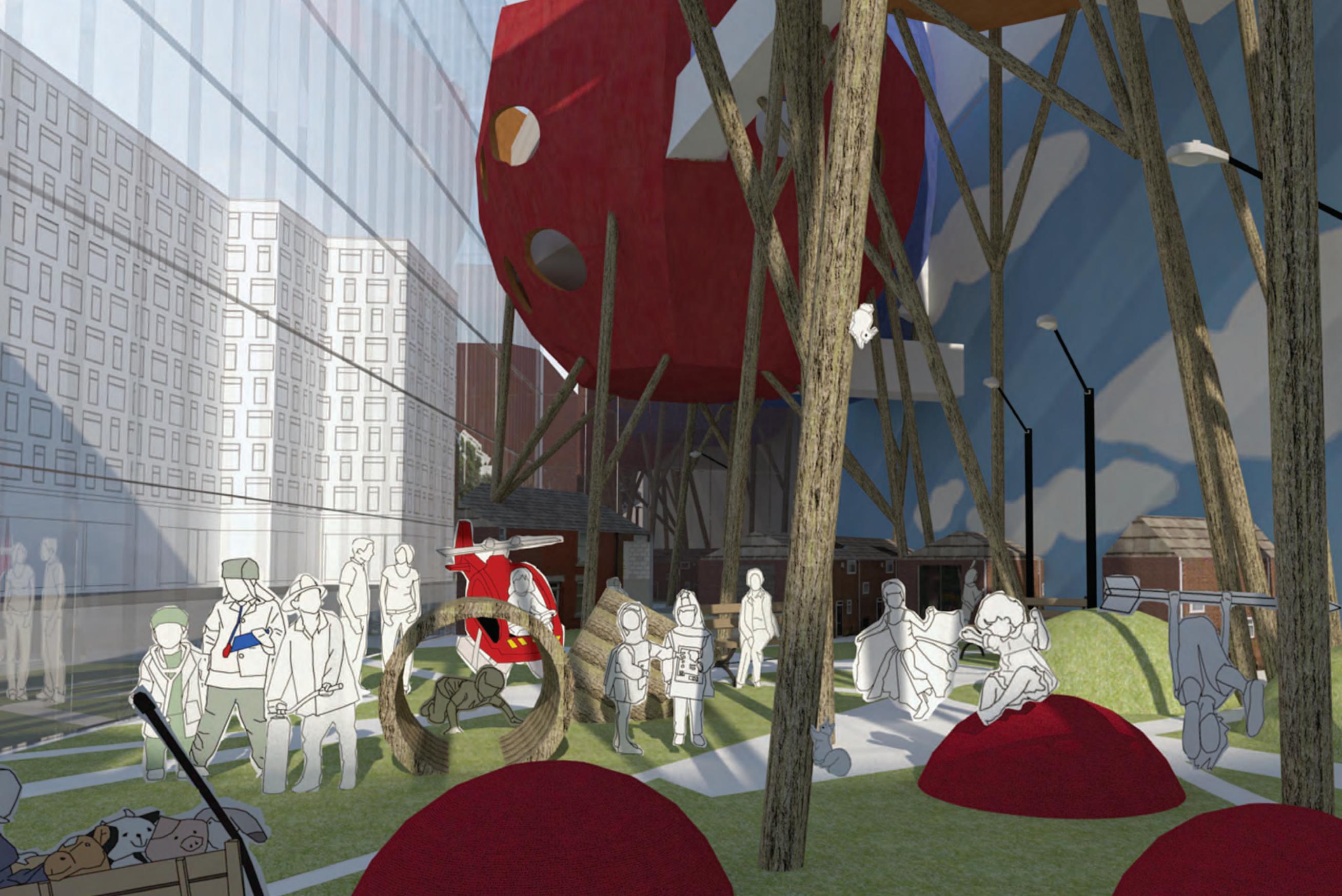
Material	Use	Structure	Weather Proofing	Thermal Performance	Sustainability
Steel	Primary structural frame	Durable and strong in compression	Galvanized or painted	Poor insulation but provides space for heavy insulation	High energy in construction but can be recycled
Concrete	Primary structural frame and foundations	Durable and strong in compression	Internal finishes so none required	Very good and provides thermal mass	High energy in construction but durable and provides thermal mass
Plywood	Second structure and façade	Stitch + glue technique reduces need for frame but still necessary	Painted	Low but low cost can be heavily insulated	Very sustainable in construction and can be reused.
Glass	Façade	Needs frame	Self cleaning coat	Good laminated safety glass	Recyclable
Glass Beams	Primary structure of glazing	Strong enough for curtain wall	Self cleaning coat	Good as laminated safety glass	Recyclable
Metal Mesh	Façade	Needs frame	Clear lacquer and coating	Low but unnecessary in the building	Recyclable
Aluminium	Façade	Needs frame	Resists corrosion and can provide powder coat	Good	Recyclable and formable

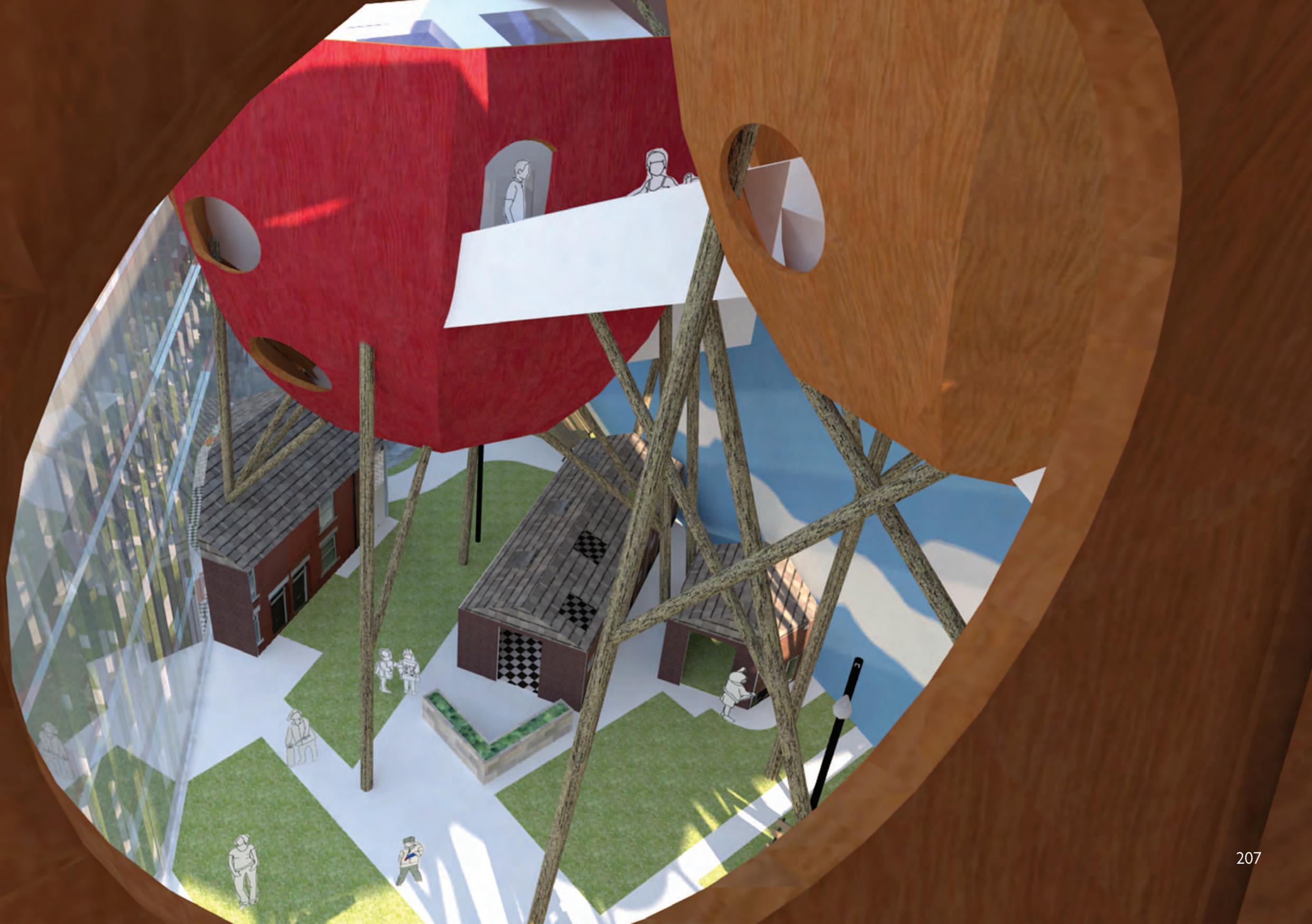












**create your own**

# site plan of LOVE

Ever wondered out how safe people feel in your city?

**5**  
simple steps  
to follow

A site plan of love is an investigation into the way people feel about their public spaces. By plotting both positive and negative feedback within a space, the site plan begins to highlight areas that people feel strongly about. From this you can start to ask...why?



## What you will need:



A site plan of the area in question is essential. Make sure it is legible so include key landmarks as it helps to orientate people.



Two different coloured pins. In this case red and black. Red marks those places people like and feel safe and the black marks those places people avoid or feel unsafe.

## 5 steps to follow

1. Pick your time of day appropriately - People generally feel safe during daylight hours so in this case I chose dusk where people were aware it was getting dark, this provokes longer answers.
2. Approach a range of people and begin by explain that you are investigating people feelings within the public space. On this occasion it had been reported in the MEN news that people feared Piccadilly Gardens at night so this was explained.
3. Ask people to identify 2 places on your site plan. Firstly a place where they feel safe to stand and wait or walk through alone and secondly to identify a place where they would avoid or feel unsafe
4. Place your pins in the areas identified, as you ask more people the amount of pins will grow, hopefully to show some sort of correlation- this may spark more conversation.
5. Finally you may find it useful to record the comments you receive. This will give strength to your research.

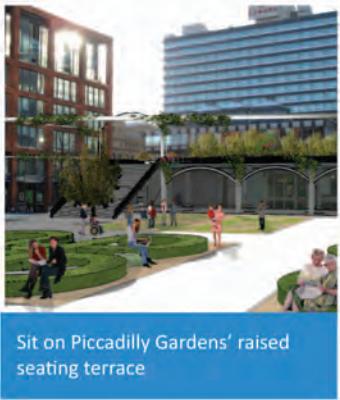


## MINI GUIDE September 2011

# MANCHESTER, PICCADILLY GARDENS



**See**



### BEST FOR HISTORY

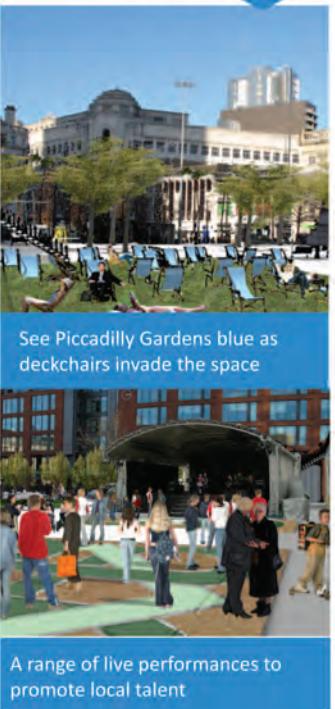
Originally a lunatic asylum Piccadilly Gardens has changed dramatically over the years. Come see how the Renaissance Garden meets the Picturesque (see more over page)

Sit on Piccadilly Gardens' raised seating terrace



**Events**

Piccadilly plans to host many events throughout the year.



### BEST FOR RELAXING    BEST FOR VIEWS

Lounge on the huge astro turfed renaissance knots and watch the events below and escape the hustle and bustle as commuters walk to work.

- Weekly flower markets are held bringing colour to the Gardens

- Piccadilly Gardens will be host to a range of stage performances free to the public

- Piccadilly Gardens becomes festive with an ice rink and Christmas market.

A range of live performances to promote local talent

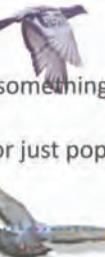


### WHY GO?

Piccadilly Gardens is Manchester's most central public space linking Piccadilly Station with Manchester's main shopping area. Piccadilly Garden is an area in which to sit, eat and relax away from Manchester's busy shopping streets.

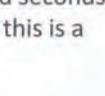
### WHEN TO GO?

A 24 hour space Piccadilly Gardens has something to offer all year round. Check out Piccadilly Garden's calendar or just pop past to see what is going on.



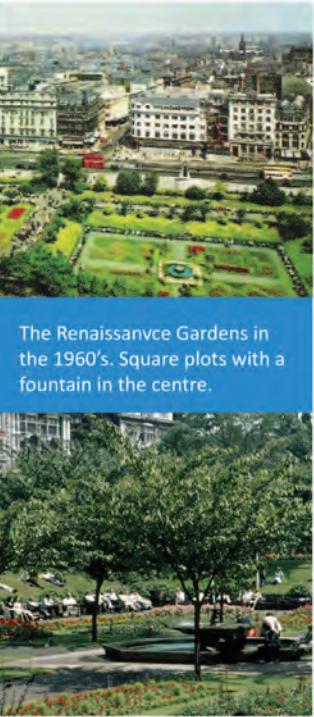
### HOW TO GO?

Minutes away from Piccadilly station and seconds away from Piccadilly Gardens tram stop this is a space accessible to everyone.



## PICCADILLY'S RENAISSANCE PAST

Piccadilly Gardens became the lungs of the city, a garden full of neat flower beds and pretty fountains. Surrounded by seating it was a place that people came to enjoy. This unfortunately became nothing but a memory to some people as it moved into decline due to an increase in traffic and was over occupied with drug dealers and the homeless.



This garden design however seemed to be what people remember of the 1960 gardens so in the re-design of Piccadilly Gardens this has been taken into consideration.



## PICCADILLY'S PICTURESQUE FUTURE

Piccadilly Gardens have undertaken a re-design that aims to address both its past and its potential future.



Bringing a sense of wildness to Piccadilly Gardens by taking precedent from the Picturesque Garden.

What is important to realise that as Manchester's main public space it experiences a large amount of pedestrian traffic. The landscape you will experience takes bits from the Renaissance Garden, bits from Tadao Ando's design and has the wildness of the Picturesque Garden.

### A Picturesque account:

**"An account though striking and interesting may be in accurate or may reflect personal ideas"**

1. Tear out along the perforations .... 2. Fold the guide along the first dotted lines... 3. Fold again to make a handy pocket size guide

1. Tear out along the perforations .... 2. Fold the guide along the first dotted lines... 3. Fold again to make a handy pocket size guide



Vals Therme , Peter Zumthor. roof detail:  
the concrete cantilevers are allowed to slump  
so that the gaps in the roof create irregular  
shafts of light giving the impression of a  
natural cave

“Shameless hussy that I am I don't think I was ever in the closet. Sometimes behind it - or atleast behind the bikesheds!... Graffiti on toilet walls could always point you in the direction of a friendly pub or cruising ground. As a young guy I was a smoker and that gave you the opportunity to make contact with admirers...



...Cars too were useful pickup vehicles! A good geographical knowledge was always helpful. Knowing those quiet spots to take someone.”

*‘Out In the City’ member*  
*Manchester 2010*

# IMPROVING ARDWICKS IMAGE

## 1. The problem

Ardwick contains a transient population which impacts on the ability of MCC and its partners to effectively deliver services. The ward is historically a reception community for migrants who are often in receipt of out of work benefits. There is also considerable out migration of people who move when their circumstances improve, this is often due to the lack of good quality housing, poor retail offer and possibly the lack of a secondary school within the ward.

Large physical regeneration projects such as Grove Village PFI, Brunswick PFI, the redevelopment of West Gorton and the refurbishment of Eastlands housing stock are all now contributing towards improving the image of the ward and creating better managed and more mixed tenure neighbourhoods. The challenge is to promote these projects and other positive initiatives to local residents, visitors and people passing through the ward.

## 2. Solution

The opportunity now exists to devise a low cost project to help market the positive aspects of the Ardwick ward in order to promote the ward as a neighbourhood of choice.

The Ardwick Local Plan reference 2.2.4 states:

*Develop and implement a coherent marketing strategy action plan to market the particular positives of Ardwick*

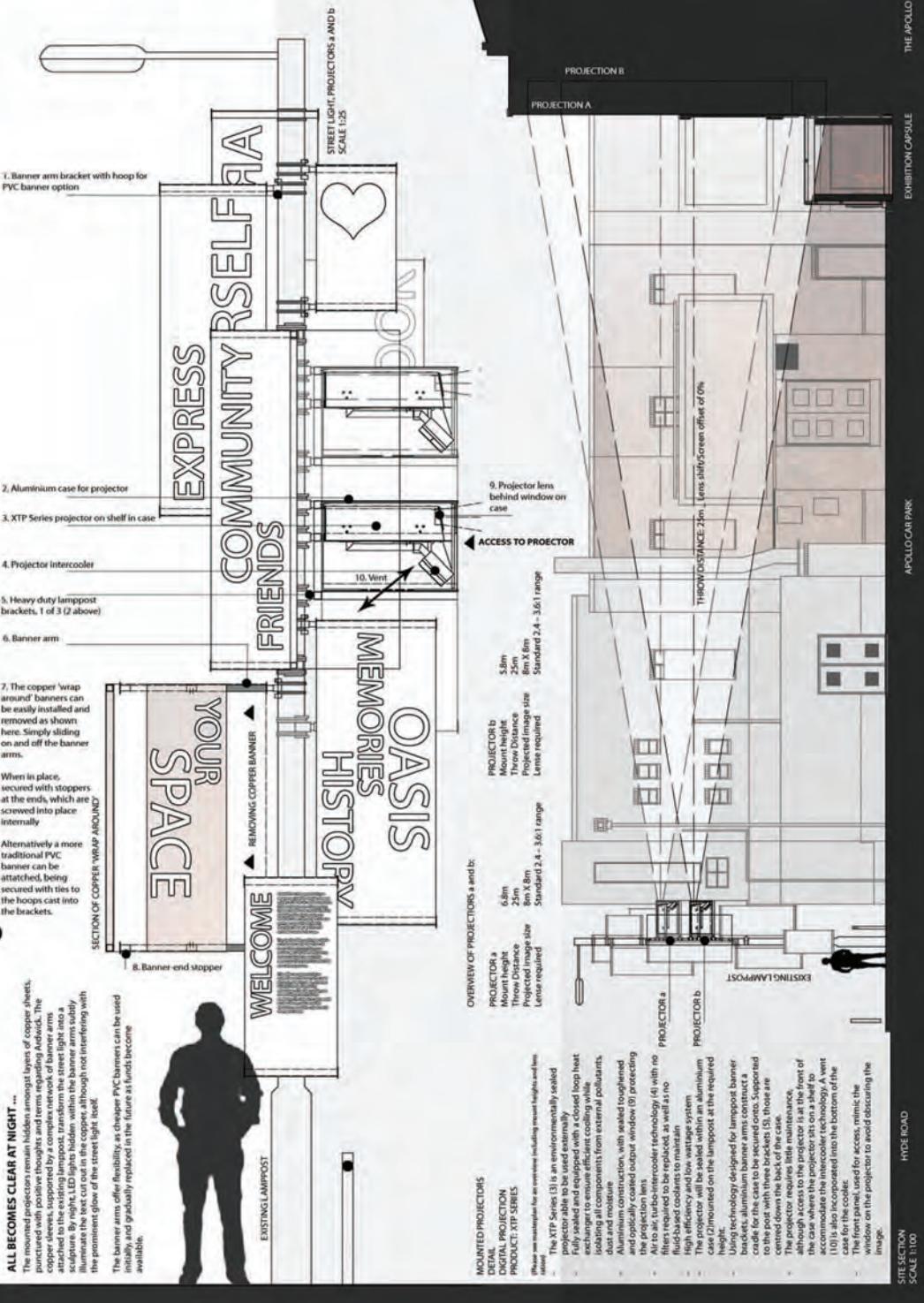
In the current financial climate a traditional high cost marketing campaign is not an option so an innovative solution needs to be sought. There are a number of opportunities which could be coordinated to help promote the ward to local residents, people working in the area, visitors and commuters passing through.

The 'M Sign' sites are currently being replaced and there is an opportunity to dedicate a percentage of their content to community use providing the cost of the design is provided. Ardwick has two high profile 'M Sign' sites which are due to be replaced. One is at the junction of Downing St and Grosvenor St and the other is near the Apollo on Stockport Rd.

Manchester School of Architecture students have been working on projects in Ardwick and have been supported by the SMRT. One of the students has developed a 'Love Ardwick' brand and has been using Facebook to build up a group of local people. This social media opportunity could be further promoted and used to market Ardwick in a cheap and effective way. The student now wants to work on a projection project which would continue this theme by projecting images and videos onto the exterior walls of the warehouses in Higher Ardwick on Apollo concert nights.

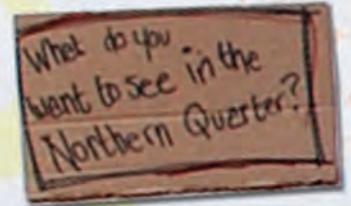
## 3. Action

It is suggested that the strands mentioned above are drawn together into one coordinated marketing project with a clear set of objectives. The campaign would link together the physical 'M Sign' sites, the visual projection project and the virtual social media element so that they effectively promote Ardwick's existing and planned assets. The cost of this would be very low and there are many potential spin off benefits such as using these installations to promote services to residents









"Paint your City" event was held on Church Street in the Northern Quarter, asking passers-by to; "draw what you would like to see in the Northern Quarter". Aiming to get people to visually express what they would like to see and improve in the area. By allowing people to paint and draw what they wanted to see, the images and colours opened up interesting and conversations with others, allowing individuals to express their feelings about the area and the city.

The images, comments and conversions engaged with the public and their opinion of the area, gave the project a direction that responded to the engagement event. The main issues raised included the need for more spaces 'to sit and watch the world go by', a greater need for benches and green spaces, areas for children to play, open spaces for performances and exhibitions and a return of the 'veg borrows' market.

The main concerns raised regarded the safety of the area especially for children and old people, and at night, that the area needs to be cleaner and brighten up, there were concerns that the Northern Quarter is losing what once made it 'different', that it is now becoming an over spill from the Printworks.

A few comments were made about the positive changes from the regeneration of the area, pointing out "the Northern Quarter is fine...it's the rest of the city that needs sorting out."





The project brief responded to the realisation that Manchester's Gay Village has become a wholly commercial space dominated by a young white economically active male demographic, the area does not reflect or support the diverse LGBT community. I aimed to seek out and engage with the excluded LGBT minorities including the transgendered, elderly, youth and ethnic minorities. Key was to understand their issues, desires and complex situations, and how this relates to the city and the built environment. Enabling a project which would respond to the social context of the area and the user, and provide a solution which would be an inclusive space for the LGBT, meeting the needs of those currently ignored.

To understand how 'the closet' affects the way you engage with space I held workshops with various LGBT Groups. Speaking to a 50+ LGBT support group 'Out In The City', I discussed their 'tales from the closet'. Understanding the complex ways in which LGBT may use space to avoid being seen, or to engage with one another.

Several Workshops were held with Out In The City discussing all aspects of LGBT life, their issues, relationship to the gay village, and how space can be designed to accommodate the elderly population

# A Queer Space



A key concern for the project was recognising that not all LGBT members are comfortable in expressing their sexuality publicly, this becomes evident when examining statistics,

1.5% of the UK population admitted to being gay in a ONS survey 2010.

AEBN Leading on demand adult movies website. 18% of business comes from gay material

Manchester Population

Manchester Population

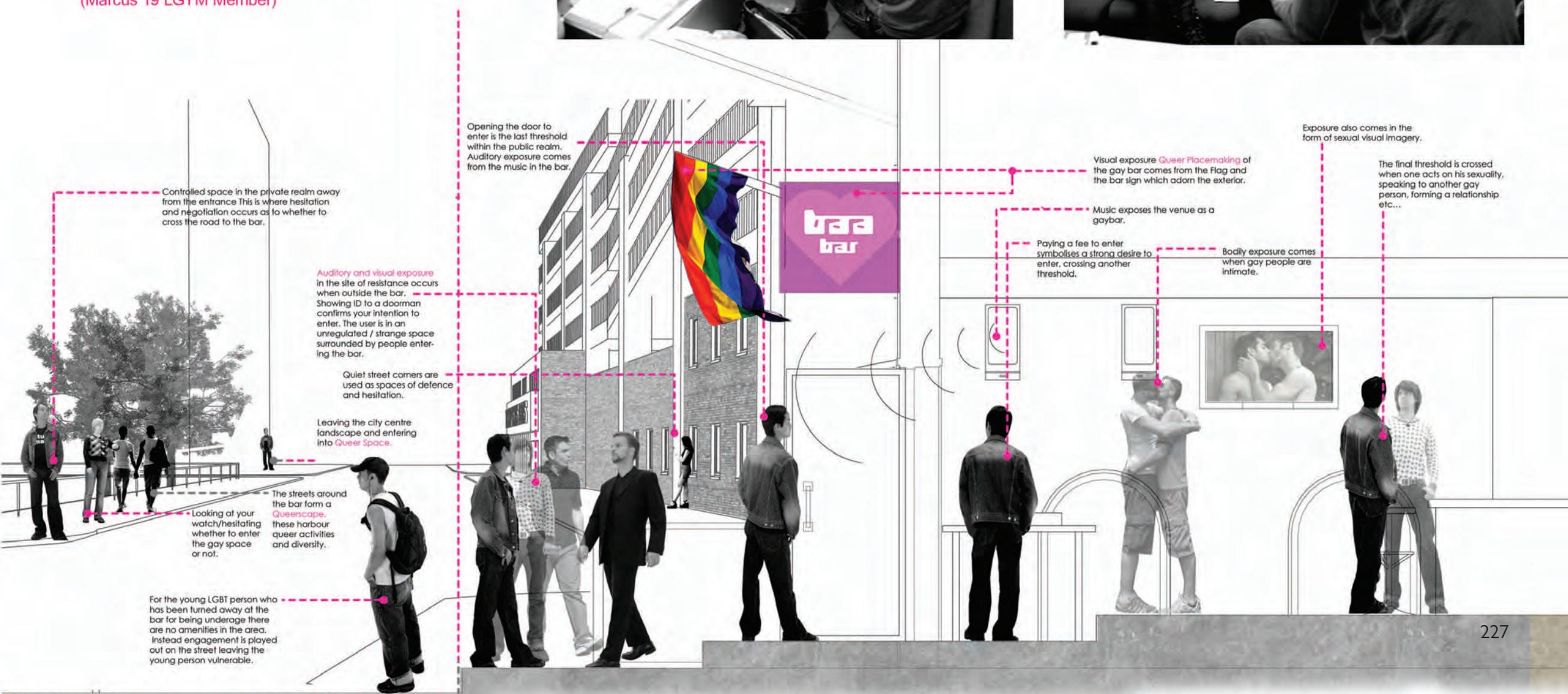
I engaged with young LGBT people who were still publicly 'in the closet', asking how they navigate space when accessing the gay village.

"When walking to Canal Street i always use a back street by Chorlton Bus Station because it is a straight route which leads onto Canal St."

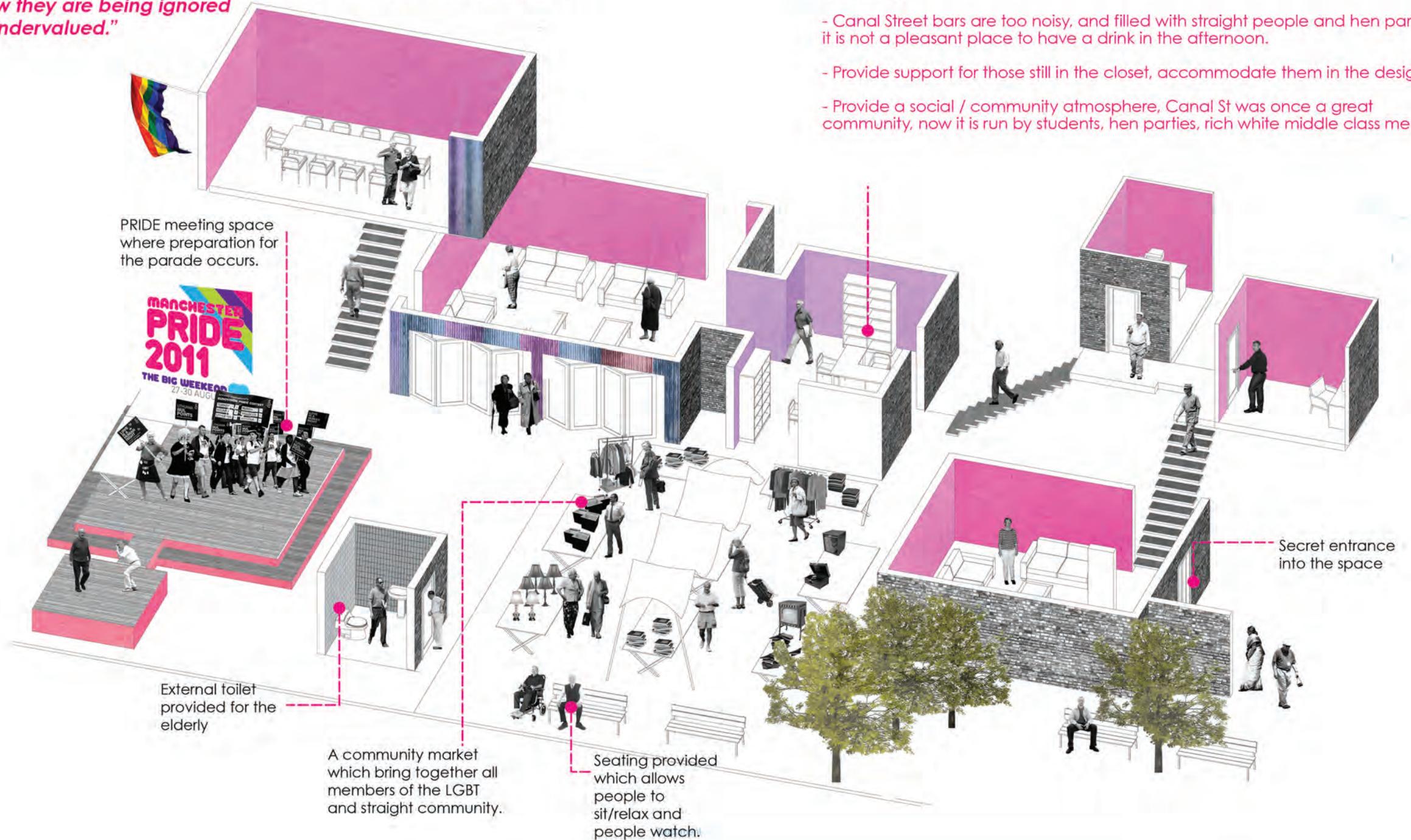
"I never get taxi's from Canal Street because i don't want to be seen as 'gay' so I walk to straight areas and get one from there."

"I used to rush down Canal St and quickly go into bars, I hated the thought of being seen on the street."

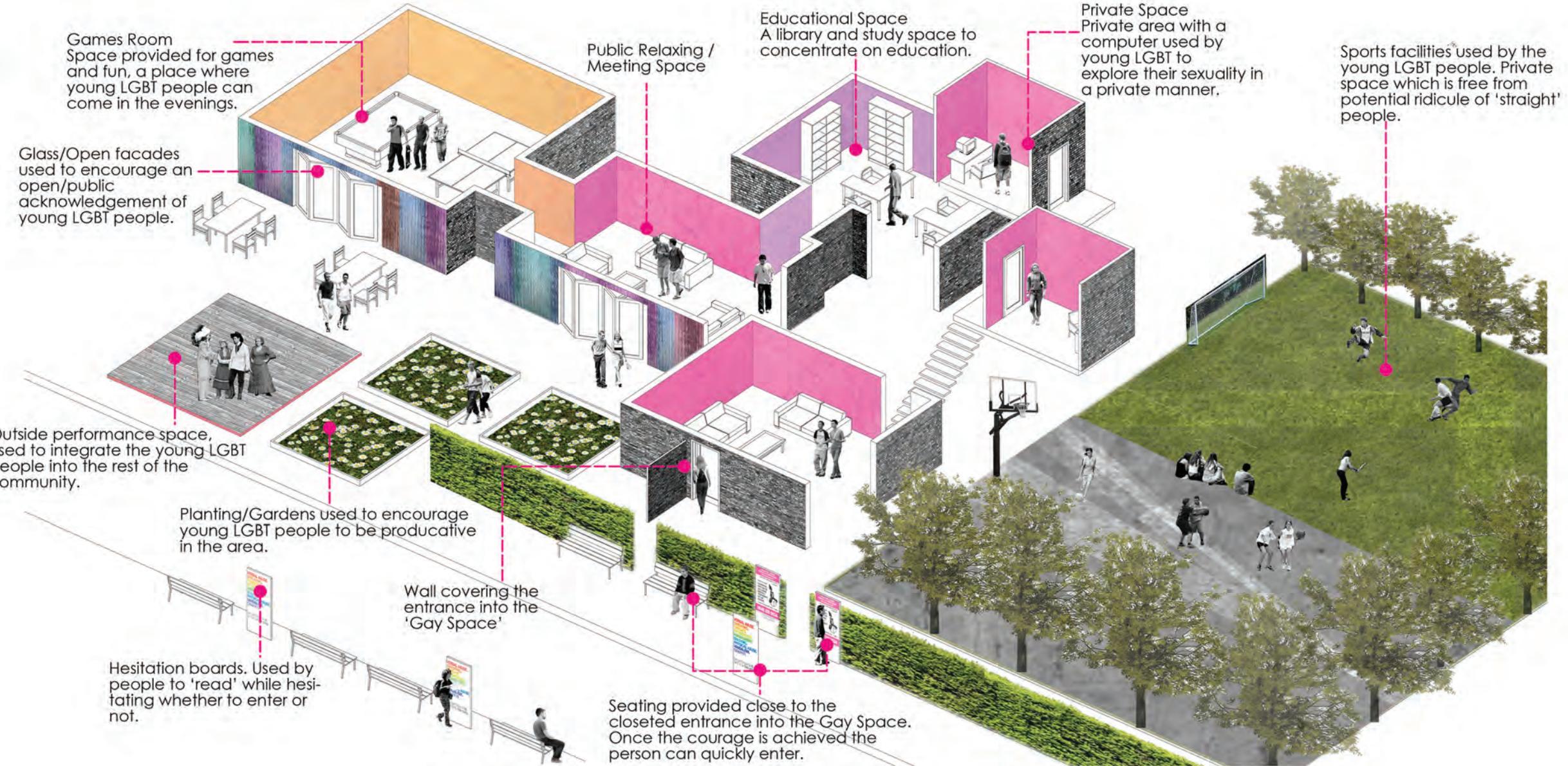
(Marcus 19 LGYM Member)



Next in order to create an inclusive programmatic response for the project I spoke to the **different LGBT groups** to get their opinions. I wanted to discover the specific issues which minority LGBT have with the 'Gay Village' I began by holding a series of discussions with the elderly LGBT Group, 'Out In The City' "This group feels that they **fought for the LGBT freedom which the youth now have, but now they are being ignored / undervalued.**"

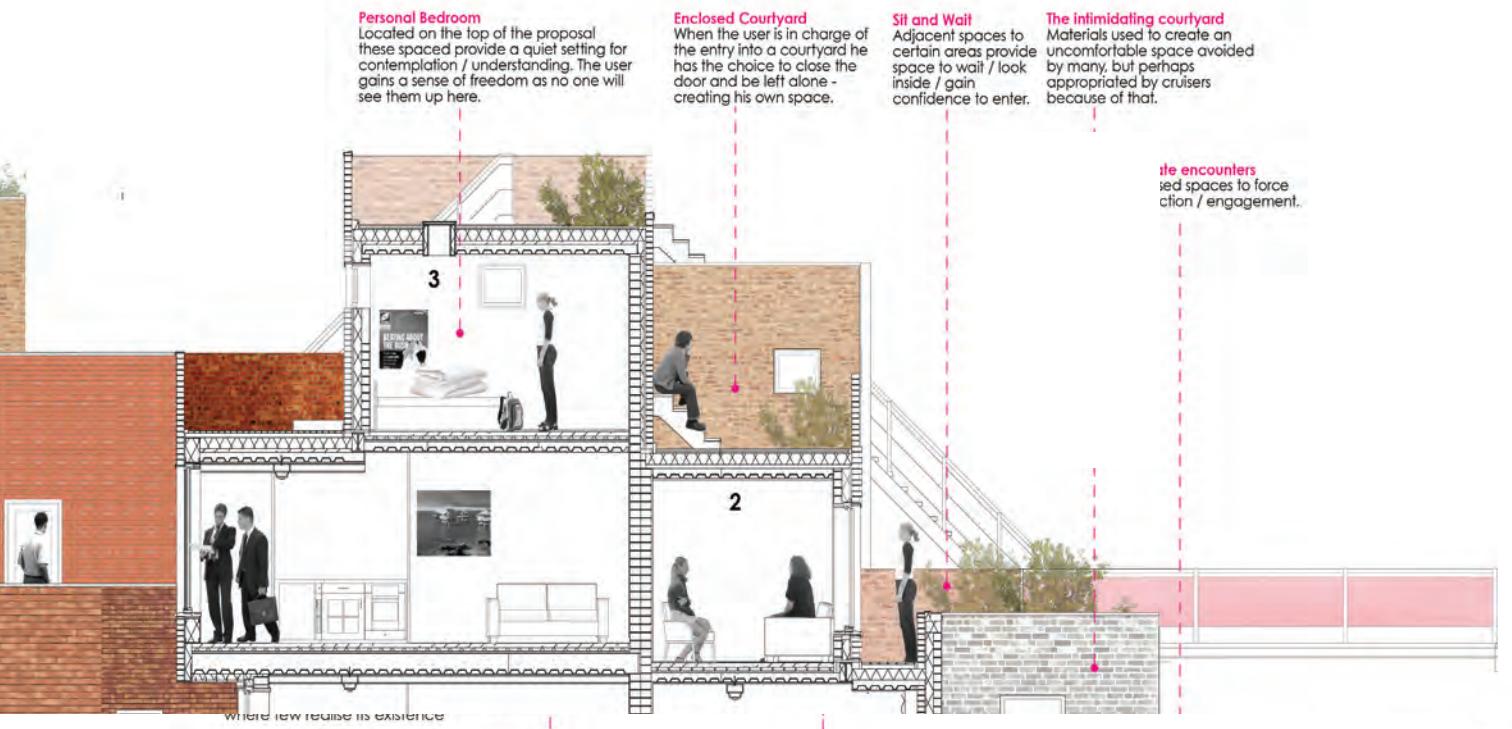


- Older LGBT people are not mindless camp idiots, but academics, professionals etc... they want space to reflect this nature.
- Pride is the only time that the older LGBT get out in the community.
- Many believe sexuality stops being made public and reverts back to being concealed after 45, but the older LGBT population want sex/partners, just like the young.
- Canal Street bars are too noisy, and filled with straight people and hen parties, it is not a pleasant place to have a drink in the afternoon.
- Provide support for those still in the closet, accommodate them in the design.
- Provide a social / community atmosphere, Canal St was once a great community, now it is run by students, hen parties, rich white middle class men.



In order to reflect the opinions of the diverse LGBT population I discussed the experiences of the **LGBT Youth** to develop a programmatic response to the concerns and issues raised. Many of this group use it are not yet out to family or friends and use the forum as **a haven from prejudice and a chance to interact outside of the alcohol fueled Canal Street scene**.

- I don't feel comfortable walking and holding hands with my girlfriend, I can be abused on the street for doing so.
- There is nowhere for young gay people to meet, we can't go to the bars of Canal Street, this is the only place.
- I lie to my parents and say I am visiting friends when I am coming here.
- I am only 'out' to these people here, outside of here I am straight.
- I don't go to any socials or anything outside of here, I only come to this space because it is closed off, and I can't be seen.



## Perspectives exploring the Building Thresholds

A series of perspectives which explore the access to the spaces via the internal courtyards. Showing how the proposal creates a series of intimate spaces / a collision of programme, distinguished through material subtleties.





*"Don't create a gay ghetto, but a place that invites straight people and the whole of Manchester."*

Mike – Out In The City



## WHAT HAS THE NORTHERN QUARTER GOT TO OFFER?

### The Cultural Offer in Manchester City Centre:

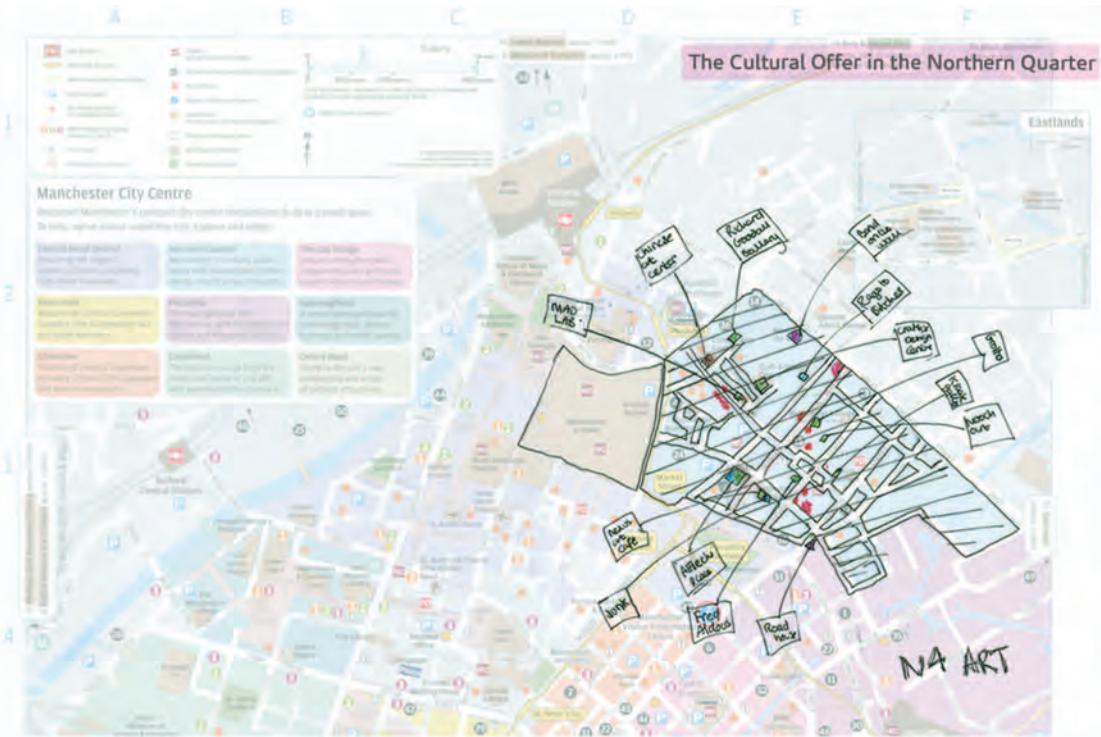
Mapping the cultural venues available in Manchester city center, identifying museums, art galleries, theatres, libraries and music venues and what they have to offer, audiences' targeted and events.

### The Cultural Offer in the Northern Quarter:

Identifying the Northern Quarter as a culturally rich area of the city, recently the area has seen a rise in the number of independent art galleries, artist studios, and small boutique and vintage shops.

### Sharing the Northern Quarter:

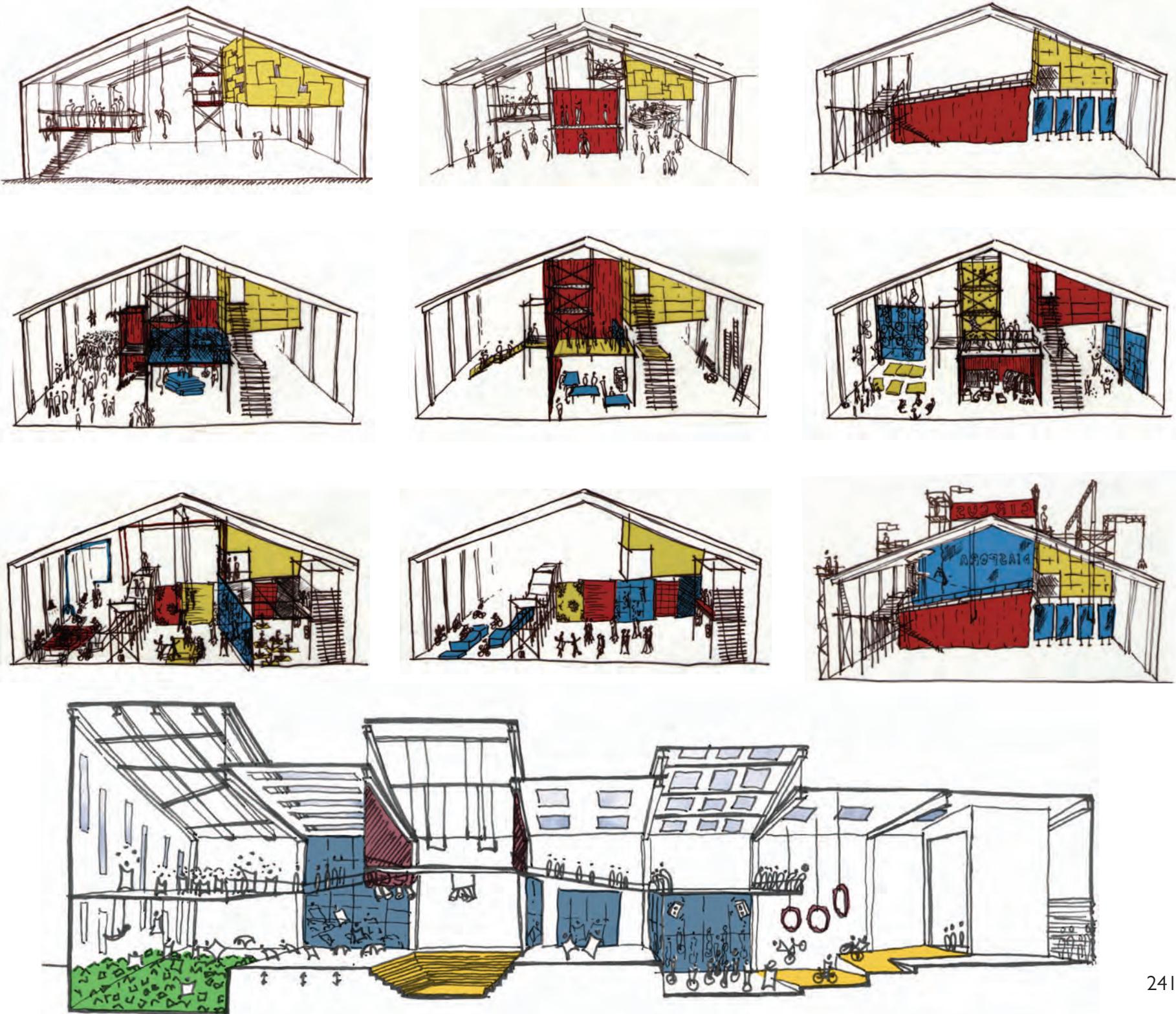
Sharing the cultural offer of the Northern Quarter, taking activities and unique aspects of the area into Manchester City Centre by means of pop-up shops, activities and various events.

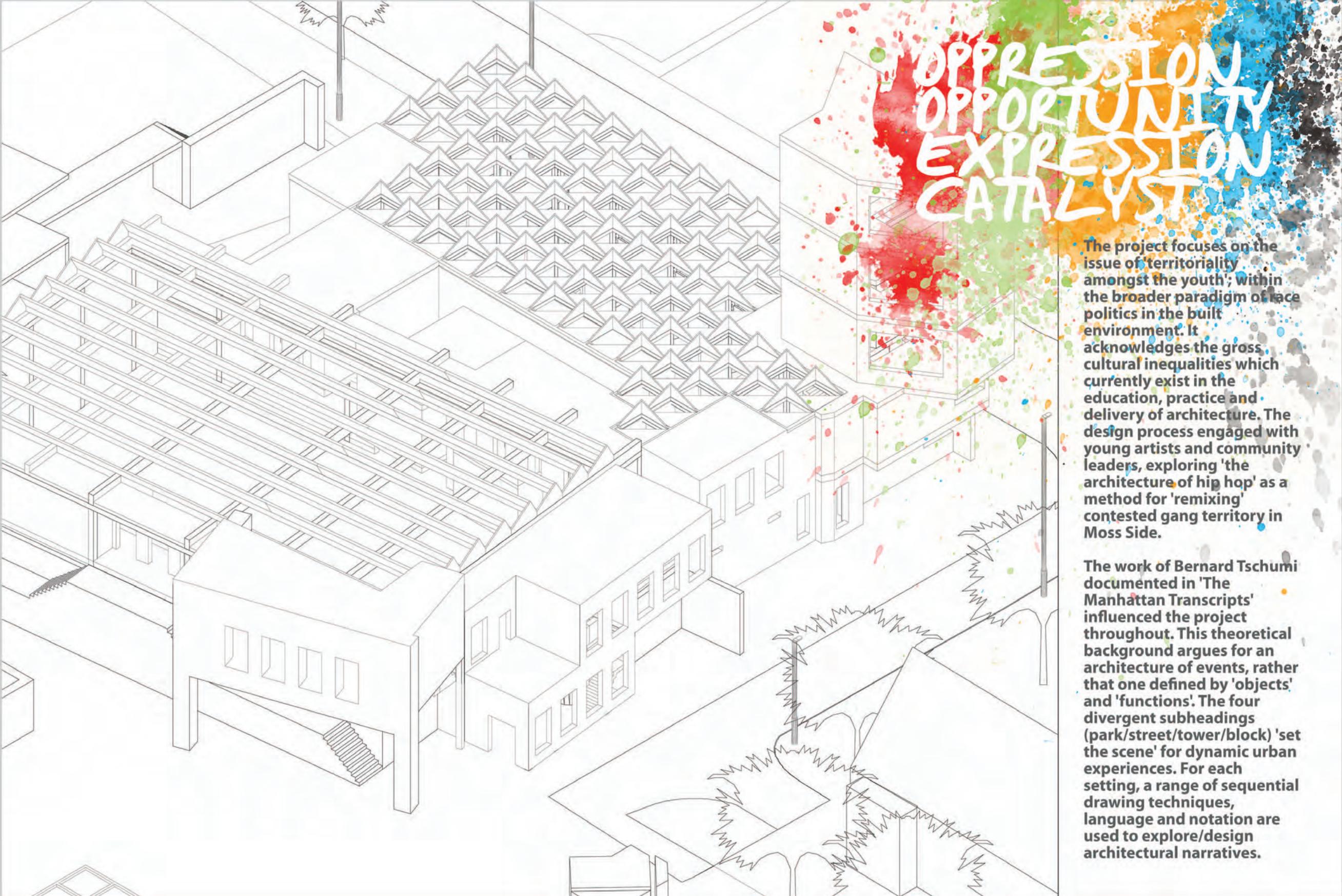


## CIRCUS HOUSE

The Circus Diaspora is a Manchester based circus organisation which aims to raise the standard and profile of circus training and performance at a local community scale.

The circus is historically part of traveller culture, but it is no longer limited to this. To reach more people, the circus needs to be updated to reflect changing trends in modern activity. I therefore designed a circus of the everyday to engage the public.





# OPPRESSION OPPORTUNITY EXPRESSION CATALYST

The project focuses on the issue of 'territoriality' amongst the youth; within the broader paradigm of race politics in the built environment. It acknowledges the gross cultural inequalities which currently exist in the education, practice and delivery of architecture. The design process engaged with young artists and community leaders, exploring 'the architecture of hip hop' as a method for 'remixing' contested gang territory in Moss Side.

The work of Bernard Tschumi documented in 'The Manhattan Transcripts' influenced the project throughout. This theoretical background argues for an architecture of events, rather than one defined by 'objects' and 'functions'. The four divergent subheadings (park/street/tower/block) 'set the scene' for dynamic urban experiences. For each setting, a range of sequential drawing techniques, language and notation are used to explore/design architectural narratives.



**word:** check this yeh. in moss side shit goes down in the park. bare tings. the media always hype about gangs. but theyre chattin breeze mostly. still though, the area suffers because of it. how do we tackle these negative perceptions? I

reckon this park could become a real asset to the area. in time though. i'm talkin like fifteen years. the park will become a 'construction forum' for the community. there will be a constant dialogue about what to build, where and how. get involved.

[tower]



**word:** hear me straight, yo - the millenium powerhouse is a design par. the community got boy'd properly. this building has no stage presence! hows it meant to represent? the bottom line is - mans on road has gotta end up here. if

its about community, i want to see your whole fam down, including granddad. can't be playing games. here is a word for the architects - you want backing? than make a relevant statement. either bring the heat, or get dashed like a wasteman.



**word: you must think i'm tripping, but  
listen. i swear even buildings get prang  
about crime. they call it 'secured by design'.  
you get a youth library looking like some  
kind of barracks. shit is crazy! but hear this.  
surely we want to protect our community**

**assets. that's also true. aite so... that means  
we have to build a friendly fortress. what  
does that look like? i'm talking robust  
materials and bold form as part of an  
inviting architectural andscape. the  
streets are tough but we keep the love.**



**word: welcome to my house of powa.  
please register and respect my identity  
before entering. believe that our unity  
is more than co-existance. have trust in  
our shared environment. in this place we  
will learn from one another. together our**

**dreams will double in height. let us open  
these rigid boxes / with closed lids and  
thick columns / shape shift this mere  
nonsense / make here, a cleared  
conscience**

# CITY GROWING

*Urban Agriculture in Manchester*

## Introduction

33% of each UK citizen's CO<sub>2</sub> emissions are attributed to the production and transportation of food; our ecological footprint in the UK is three times what is required for an environmentally sustainable future; the UK construction industry is responsible for 44% of the UK's total CO<sub>2</sub> emissions.

We have responded to these issues using urban agriculture as a stimulus for architectural design, aiming to achieve both socially and environmentally sustainable results whilst developing a body of research.

**CITYGROWING.ORG** 



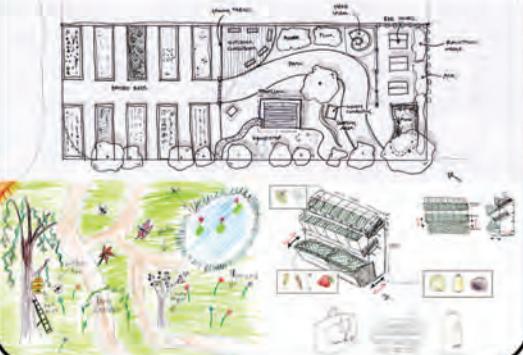
To promote our strategies for Manchester, starter kits were designed and sold at a 'Christmas market'/workshop to encourage growing at home. These were made from recycled tin cans, chipboard and paper. A website was set up to help disperse and publicise our strategic propositions for Manchester whilst creating a hub for contact and feedback from the workshop prior to any funding being obtained.



## THE EDIBLE PAVILION



The Edible Pavilion is the centrepiece to the new community plot we designed and built in collaboration with Brighton Grove Allotments and the neighbouring St. James' C of E Primary School. The pavilion features green walls and rainwater collection, providing an outdoor classroom where the children can learn to grow fruit and herbs.

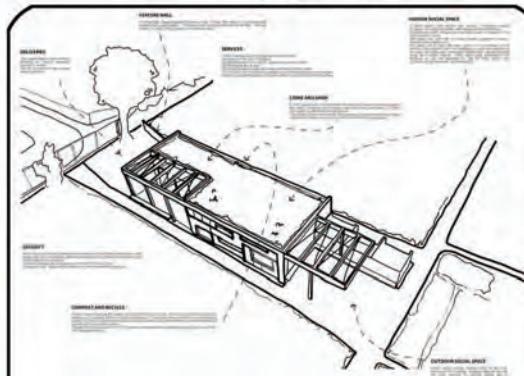


## The Toolkit

We produced the City Growing Toolkit to enable our research to be shared amongst other individuals and communities, both within Manchester and further afield.

The toolkit provides information on how to set-up an exemplar growing site or retrofit an existing one, and outlines methods of promotion and community engagement at different scales of affection. Below are key points taken from the kit that we have put into practice, by developing them as live projects within Manchester.

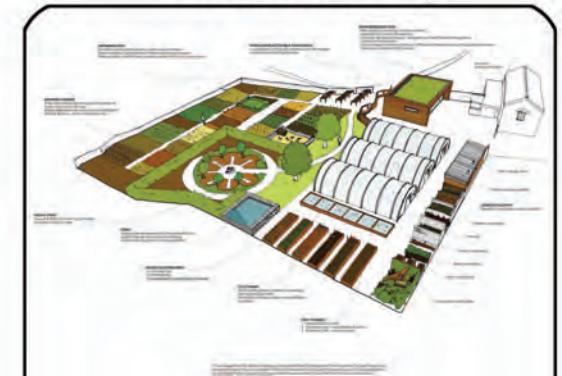
**SCOTT AVENUE**



A proposal for a new community facility at Scott Avenue allotments was worked up to planning stage following the success of a new community garden at the site. This had boosted interest in further improving the current facilities and extending the scope for community engagement at the site, providing a workshop/teaching space and a shop among other amenities.



**FOG LANE**  
URBAN GROWING EDUCATION SITE 



Fog Lane is an educational site for urban agriculture and low-tech sustainable design. The masterplan combines a workshop facility with a 'composting strip', demonstration tunnels, raised beds, cold frames and various growing patches for adult learning and school groups. The site is under construction.



## Food production can be a socially engaging process.

This project explores the potential for socially enriching urban agriculture from window cill growing kits to mass production of food within the city. In 2009 Chris Jaume and Tom Petch developed live projects based on small scale urban agriculture, collaborating with people of all ages from community groups, schools, allotment societies and Manchester City Council.

They found that these projects encourage community cohesion between otherwise disparate social groups, increased levels of local food production and created public spaces valued by the communities that helped design and build them.

### CITY GROWING TOOLKIT

### CITYGROWING.ORG

Windowsill starter kits



### SCOTT AVENUE

New allotment site community building

### MANCHESTER

### THE EDIBLE PAVILION

Collaborative design @ Brighton Grove Community Plot



### FOG LANE URBAN GROWING EDUCATION SITE



**£2,600**

The annual food bill for the average UK household. 2010 saw the biggest food price increase in history - £780 per household

**1/3**

The amount of that household food which is thrown away every year

Environment Agency WRAP (Waste and Resources Action Programme) report - Understanding Food Waste, 2010

**70%**

Of grocery sales in the UK come from just 4 major supermarkets

London Mayor's 'Food Strategy', 2006

**335km**

Average distance your food has travelled, from field to table

Food and Economic Transport Statistics, www.defra.gov.uk

**33%**

Of each UK citizens CO<sub>2</sub> emissions comes from the production and transportation of food

Wilcox, Baker & Howe, 2009. Sustainable Productive Urban Landscapes

**40m**

Tonnes of CO<sub>2</sub> saved every year in the UK, if we eat organic, in-season and locally sourced fruit and vegetables

Wilcox, Baker & Howe, 2009. Sustainable Productive Urban Landscapes

**22%**

The reduction in the UK's CO<sub>2</sub> emissions this saving equates to. Double the commitment made by the UK in the Kyoto Protocol, 2002

The Kyoto Protocol? www.britishenergysavers.com

**5.4 hectares**

Ecological footprint of the average UK citizen

World Wide Fund for Nature (WWF), www.wwf.org.uk

**1.8 hectares**

Ecological footprint needed for a sustainable future

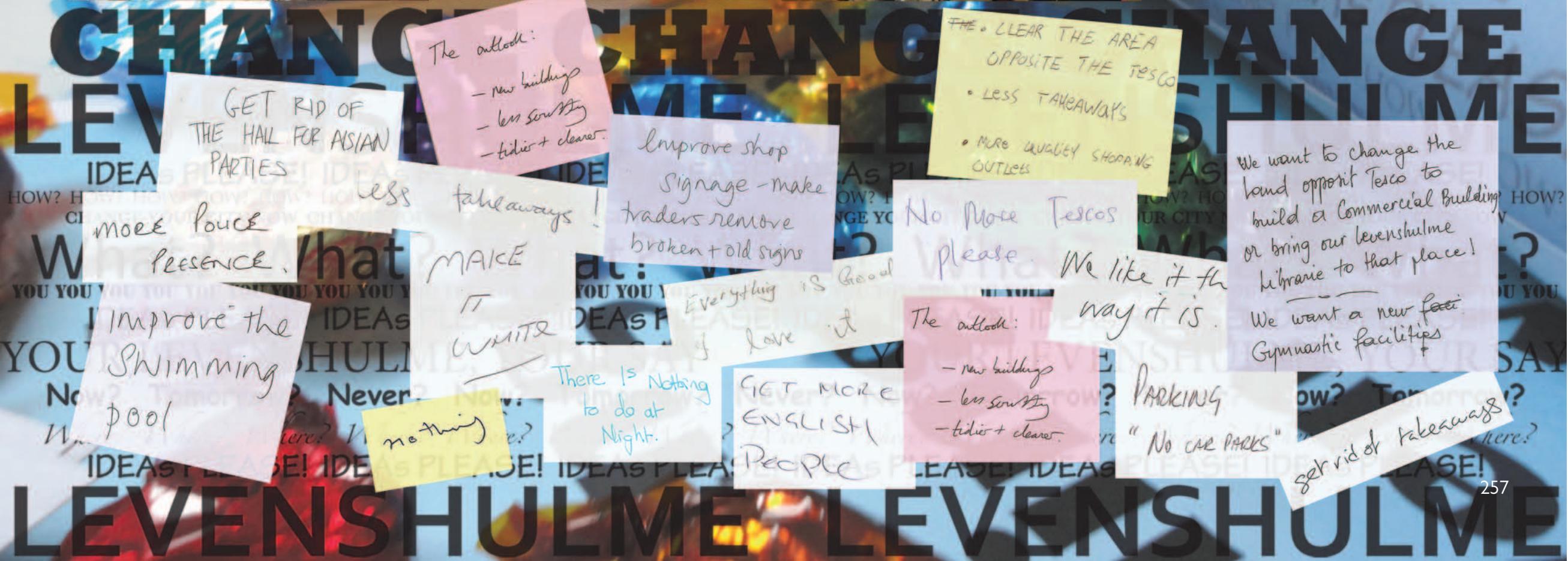
World Wide Fund for Nature (WWF), www.wwf.org.uk

IDEA's PLEASE! IDEA's PLEASE! IDEA's PLEASE!

## What happens when you ask people what they think...

1. Create an idea's box
2. Take the idea's box to the community
3. Actively engage people to prompt a response

The idea's box gave people a chance to express how they felt about Levenshulme. Actively engaging people gave them a sense of empowerment so they expressed their opinions freely! Some of the results would prompt architectural interventions however all of the results were useful in starting to know the area and understand the community dynamics.



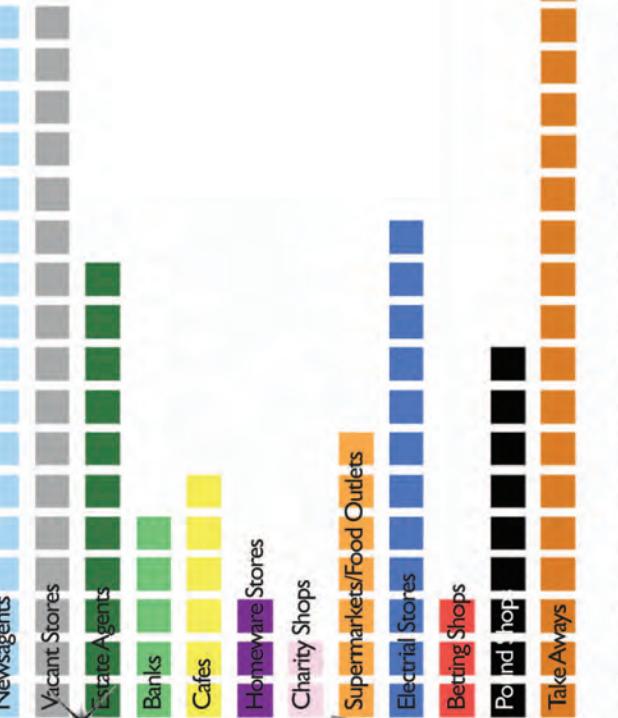
## An Ideas Box Solution

Through the Ideas box one of the main problems identified in Levenshulme was the variety of shops on offer. Levenshulme had a vibrant and individual shopping centre in the past with thriving markets and a rich cultural offer. However the people in the area now feel as if the shopping offer consists of "shops that sell stolen goods" and "takeaways that are closed during the day".

The staggering amount of certain types of shops is illustrated on the map and graph, which show takeaways, news agents and vacant shops as the main contributors to Levenshulme's high street.

### SOLUTIONS TO THE LEVENSHULME SHOPPING OFFER:

1. Bring back the trams
2. No more cars on Stockport Road
3. Shift the traffic onto the railway system
4. Link green spaces to each other and make the most of the space
5. Make Levenshulme like it used to be, an area of great prosperity
6. More local businesses and markets
7. More restaurants in Levenshulme, like in the city
8. No more takeaways



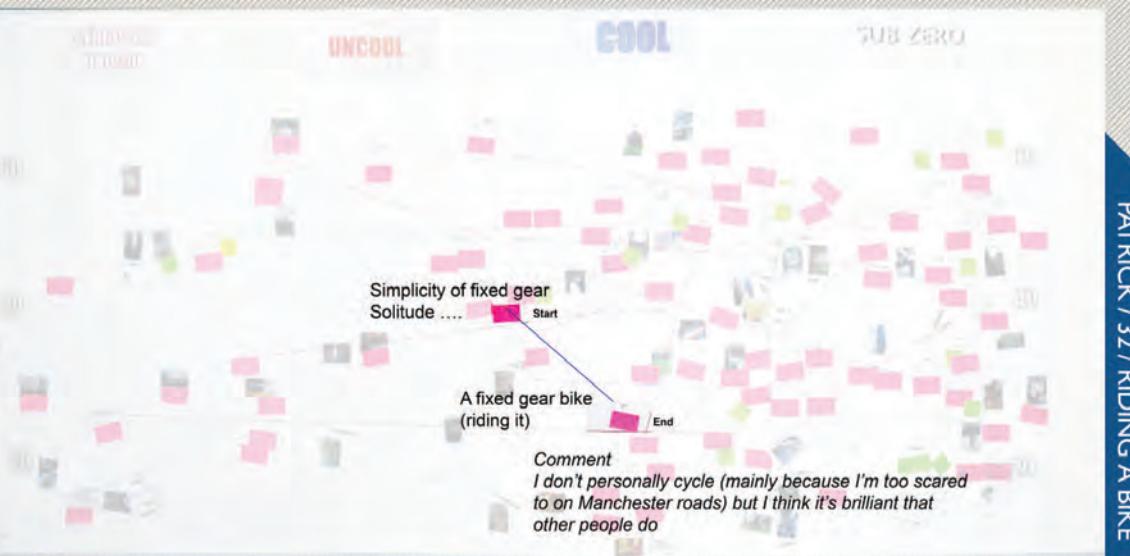
# THE COOL WALL

## HOW DO CITIZENS PERCEPTIONS OF THEIR ENVIRONMENT CHANGED?

In December 2009, we ran a workshop for over 30 Manchester residents to see how their normal activities changed over the years, and trying to get them to reflect on these changes emotionally.

We asked the people at the workshop to add post-it notes and photos to the wall as a visual representation of what they do in the city, and to look at how others see their urban environment.

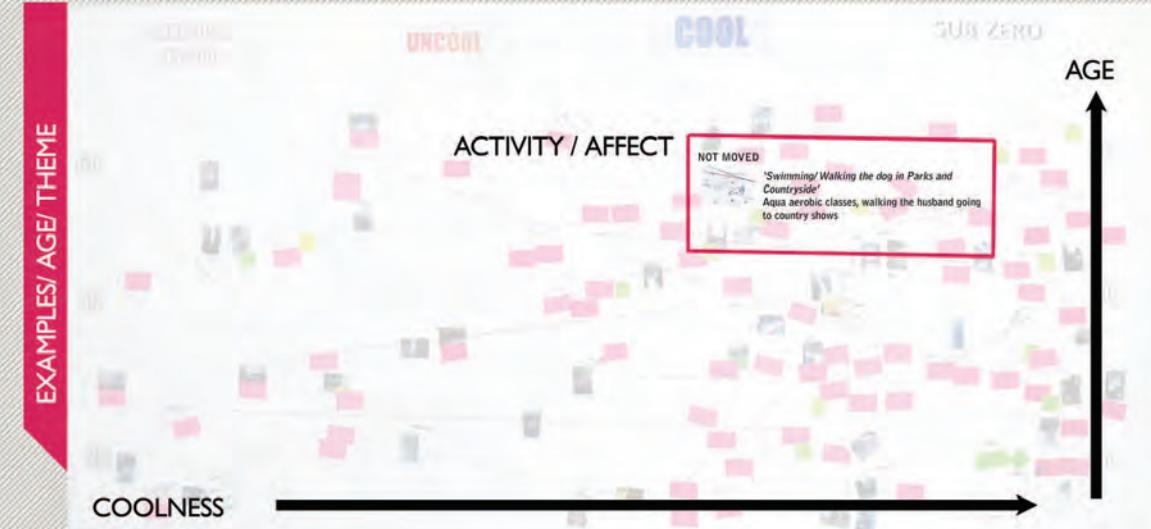
This process helped us to understand themes and issues that people had with their city, which in turn influenced the projects of a number of students. Below are some isolated examples of peoples contributions.



PATRICK / 32 / RIDING A BIKE



RIA / 29 / EXPLORING THE WORLD





# H A V E Y O U B E E N O N A P R O T E S T

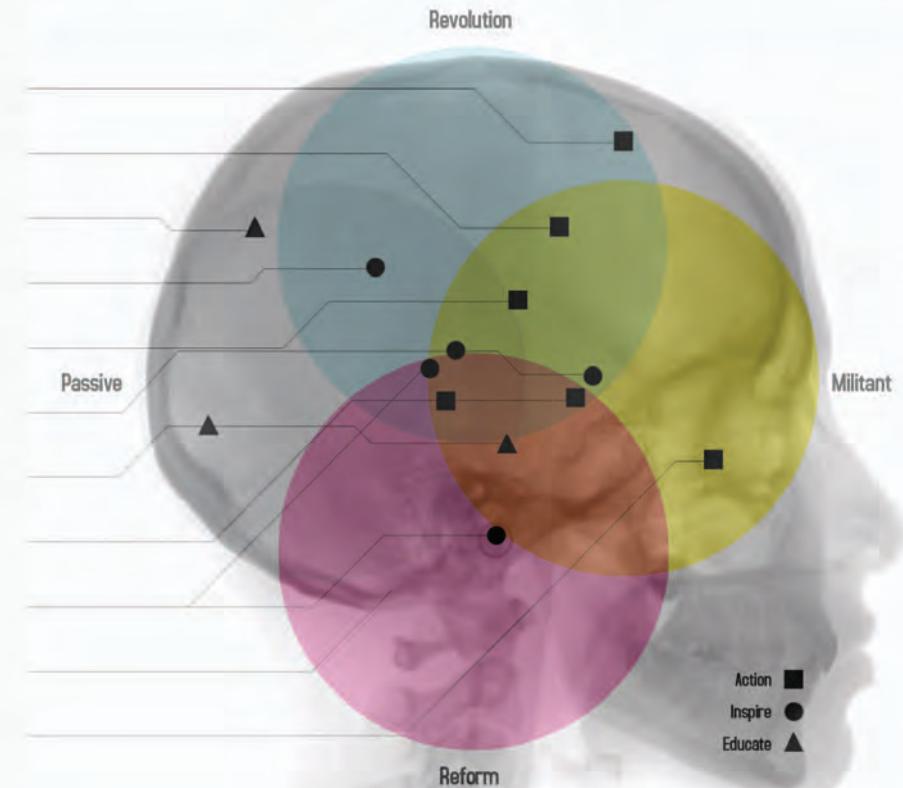
THIS YEAR

## G20:20 VISION

*Fancy dress consultation strategy*

Sometimes during a consultation you need to ask difficult questions. I found that when talking about protest and dissent, people would become shy and vague in their responses and reluctant to contribute to a dialogue. After these failed consultation sessions, I embarked on a new strategy. My aim was to defuse the tension of discussing political situations to gain better qualitative data.

At our Xmas Market workshop in 2009, I dressed as an optician to give people political eye exams. The act of putting on some silly clothes and presenting everything with a slightly medical way was enough to put people at ease and helped me obtain responses from a wide range of participants. It may sound like flippant was of undertaking research, but it was certainly more effective than walking around with a clipboard.



**SUPER MARIO BROS.** AND THE jobcentreplus

# **SUPER MARIO BROS. 3**

AND THE jobcentreplus

New repetitive worlds!  
New tedious levels!  
New unchallenging jobs!

In Super Mario Bros. 3 there are more stages than ever as you enter the government's flexible new deal. Before pitting yourself against the mighty Serco to secure a job.

Be sure to store up benefit claims as you'll need them the Job Seekers allowance of £64.50 a week will only get you so far. Enjoy the bonus rounds of back to work seminars and gain valuable interview techniques from the knowledgeable staff.

Super Mario Bros. 3 and the Job Centre Plus is boring to play alone and excruciatingly prolonged when played with a buddy!

FOR USE ON YOUR NINTENDO ENTERTAINMENT SYSTEM

NES PUM GAME PAK (NES GP)



THIS OFFICIAL SEAL IS YOUR ASSURANCE THAT NINTENDO HAS APPROVED THE QUALITY OF THIS PRODUCT. ALWAYS LOOK FOR THIS SEAL WHEN BUYING GAMES AND ACCESSORIES TO ENSURE COMPLETE COMPATIBILITY WITH YOUR NINTENDO ENTERTAINMENT SYSTEM.



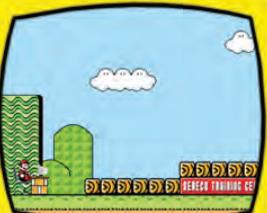
**Nintendo®**  
ENTERTAINMENT SYSTEM™

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**SUPER MARIO BROS. 3** AND THE jobcentreplus

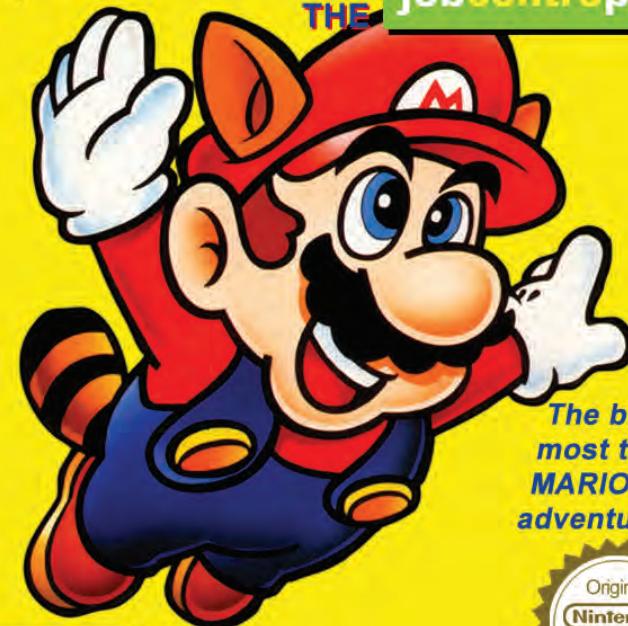
# **SUPER MARIO BROS. 3**

AND THE jobcentreplus



**Nintendo®**  
ENTERTAINMENT SYSTEM™

**Nintendo®**  
ENTERTAINMENT SYSTEM™



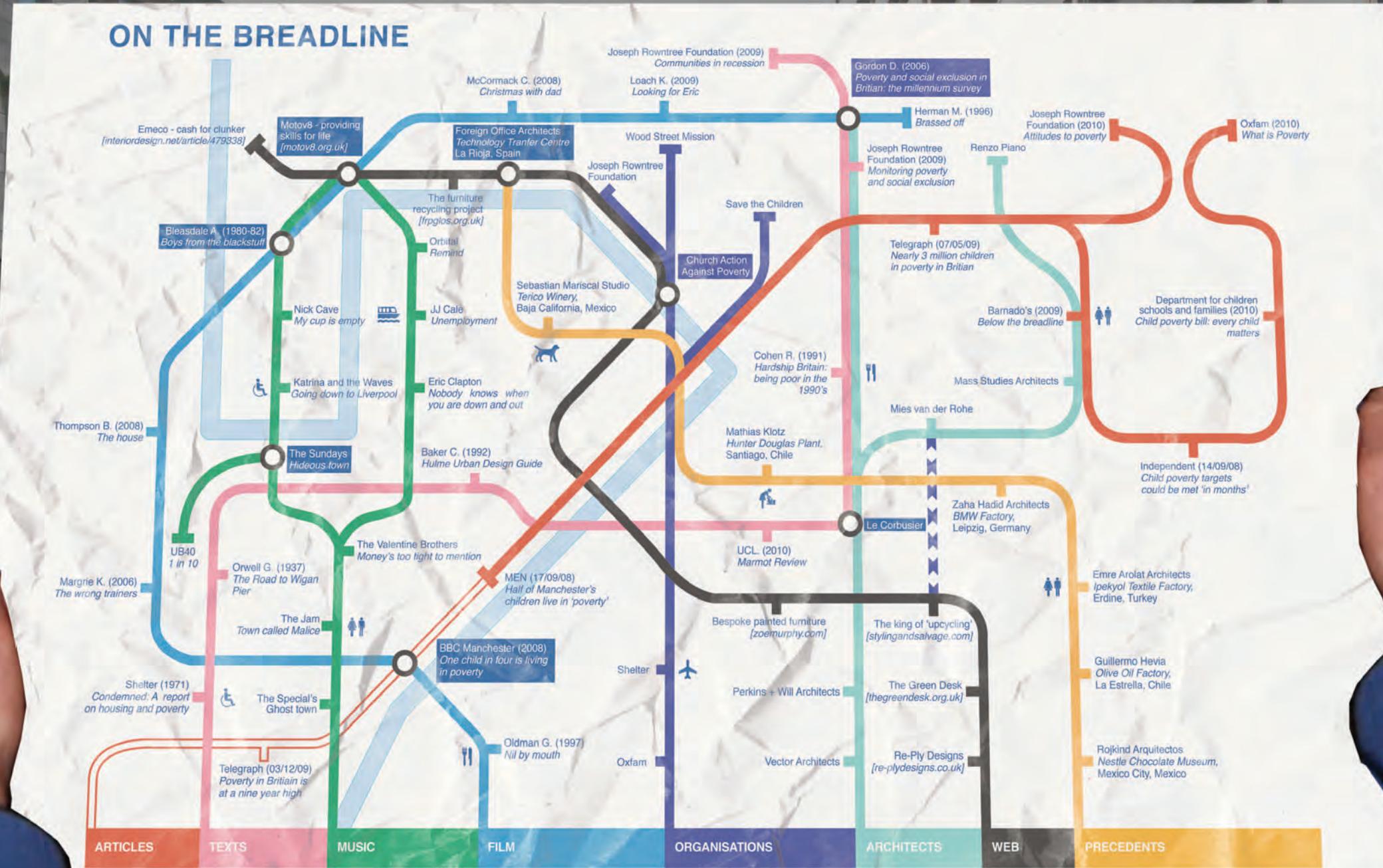
The biggest,  
most tedious  
**MARIO BROS.**  
adventure yet!



# Finding Your Way To An Architectural Project

The architectural inspirational matrix (aim) contains all the necessary sources to gain an understanding of poverty within the UK as well as including media that aims to stimulate future projects. Each line covers differing sources, from music to architects as well as looking at organisations that reuse and recycle within the community. Each line has a principle station, which encompasses a key source.

The perception of poverty in the UK has changed drastically over the last century, but it is still as big an issue as it has ever been. While the slums may have been cleared and a level of social care from the state introduced a percentage of the country's population still lives well below the breadline. Manchester is a case point with one in four of its children being born into poverty, this is further stressed by the fact that they are expected to die seven years earlier than that of a child born in an affluent part of Cheshire. With this information in mind the formation of an architectural project that aims to address the issue of poverty within the city was conceived, targeting the role long-term unemployment has upon this issue.





# SUPER MARIO BROS. AND THE JOB CENTRE PLUS

INSTRUCTIONAL MANUAL:

## STORY

The Mushroom Kingdom has been a prosperous place thanks to the brave deeds of the Banking World, lending fistfuls of money to whomever and whatever was in need of a helping hand regardless of the ability for repayment. As the sums borrowed added up, the consolidated repayments floundered and spending within the Kingdom became a rarity the normally opulent World entered the realm of the recession.

Join Mario, the once well employed, immigrant plumber on his quest to gain employment. Battle against the numerous over qualified for that single job a the Bowser's Burger Bar, instigate yourself into the tedious of queuing and the disappointment of rejection all before advancing to the final hope, "the flexible new deal."

Experience all this and more on just £65.45 a week in Super Mario Bro's 3 and the Job Centre Plus...Are you ready to take on the Recession?

## CHARACTERS



MARIO a well regarded plumber within the Kingdom is hard on his luck due major contracts in the area being halted. The competition for plumbing jobs is too much meaning he has to look elsewhere to support a growing family.

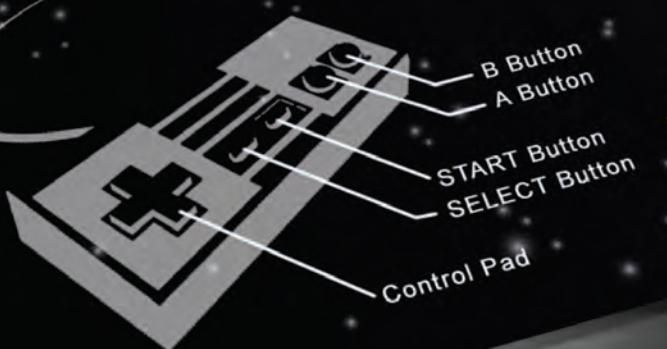
TOADSTOLLS these well rounded workers will be only too glad to help you get off the unemployment wagon and back into society just drop into the Job Centre Plus for advise and directions. Although be warned your prior experience may be disregarded as they strive to hit government targets.



BOWSER the evil overlord is back, although this time he's not out to conquer but also to gain employment. Yes it's tough at the top as well as the bottom with cuts being made at all grades of work. Battle against Bowser and hundreds others, in numerous worlds all for the same low paid job.



## CONTROLS



For anyone on the unemployment trail the Job Centre Plus is a home from home. Set up originally as a 'Labour Exchange' vetting applicants for jobs while dishing out benefits to those out of work and on hard times by the Labour government of 1908. While the name, process and appearance may have changed, the basic premise has stayed the same. This premise of regulations and differing levels and categories of unemployment has led to a tedious process of endless queuing and jumping through hoops in order to find work and gain statutory benefits owed. Even after the necessary paperwork has been done the chances of finding work that meets the expectations of the applicant is often never achieved with employment instead being found in area unsuited to the skills possessed leading to a diminished level of job satisfaction.

Nint

ENTERTAINMENT

NOT ALL LEVELS ARE ACCESSIBLE  
RELEASE, WATCH OUT FOR THE  
JOB CENTRE PLUS.  
TM IS A TRADEMARK OF NINTENDO LTD.





Andrew 'MSAp' Lightfoot

# FIGHT!

Ian Duncan Smith



The use of recycled materials continues throughout the Labour Exchange's design through the use of Smile Plastics and facade treatment, glass in the resin screed flooring to reclaimed stone paving stones for external through fares and many more...

Between the two main outbuildings is the main public thorough fare. The main axis and the paving that covers it continues right through the main entrance into the Labour Exchange Factory to soften the transition between outside and in. The central reservation is grassed with seating provided to encourage casual social meeting during the transition between buildings and functions.

Roof top growing zones are linked via a bridge which also acts as a framing device for the main factory entrance. With further walkways linking the outbuildings and the main building it is possible to circulate the entire scheme via the 1st floor.

Perforated steel shuttering, crafted from reclaimed steel is used as the facade of the social hub. This allows the building to be closed up while still allowing glimpses out during its evening public uses. This can also be controlled during the day to act as solar shading allowing for the shadows to create patterns upon the resin floors.

Rooftop growing zones allow both members of the public and Exchange Workers to grow their own fruit and veg in the outside temperament. These are in turn utilised within the on site kitchens to provide food back to the community. Storage and tools are situated inside the main factory building at the interchanges between the buildings.

In order to encourage civic use and event space is provided for exhibitions and social meetings. This encourages social use which is required within the scheme as well as promoting sustainability through the events that take place. The space is as open plan as possible with shuttering available to break it up if necessary to create a flexible space.

The civic cafe provides wholesome meals for both workers and the community. While it is predominantly for the scheme workers during the daytime it opens up to act as a civic benefactor in the evenings and weekends when the building is turned over to community use. The food is prepared on site using produce produced on site via the kitchen staff (under supervision). It also provides catering for events located within the hub.



# A BRIEF HISTORY OF UNEMPLOYMENT IN THE UNITED KINGDOM: 1900 - 2012

1906

## 1906: Liberal Welfare Reforms

Acts of social legislation passed after the 1906 General Election. The reforms made several provisions to provide social services without the stigma of the Poor Law. This can be seen as the beginning of the Welfare State as we know it today.

1908

## 1905: Unemployment Workman Act

The act establishes Distress Committees, which gave out single grants to businesses or local authorities in order to allow them to hire more workers - in turn lowering the number of people out of work.

1911

## 1908: Birth of the Labour Exchange

Churchill initiates the first Labour Exchanges with 62 opening in 1908 rising to 408 in 4 years. As well as advertising employment these dispense the first unemployment benefits. There remains a group on long-term low incomes without access to benefits.

1911

## 1911: Poor Law Institution

The term replaces that of Workhouse. Means tests are also introduced during the inter-war period in an attempt to offer relief that was not affected by the stigma of pauperism.

1929

## 1929: Workhouse Abolishment

Officially abolished by the Local Government Act 1929 - the terms "pauper" and "workhouse" disappear. The Unemployment Assistance Board is set up in 1934 to deal with those not covered by the earlier 1911 National Insurance Act.

1942

## 1942: Beveridge Report

The report identified five 'Giant Evils' in society: squalor, ignorance, want, idleness and disease. The report went on to propose widespread reform to the system of social welfare in the UK.

1944

## 1944: Education Act

Introduced the Tripartite system of secondary education which was made free for pupils. The act in turn educated and mobilised women and the working classes. As a result the newly found education increased the working classes awareness of their disadvantaged social position.

1946

## 1946: National Insurance Act

Established a comprehensive system of social security throughout the UK. All persons of working age to pay a weekly contribution and in return were entitled to a wide range of benefits; death grants, unemployment benefit, sickness benefit, widows benefits and retirement pensions.

1946

## 1946: National Assistance Act

It formally abolished the Poor Law system which had existed since the reign of Elizabeth I, and established a social safety-net for those who didn't pay National Insurance contributions (therefore not protected)

1950

## 1950: Pension Rate Crisis

A 10 year period of pension rates being set too low meant many pensioners dropped into poverty without any means of dragging themselves back out.

## 1973: The Job Centre

The Labour Exchanges of the past are re-branded and become a staple of the high street. The more user-friendly appearance couldn't pacify a growing hostility in some quarters towards Job Centres and the belief they were sticking plasters on the open wound of the states growing unemployment.

## 1979: Insurance Benefit Reductions

Spiraling welfare costs mean benefits are hacked back with individuals pushed onto means tested support. Those without dependents or singles of a working age find this most distressing due to inadequacies in rates and living costs.

## 1981: Brixton Riots

An area enduring severe social/economic problems: the local community was suffering from high unemployment, low wages, poor housing and lack of amenities. Riot results in 279 injuries to police and 45 to members of the public.

## 1988: Fowler Reform

The reform saw the separation of the Health and Social Security, leading to a full integration of income related benefits. It offered greater consistency in the treatment of working and non working families as well as creating incentives for those on low pay.

## 1991: Benefits Agency

An executive agency of the then Department of Social Security, set up to, "help create and deliver an active modern social security service, which encourages and enables independence and aims to pay the right money at the right time."

## 2001: Job Centre Plus + Formation of the Department of Work and Pensions

Job Centre re-branded to become an executive agency of the Department of Work and Pensions. The department aims to create fair, safe and fulfilling lives, free from poverty as well as reducing welfare dependency via getting people back into work.

## 2009: A Flexible New Deal

Labour's answer to unemployment, placing the training in the hands of external contractors. Cancelled in 2010 due to spiralling costs and criticism once it was found to be costing £31,000 per job placement achieved.

## 2011: Single Work Programme

The replacement for the FND, the work programme will be a single integrated package of support providing personalised help for everyone who find themselves out of work.

## 2012: THE FUTURE...

After the latest iteration to solve the ongoing problem of unemployment maybe it is time to learn from the past, taking lessons from the concepts that worked and incorporating them with current knowledge and social attitudes. It has been proven that the current solution is inadequate and solely making alterations is not the answer. A radical solution may therefore be the only real resolution to the ever growing issue we now face.

(a) CAFETERIA FLOOR:  
8mm mineral screed polished to floor finish.  
7x9mm plywood sheeting.  
20mm elastic beams.  
7mm screed around underfloor heating at 30mm centers.  
40mm impact sound insulation.  
150mm precast reinforced concrete slab.  
20mm lime render internal ceiling finish.



(b) EVENT ROOM FLOOR:  
8mm mineral screed polished to floor finish.  
240mm plywood sheeting.  
20mm elastic beams.  
77mm screed around underfloor heating at 30mm centers.  
40mm impact sound insulation.

(c) EXTERIOR:  
20mm reinforced concrete wall.  
10mm protective coat.  
100mm insulation.  
150mm mass concrete base.

(d) ENCLOSED WALKWAY FLOOR:  
Raw racing track 40mm stones to 100x100mm  
concrete mixer to run through to form below.  
Ceramic tiles with recessed lighting from them to  
form to create line.  
20mm thick base with 100x100mm timber  
at 100mm centers.  
Motors and pumps to move water cycle.  
manually controlled in base unit.  
driving criteria

(e) ENCLOSED WALLS/EVENT FLOOR:  
3 layer EVA flexible cushion coated to  
100x100mm steel angle frame, these coated  
with polyurethane at 100mm centers.  
Aluminium sheet base to attach to frame  
between cushions with 100x100mm steel frame  
within steel angle frame.  
Middle cushions mechanically openable via high  
pressure hydraulic arm.

(e) GROWING RECEPIENTS:  
5mm recycled polyethylene planters suspend via  
tension cable from the 100x100x10mm walkway  
frame.  
Plants are located above EVA guttering and are  
irrigated via natural rain run off. Irrigation is  
stopped once plants reach optimum moisture level  
and outlet is closed to allow water to flow into  
grey water storage tank.

(f) VERTICAL INCUBATOR WALL:  
16mm triple layered polycarbonate sheet.  
1200x5200mm (transparent).  
50x504mm aluminium SHS suction anchor at  
1000mm centers.  
150mm steel I-section post.  
150x100mm rectangular steel angle as cross  
bracing.

(g) VERTICAL INCUBATOR REAR WALL:  
20mm recycled smile plastic facade panel.  
30x30mm timber battens.  
DPM.  
100mm mineral wool insulation.  
150mm precast concrete panel.  
20mm lime render

(h) FACTORY ROOF:  
Bituminous roof sealing layer  
160mm mineral wool insulation  
Vapour barrier  
20-90mm screed  
170mm composite slab (reinforced concrete on  
Ribbed metal sheeting.  
Suspended double layer cardboard ceiling panels.

(i) MAIN CIRCULATORY ROUTE:  
Resin screed flooring containing 80% recycled  
glass polished for finished appearance.  
9mm plywood sheeting.  
77mm screed  
40mm impact sound insulation.  
9mm plywood  
350mm deep timber I-beams at 400mm centers -  
services running between.  
Double layer cardboard ceiling panels.

(j) TRAINING ROOM FLOOR:  
Resin screed flooring containing 80% recycled  
glass polished for finished appearance.  
9mm plywood sheeting.  
77mm screed around underfloor heating pipes  
40mm impact sound insulation insulation.  
9mm plywood  
350mm deep timber I-beams at 400mm centers -  
services running between.  
Double layer cardboard ceiling panels.

#### (k) FACTORY FOUNDATION:

20mm screed  
150mm thermal insulation  
50mm reinforced concrete basement slab.  
50mm cement/sand protective screed.  
3 coat horizontal mastic asphalt 30mm thick.  
100mm thick mass concrete base.



#### (l) BASEMENT STORAGE WALLS:

200x190x390mm hollow concrete block work  
with painted finish to both sides. Where space is  
used for offices sound and thermal insulation  
added to inside of wall with 20 mm lime render  
added

#### (m) WIND SCOOP:

Capping with integrated solar panel.  
linear actuator.  
internal divider  
mechanically operated louvre system responding  
to internal temperature and external conditions  
weathering skin.  
motorised volume control damper.  
extended eggcrate grille arrangement.

Scoop supported on ~~200x100x100mm~~ own service  
road to allow independence from the  
(n) STEEL COLUMN: overall Labour Exchange as well as  
280mm diameter hollow concrete column traffic  
with a 30 degree bend at 500mm height in a public area.  
139mm diameter cross brace welded into place  
once columns are erected.  
15mm thick connecting fin.

(o) EXTERNAL FINISH:  
1000x1000mm reconstituted stone pavers  
30mm sand /cement mix.  
Raised grass beds.



In order to limit the financial outgoings of the workshops and offices  
photovoltaics are utilised on the building roof and facade. In turn this  
means money can be saved and spent elsewhere from the renters of  
the upstart spaces.

Offices and Workshops have their  
own kitchenettes and shower rooms  
to encourage the use of sustainable  
transport to and from the work place

Spaces can work independently of  
each other or be utilised as the same  
business space. The overall scale is  
75 sq m although this can be  
increased via the removal of adjoining  
walls where more space is required.  
Spaces are for upstart businesses for  
people who have been on benefits or  
part of the Labour Exchange Scheme.

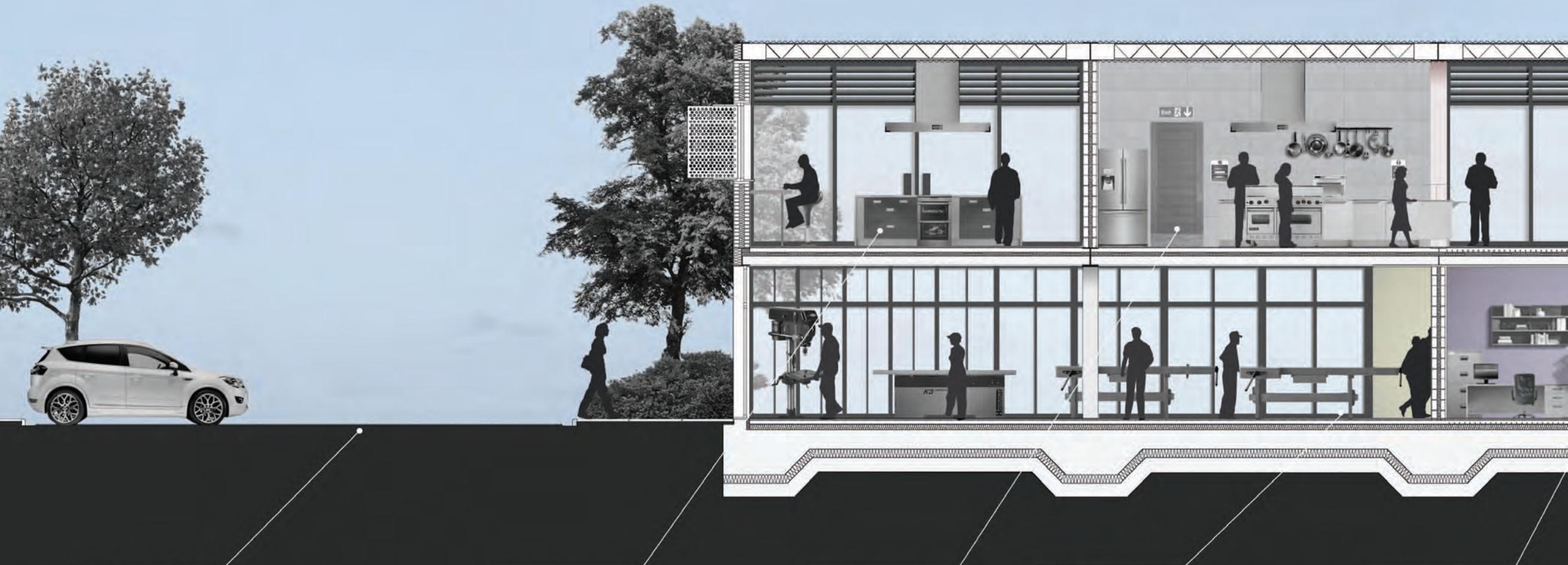
Balconies open the Workshop/Office  
spaces up to the overall Labour  
Exchange encouraging interaction  
between the users of both the  
schemes. The Workshops at the base  
of the units have a timber facade that  
completely opens out encouraging  
passing trade to enter the store part  
of the scheme.

The financial crisis of 2007 is considered by many economists to be the worst since the great depression. With jobs were cut and unemployment levels hit astronomical levels. The pressure is put on the government to find a solution to the ever increasing queues that befall upon local job centres, places which are ill equipped to cope with not only the influx but also the vastly differing requirements of the newly unemployed citizens. Even though the UK announced that they had officially climbed out of recession, the problem will still persist in those unemployed who are deemed to be bottom of the pile for years, maybe decades to come.

The queues of the job centre are reminiscent of those of the workhouse a century ago seen in Fildes painting of applicants to the casual ward. It does not only deal with those in deep poverty but also those in need to help due to circumstances. Businessmen, former members of the Forces, families in need etc... This scene became all to common since 2007 and can still be seen across town and cities in the UK today.

Taking its name from the original Job Centres, the Labour Exchange aims to offer work experience, training and most importantly tailored support for those on long term unemployment benefits in exchange for labour at one of the city's recycling /production plants. There is a need to advertise the program for a number of reasons. By doing so the program is put in the public domain and will be seen as a positive part of society rather than a punishment for being unemployed. By displaying the workings of the system it also goes towards breaking incorrect public perceptions which would evolve from a closed door policy.

The graphical style of the advertising takes its inspiration from the posters of the Soviet Union, encouraging people to work towards the 5 Year Plans. The first of these encouraged people into the fields to facilitate rapid industrialisation via collective farms, where peasants worked cooperatively on the same farms to improve efficiency of agriculture to solve the problem of famine within the union. Although subsequent plans turned more towards labour camps, the original concept has similarities to the proposed Labour Exchange.



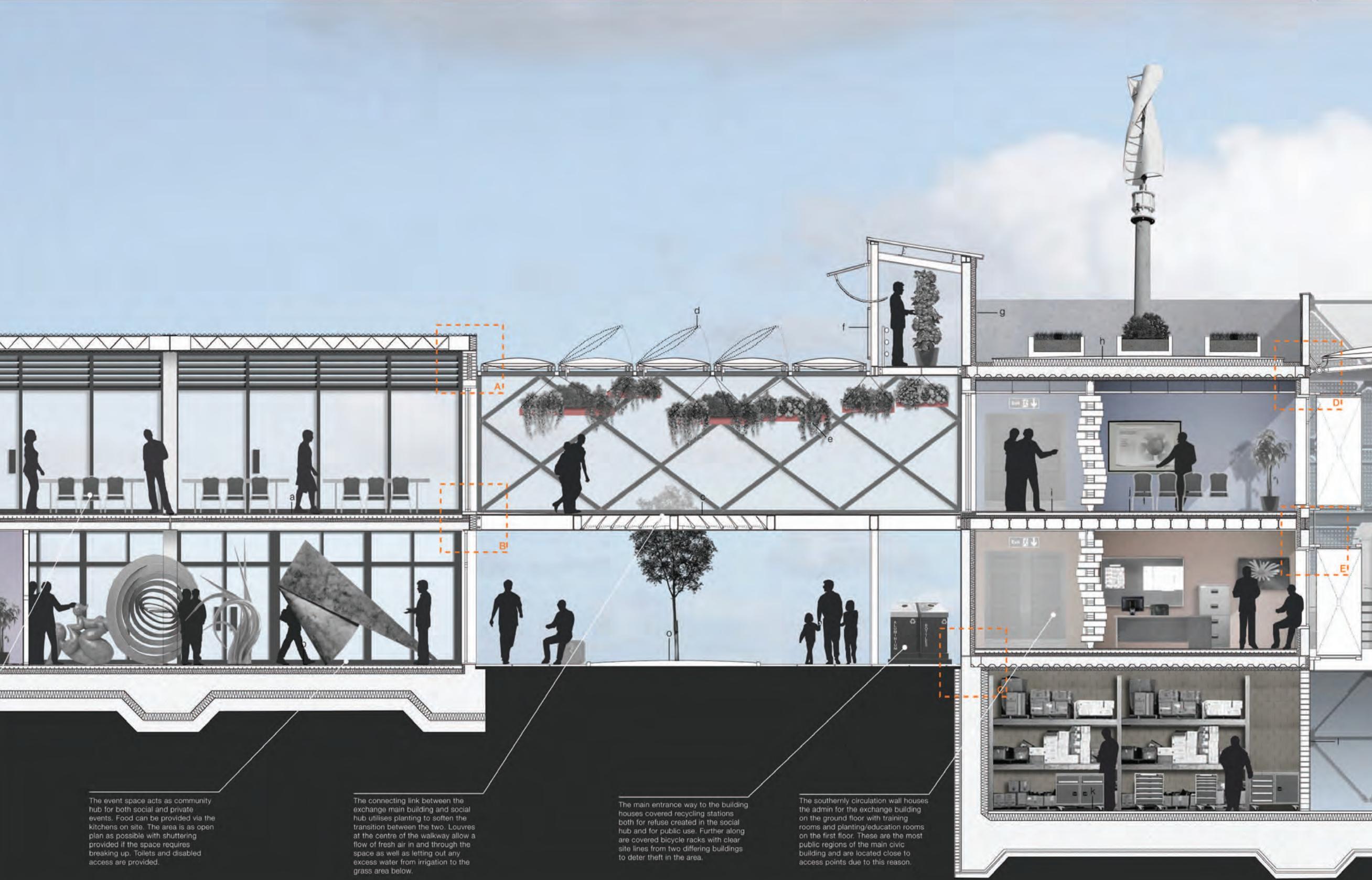
Car park for customers and visitors to the Labour Exchange. Parking is deliberately kept to a minimum to encourage sustainable transport techniques to and from the scheme. The majority of the staff are unable to run a car so this is also utilised as a drop off point for staff who are collected via Exchange minibus.

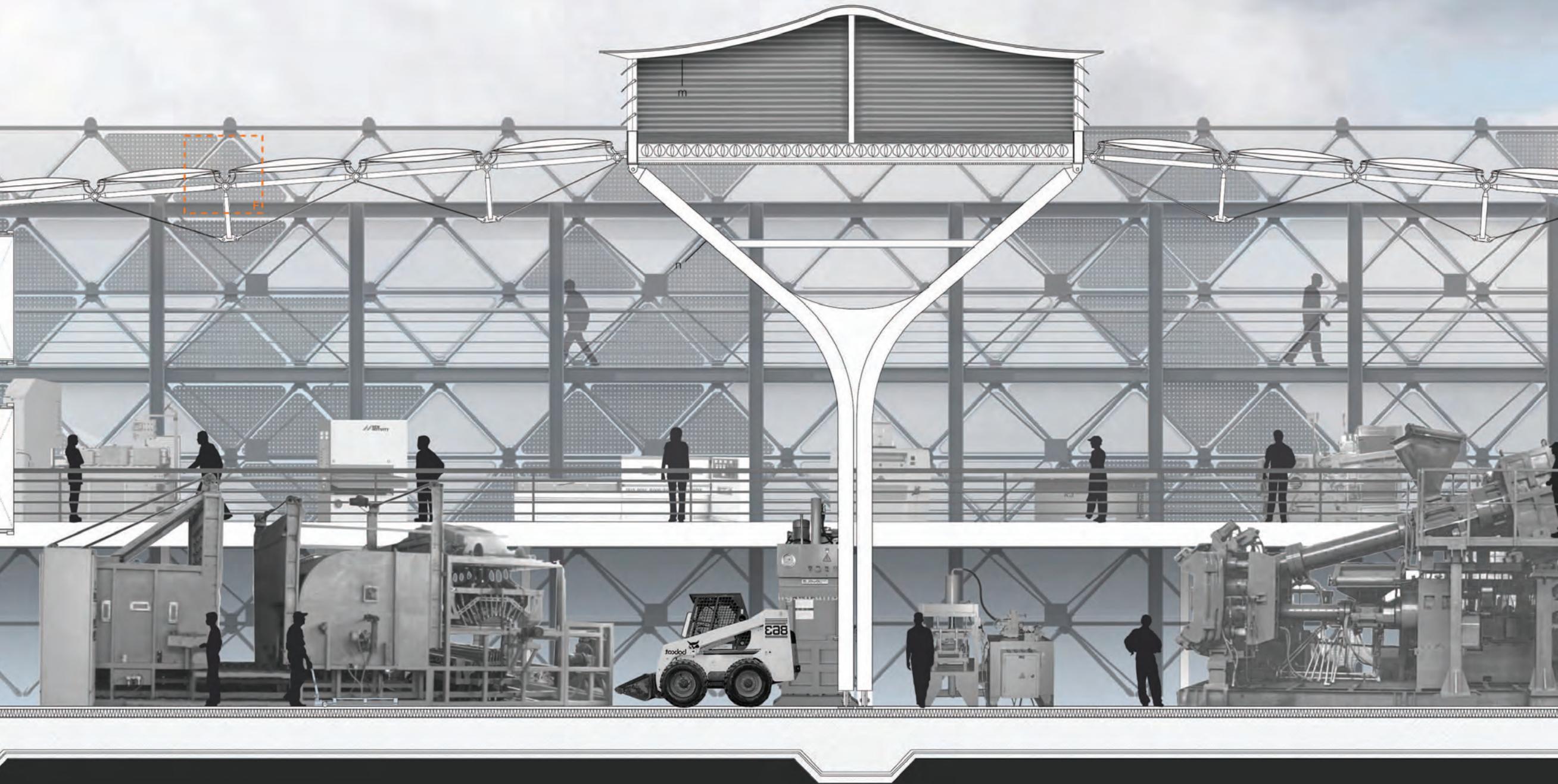
Training kitchens are used during the day to train students in gaining food qualifications and are located next to cafeteria kitchens to utilise amenities in both. During the evenings and weekends this space is used to provide community cooking lessons providing the building with a civic use.

Cafeteria kitchens are located in the centre of the hub to allow access from both the eating area and the training kitchens. The kitchen also has serving access to the cafeteria as well as cold and dry storage and an office for the kitchen manager. Access to the roof top growing zones is also prevalent.

During the day the workshops provide exchange members with training in craft based skills such as metal work and wood work. This is in turn used via the public at evenings and weekends where DIY classes to help those living on the borderline are provided. The location on the ground floor allows ease of delivery access as well as intrigue through passing footfall.

The civic cafe is paramilitary to feed the works in the scheme with at least one free nutritional meal a day via food grown and cooked onsite. In the evenings and weekends food is provided for the evening classes at the exchange at comparable prices to allow for an income to be created.







The main factory floor is separated into two levels the ground being for the processing of selected recyclables before they are either baled for future transport to another Exchange or utilised for manufacture of a new product on the upper level.

The north circulatory wall contains the private spaces for the workers of the Exchange these include the NHS dropin surgery, Job Centre Plus catering specifically for long term unemployment and staff facilities.

The Exchange has a separate service road down the north side of the building to a delivery zone at the rear of the building. This allows for the Building to become uninterrupted via heavy transport to and from the site.



# HAVE YOUR SAY

How to categorise methods employed inside and outside architectural practice to analyse and discuss community participation and public consultation in the built environment

Emily Crompton

At present RIBA and ARB make no mention of participatory practices in their criteria for students, despite the popularity of live projects seen at schools of architecture such as Sheffield, London Metropolitan, and Belfast, and a general desire to 'make a difference' by students. Tutors and professors instigating these courses often speak of a difficulty in persuading colleagues and fellow staff members of the value of consulting the wider public for architectural projects. Yet this is in contrast with how many projects actually start with people rather than without.

This essay attempts to categorise methods of participation in order for other architects to use and to show how consultations can be the catalyst for architectural projects. These categories take into account such things as the motives of instigators and participants, timing of a consultation and the physical representation of the consultation. The methods considered were by no means exhaustive and were taken from within and beyond the field of architecture. They were identified by reviewing relevant literature, my own observations of current architectural practice and a personal involvement in participatory exercises. In order to catalogue the researched methods, an original vocabulary was developed consisting of four categories.

These are **Inspection**, **Induction**, **Intervention** and **Interruption**. Each category involves a different level of control by the instigators and participants. They show the extent to which instigators can predict and influence outcomes of consultation activities or how

participants can change and subvert outcomes. Whilst I acknowledge that the success of an architectural project is often judged by its final construction, the focus of this discussion concerns purely the execution of consultation.

Below is an overview of the categories created for the purpose of this research:

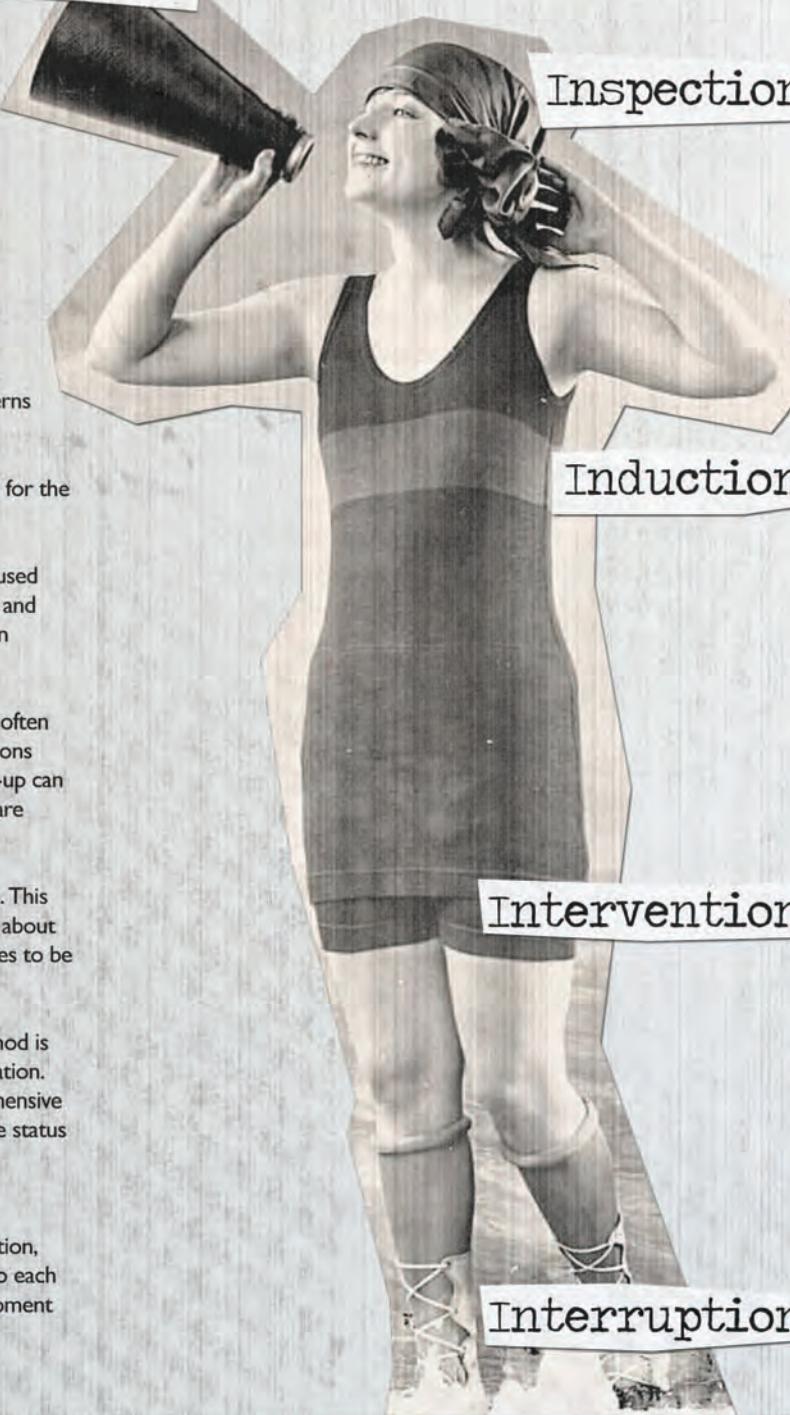
**Inspection:** e.g. questionnaires. An extensively used method of engaging the public. Questionnaires, and other 'inspecting' methods, are recognised as an efficient way of collecting people's opinions.

**Induction:** e.g. workshops. Community groups often use this approach in order to set up conversations with their chosen audience. The workshop set-up can incorporate a variety of methods. Participants are carefully selected to take part.

**Intervention:** e.g. transforming a disused space. This method encourages people to think differently about familiar spaces, often transforming derelict places to be more aesthetically pleasing.

**Interruption:** e.g. protest marches. This method is not traditionally associated with public consultation. This category demonstrates the most comprehensive method of empowering people to interrupt the status quo.

The following text categorises currently used techniques into the four categories of consultation, using illustrative examples and then links back to each category back to one case study: The redevelopment of St Peter's Square.



## Inspection

These methods tend to be limited in their scope and so can only scratch the surface of an issue. Examples include questionnaires, comment cards, response slips, online surveys, display boards and citizen panels. People are familiar with these methods, so there is little need for lengthy explanation, however this familiarity can also lead to consultation fatigue.

Inspection methods are often needed for the political process of developments to continue, and as long as participation is judged to have happened, then the method and project is deemed successful. Rather than invite lively discussion, inspection methods tend to keep participants at a distance from information. The information provided is to be "inspected", checked or surveyed, but no more than that, by participants. The level of involvement from participants is completely controlled, and the responses gained by these methods are open to manipulation. Outcomes of inspection techniques can be used to justify decisions, which have already been made.

Inspection techniques used specifically in architectural situations include display boards and exhibitions. Plans and proposals are shown to people and comments are asked for; rather than options illustrated and open questions raised, where answers are genuinely unknown. These techniques, perhaps not intentionally, instil a feeling of participation and yet can be exploited to create the illusion that participation has happened.

Consultation methods largely used at present fit into the inspection category. Prior to new developments, a planning officer will require a developer/architect to

consult the public and provide evidence of these activities. In many cases, display boards are shown of the proposed scheme and people will be asked to make comments on response slips.

At present there is no duty, or separate stage, in the official RIBA plan of work for architects to consult the public about their designs. Consultation traditionally only takes place during the separate planning process. In France, consultation is compulsory at all stages of a project. Although councils choose their own methods, Petrescu notes "...public consultations are organised to pay lip service to the law, rather than to provide critical tools for an effective community planning process". It is possible to imagine that, if consultation happened earlier in the process, it would affect design projects, and even outcomes.

Inspection methods encourage people to agree with existing proposals, rather than opening up possibilities for alternative solutions. Developers who have financial gain as their motive often instigate inspection methods. This can lead to consultation only being carried out when a regulatory body such as a planning officer requires it. The nature of the relationship of architect to client is also important to note: "...usually the client comes to the designer or planner with a solution, not a problem. The charge to the professional is to give form to the client's pre-conceived solution, and the visionary hands of the professional are often tied." Participation of users in these instances satisfies mandatory requirements. The results of inspection consultation activities are used to back up existing proposals and often cannot make any difference to the outcome.

## Inspecting St. Peters Square

Manchester City Council set an international competition for the redevelopment of St Peters Square, a key public space in Manchester city centre. Around 70 people from interested companies attended a suppliers meeting, where information about the scheme was presented in the Town Hall in February 2010. One of the presenters noted the development as "the most important landscaping project in Manchester". I attended this meeting and asked when, if any, consultation would be taking place.

The answer was that a display of the six shortlisted designs was to take place in late May 2010. Therefore, it will only be after the architect has made his/her marks on the page, visualisations rendered and perfected models made will the public officially be consulted on the project. It is unlikely that any comments made at that time could influence which design is chosen or prompt changes to the final design. In fact, by arranging consultation to occur after the designs are drawn, the responses and comments given by the public are constrained.

## Induction

Induction methods are often used in workshops and require greater involvement from participants. Workshops can help create a dialogue between professionals and communities and whilst the instigator controls the format of workshops, the outcomes are not predetermined. Induction methods start to give over control to the user; they are often well-structured days, run by experienced facilitators. A more collaborative approach is taken to consultation when using these methods. Whilst participants have a degree of freedom in their responses, they are often self-selected and will have pre-conceived notions of what is expected of them. This method can lead to difficulty in getting original ideas and participants are still regarded as lay-people.

In October 2009 MSAp ran a workshop to identify places in the city for which people held a strong affection, to lead students to possible sites (mine became St. Peter's Square following this workshop). Participants included people of all ages and backgrounds and were asked to bring some items with them to discuss with students. Various methods were used in order to illicit as much useful information from participants; however, responses may have been constrained by a pre-conceived notion of what is expected by architecture students. Workshops run by community groups may encourage greater freedom about the topics considered and invited discussions about more social as well as environmental issues. By enabling site identification to be grounded in issues people felt strongly about, it gave subsequent student projects a genuine social connection.

## An Induction to St. Peters Square

MSAp held a Christmas workshop in December 2009 where I used methods of induction to engage participants and discuss the redevelopment of St Peter's Square. I made a model of the site, with surrounding buildings, roads, green spaces, tramline and pavements as well as some options for two buildings up for demolition facing the square. All elements were removable so people could re-imagine the square using the model. Participants were not constrained by money, planning permissions and were free to design the space, as they would like it. They also completed postcards, addressed to the city council's regeneration team about their ideas, which helped participants see how their actions could make a difference to decisions.

It is challenging to enable open discussions about an architectural development but the model helped communicate the space and empowered people to re-imagine the public space. It allowed them to think about how they use the space, what they might need and want to see there. People were able to engage with the project in a far more positive way by becoming involved in options rather than viewing finished visualisations. The informal model and postcard writing was accessible for people to use because it did not require any prior thought or skill and was not intimidating. The activities worked well because they focussed on a well-known area of the city.

Mapping is another example, used to engage communities. One group, Common Ground encourages people to make local maps to identify areas available for improvements. By creating maps themselves, people identify what is important and what is not, rather than having it decided for them. City walks also have this positive outlook, which can help people start thinking about what they need or want in their area. Themes on different features such as landmarks, symbols, and sounds can help focus such groups. If an expert such as architect or planner is present, the informality of a walk can facilitate discussions, where people will feel more able to ask questions about their environment, without being publicly exposed.

Perfectly rendered drawings and impossible, fly-through visualisations of new buildings can prevent people from feeling they are in a position to make a difference to the design. To counteract this, large-scale models are sometimes used. A variation of this technique is an ideas model, where participants attach post-its to a model suggesting improvements. Fluid design used this method to place the community at the heart of the decision making process in West Ham and Plaistow's New Deal for Communities (NDC).

Informal settings encourage dialogue between different groups. In Forest Gate, Newham a design festival ran to generate ideas for the area was held partly on a street and partly in a local church. Activities included an artist producing dream drawings of people's ideas and pictorial questionnaires helping people think about future improvements. Intergenerational exchanges were organised by another local group and an arts group prepared an installation to draw attention to the festival. Architects recorded people's responses and the project attracted funding for a new community centre.

## Intervention

Interventions can subvert how people think or feel about a space and are often used to start finding out what, if any, changes local people want. Participants and instigators play a more active role in this category. Initiators of these methods tend to be artists, community groups and other informal collectives. Interventions can be a positive way of stimulating ideas for an area and can make people aware that changes are happening. URBED, an urban planning co-op in Manchester, use a bus to visit their current sites to increase awareness and find out people's views.

Temporarily changing a disused space or building into something useful or beautiful can allow people to see its potential. The practice may describe this as a form of premature gratification. "Immediate realisation of the transformation of a place is the spur towards its extension: it makes you want to eat more because the hors d'oeuvres tasted so good." Interventions can be a way of visually awakening an area, leading to more grounded solutions.

Intervening in a place can change its meaning to people; by highlighting, juxtaposing and transforming features interventions become a spatial collage. Uncovering alternative practices can define different ways of working as an architect in the spatial field. Atelier d'architecture autogérée, a collective of students, lecturers, architects and members of the community, developed a intervention, ECObox, in the area of La Chappelle. Starting as a garden made of recycled materials situated in the disused rail network, it has became "a platform for urban creativity...catalysing activities at the level of the whole neighbourhood". It formed a desire in the community to have a public

space where one did not previously exist. Using a derelict space meant no private interest existed and left the space open to be given meaning by interventions. The activities and social interactions were led by the community rather than by the architecture. This intervention became a catalyst for change in the area.

Interventions can be a way to diffuse conflicts between community groups and councils or landowners. Westway Development Trust began as a reaction to the A40(M) being built in North Kensington. In 1970 residents protested against the construction of the flyover. When the construction had inevitably been completed, a group was set up to fight for the land underneath be given over for community uses. After a four-year struggle, an agreement was reached and the land underneath would be given to the community as compensation. The local community would be active in determining how the 23 acres would be used. With the right support, projects starting with community action can become self-sustaining.

Another intervention tactic is live art and performance. 'The Architect's Big Idea' was performed by Immediate Theatre. This community theatre company performed in estates to raise awareness of certain initiatives in their areas. It was used as a provocative discussion tool on the streets of the Teviot Estate. Architects mingled with tenants during the performance to gather ideas for the new community centre.

Interventions enable professionals and the public to mix and develop ideas together. The instigator becomes a participant in the project, not only, by embedding themselves in the places for future design and development, but by making temporary changes to provoke discussions.

## Intervening in St Peters Square

One of the first tactics I used to investigate St. Peter's Square was intervention. Direct involvement in the square elicited new meanings for the site. First, several zines, which contained information about people who used the square, activities that happen there and information about the planned redevelopment of the square, were made and distributed in the square over two weeks. Another tactic was the use of stickers and anti-graffiti celebrating different aspects of the square; some highlighted overlooked characteristics in order to challenge people's thoughts about the square and allow people to become more involved in their environment. By placing something new in the environment, different users, not normally consulted, participated in the activity. Intervening in a place where a change is about to occur engages a variety of people, which is valuable in opening up discussions. People gave feedback and opinions via an email address.

These intervention activities made decision makers more visible to users of the space. By becoming an active participant in the process, users forged a new relationship with the space. They demonstrate how in methods of intervention, the instigator gives over control of the information being discussed, and how results could become richer with more possibility than methods of inspection or induction.

## Interruption

Civil rights movements in the 1960s led to direct involvement by the public in the definition of their physical environment. It is when community participation, as we regard it today, started. Urban actions and civil protests show the relationships between neighbourhood and political scenes. This category deals with examples not immediately recognisable as methods of consultation. However, a protest, by its very nature, is reactionary. Its purpose is to speak out on a subject and that is core to consultation: to Have Your Say. Examples involve hundreds of individuals, far more than other previously discussed categories. Although protests could be the beginnings of projects, as demonstrated by the Westway Development Trust, who protested against a motorway construction, these methods are a last resort for people. Where other methods have failed they can be a last attempt to ensure voices are listened to and opinions valued. Traditionally protesters occupy space that is normally denied to them by the regime they are acting against or interrupting. The motives of the instigators (and therefore participants) of these activities are usually to demonstrate against official powers.

A recent exhibition, Urban Design and Civil Protest, used architectural discourses to analyse protests, in terms of their spatiality, according to boundaries, dimensions, scale and form. Protests can change the meaning of public spaces forever, especially in the participants minds. The Lincoln Memorial and reflecting pool, not originally designed for a mass demonstration, cannot now be separated from Martin Luther King Jr's I Have a Dream speech.

## Interrupting St. Peters Square

St. Peter's Square has been the meeting point for Critical Mass in Manchester for over 10 years (this is the main reason behind my affection for the space). Rides such as these happen all over the world, generally, on the last Friday of the month. Grassroots cycling organisations around the world promote these rides to increase visibility and awareness of cyclists on the road by a spontaneous gathering of cyclists. Cyclists gather and use the existing public realm to create their own space, albeit for a short while, every month. The group are not affiliated with any official government body and, in the spirit of spontaneity, just get on with it.

It is the critical mass of participants, which interrupt the traffic and allow for a clear route. They use direct action to comment on issues every architect must consider, such as public transport, sustainable travel, and accessibility in the city. The spirit of Critical Mass has caught public imagination and has become popular with cyclists and activists alike, promoted as a celebration of the bicycle, it just happens to be a "coincidence" that hundreds of cyclists are cycling the same way home from work. In fact, this direct action is a very clear method of interruption.

The image of a rally with placards and chanting, walking down a city's streets is a familiar one. Although recent protests have developed and evolved into something more sophisticated. A celebration and carnival atmosphere has now become more fashionable in social and spatial interruptions. A move towards DIY activist culture has provided an opportunity for new forms of direct participation. These methods, developed as a reaction to a commercially driven culture, attempt "...breath-taking transformation of public space by a collective act of will and imagination." They tend to be individual and specific to a particular situation. When Mayor Giuliani introduced a strict clean up and privatisation programme of New York, Reclaim the Streets NYC, counteracted these proposals by organising spontaneous street parties, invoking a feeling of fun. This group's philosophy was that "if you do not act out your rights, then they mean nothing. It is only through participation and action that abstract rights become real". Such demonstrations show that the instigators of such actions become the participants too.

These DIY activities tend to be informal and not bound by official red tape and can also be quiet and secretive, attempting to make the urban environment better by simply 'doing'. Guerrilla gardening is one such tactic. A London-based group describe themselves as "fighting the war against neglect and scarcity of public spaces as a place to grow things". They go out at night and plant seeds, often on traffic islands and around trees on streets in the urban environment. In this way interruptions can be the most dynamic and radical type of consultation. Rather than being asked to participate, those who come across interruptions become participants. In many examples a positive quality was important to involving and engaging people. While the traditional view of protests is one of anger and hostile behaviour, recent examples are far more creative and disarming to official bodies, the target of such action.

# RIBA Outline Plan of Work 2007

The Outline Plan of Work organises the process of managing, and designing building projects and administering building contracts into a number of key Work Stages. The sequence or content of Work Stages may vary or they may overlap to suit the procurement method (see pages 2 and 3).

RIBA Work Stages		Description of key tasks
Preparation	A Appraisal	Identification of client's needs and objectives, business case and possible constraints on development.
	B Design Brief	Preparation of feasibility studies and assessment of options to enable the client to decide whether to proceed.
Design	C Concept	Development of initial statement of requirements into the Design Brief by or on behalf of the client confirming key requirements and constraints. Identification of procurement method, procedures, organisational structure and range of consultants and others to be engaged for the project.
	D Design Development	Implementation of Design Brief and preparation of additional data.
	E Technical Design	Preparation of Concept Design including outline proposals for structural and building services systems, outline specifications and preliminary cost plan.
Pre-Construction	F Production Information	Review of procurement route.
	G Tender Documentation	Development of concept design to include structural and building services systems, updated outline specifications and cost plan.
	H Tender Action	Completion of Project Brief.
Construction	J Mobilisation	<i>Application for detailed planning permission.</i>
	K Construction to Practical Completion	Preparation of technical design(s) and specifications, sufficient to co-ordinate components and elements of the project and information for statutory standards and construction safety.
Use	L Post Practical Completion	<b>F1</b> Preparation of detailed information for construction. <i>Application for statutory approvals.</i>
		<b>F2</b> Preparation of further information for construction required under the building contract. Review of information provided by specialists.
		<i>Preparation and/or collation of tender documentation in sufficient detail to enable a tender or tenders to be obtained for the project.</i>
		<i>Identification and evaluation of potential contractors and/or specialists for the project.</i>
		<i>Obtaining and appraising tenders; submission of recommendations to the client.</i>
		Letting the building contract, appointing the contractor.
		Issuing of information to the contractor.
		Arranging site hand over to the contractor.
		Administration of the building contract to Practical Completion.
		Provision to the contractor of further information as and when reasonably required.
		Review of information provided by contractors and specialists.
		<b>L1</b> Administration of the building contract after Practical Completion and making final inspections.
		<b>L2</b> Assisting building user during initial occupation period.
		<b>L3</b> Review of project performance in use.
Consultation	1 Inspection	Research different stakeholders in the area the project is situated in. Make efforts to link with these groups and promote the idea of change.
	2 Induction	Consultation of as wide a user group as possible. Methods should be appropriate to project and results should be considered in order to affect the design process.
	3 Intervention	Consult particular interested parties. Use a variety of techniques enabling people to identify their needs in the project or area.
	4 Interruption	Identify key issues that participants have discussed. Use these to formulate the design brief or incorporate these into existing design brief.
		Development of temporary event. This can be instigated by public with Architect's help. By changing something visually it can encourage people to imagine what might be there.
		This stage may lead to more results and the design process may shift again. Keep track of participants and allow them into the process.
		Consultation of a community group here will have been instigated by a community. This could be in protest to development or other local issue.
		Use architectural skills to engage community to negotiate conflicts and disputes. These actions will be out of the Architect's hands.

Information gathered about the different approaches to consultation suggests a database or catalogue of methods, from which the best techniques for particular situations can be chosen. The categories highlight the differences between methods of consultation. The projects I researched all used a variety of methods in their development. It was clear that relationships made during activities influenced how projects progressed. Initiating participation right from the beginning of projects is crucial: "in order to enable transformative participation, architectural knowledge should not be applied as an abstraction from the outside, but developed from within the context of the given situation". The most successful examples sustained participation and used a variety of categories. Consultation and participation in design became an ongoing process, a way of working, not a manipulative exercise.

While examples of good practice in participatory approaches have been identified, they are not always considered necessary or valuable by the profession in general. It is suggested that the recognition of a closer more participatory partnership is needed between architects and the users of their buildings, to improve how the public perceive architecture. "...rather than architects as self-defined avant-garde specialists encountering an increasingly restricted role in the wider built environment, wider social participation would become an everyday issue and more fully represent a broader and deeper role for architects in society."

A process, which mirrors the best of participatory activities, needs to engage the profession and include 'a multiplicity of voices': government bodies and professional associations; the universities involved in training the next generation of architects; architectural practices in the public and private sector; as well as

"Remember who you were before you were branded an architect. Remember that you too inhabit this world. Remember that you too use buildings, occupy space. Remember that users, you included are more than abstractions or ideals; they are imperfect, multiple, political and all the better for it."



# Sharing the City

## Postcard Publication 2010



contact stefan white: s.white@mmu.ac.uk

For more information on our projects please respond using this postcard or

If you have any comments or ideas for next year's projects please respond using this post.

uk

**msaprojects**  
Manchester School of  
Architecture  
Room 710  
Chatham Tower  
Manchester  
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WILSON

...it's all about stories, intimate narratives, street territory and independent expression. The Northern Quarter is a cultural dynamo and a historical bibliotheca. It's interesting to look at; but that's only half of the story. You need to speak with the business owners, make sound recordings of the street, stage a poetry event. Tell a tale or two. Turn this into an

This project is concerned with the future of independent retail and local identity in the Northern Quarter, which are threatened by the forces of gentrification and convenience culture. A meticulous study of Tib Street revealed a diverse range of 'territorial expressions' which describe the relationship between independent shops and the street space. This research informed a critical reappraisal of the newly installed Church Street Markets; a series of homogenous (and highly mundane) sheds which were funded to 'clean up' the area. The resulting small scale 'Guerrilla' intervention or 'Unofficial Business Accessory' is implemented to encourage informal interaction on street level, imbue a sense of local identity and integrate first time businesses within the long standing community.

..... 9 .....



Welcome to Ardwick World

'Ardwick World' is the proposal for redeveloping Ardwick into a new theme park for Manchester. This project looks to entertainment, fun and leisure as possible regeneration techniques, with the aim to transform the character of Ardwick from a hostile and threatening place to one of fun.

The proposal was developed after engaging with the local residents and asking them what changes they would like to see in Ardwick. They spoke about bringing new jobs, reusing abandoned space, creating new character and community identity. These ideas then informed the overall proposal as Ardwick World would transform the identity of the area and bring new investment, employment and community spirit.

A rollercoaster is used as a catalyst for redevelopment, attracting people to the area, then allowing further investment to follow. The proposal manipulates iconography of Manchester in its new interventions, there is a mini urbis, a mini Hilton Tower, a mini aquatics centre and more, placed throughout Ardwick. These buildings create fun and familiar environments for the visitors, as well as creating an interesting relationship with the original buildings throughout Manchester city centre.





**Manchester G20: Domestic Extremism**

The act of dissent is changing. Indiscriminate police tactic, decentralised mobile media and improved surveillance techniques within the urban environment have not only made unhindered protest more difficult, but the police services more open to criticism. This mutually negative relationship is no longer politically and socially sustainable for either faction. During large protests, temporary control mechanisms segregate the city at massive public expense without providing a positive legacy.

When Manchester hosts the G20 summit in 2010, visiting dissidents will occupy a protestor village based around a new Free Trade Hall, designed to create equilibrium between activists and police by preventing the act of kettling. This will be situated within a larger city masterplan to share the city and its proud political history with residents and tourists alike. Protest Tourism can become a catalyst for growth, not simply a burden on the taxpayer.

Mark Hammond 6th Year



Sharlene McFarlane 5th Year

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## Evening News

Inside to read, your brilliant Style pull-out



Discovery of woman's body prompts Co-op group to fund architectural project

A New Model for the Outdoor Street Walking Sex Market in Manchester

## The Cooperative:

Good with Food, Good with Travel, Good with Money, Good with Sex

Today in Manchester, women are four times more likely to be arrested for soliciting sex than men are for kerb crawling. This pattern of criminalising the women stems back to the 1800's when women were institutionalised for prostitution, and men went largely unpunished. This project is a reinterpretation of the treatment and working conditions of the street walking sex workers of Greater Manchester. Through the combination of the historical relevance of the Angel Meadow site, and the contemporary attitudes displayed by the Utrecht Model for street prostitution, this scheme provides a regulated sexual services zone, that is funded and supported by the Cooperative chain. It proposes to provide both housing and a support services for working prostitutes and those choosing to make alternative life choices. Whilst doing this it also proposes to provide a system whereby 'Ragged Johns' can engage in the sex industry in a responsible and educated manner, to dramatically reduce any chance of violent behaviour.

A successful street walking model for Manchester criminalises neither party involved, but recognises that street walking prostitution does and may always take place, and so should therefore occur in as safe and regulated an environment that is possible.

Debbie Loveday 6th Year

## Wythenshawe Civic Centre

The 1920's saw the creation of a Garden City in Wythenshawe, South Manchester intended as an overspill for the population being rehoused from the slums of industrial Manchester. Utilising Ebenezer Howard's Garden City model, that took the delights of town life and mixed them with the joys of country living in a self-sufficient satellite development, one of Europe's largest housing estates was conceived. Originally built without shops, amenities or services it took until the late sixties for the Civic Centre to be built, the design and working of which have changed little since.

As time has past and Wythenshawe's garden ethics have diluted the concrete heart of the Civic Centre has remained. The project aims to rejuvenate the flagging concrete centre, reintroducing the green vision it inhabits through redesign, living systems and a change in commerce enabling it to effect the modern Wythenshawe it provides for. The implementation of roof top nurseries allows the Civic to produce vegetation in-house, providing jobs, revenue and planting for the area. As the Civic reaches maturity excess planting can be moved to other areas of Wythenshawe, allowing the green centre to reach out and provide for the entire community.

Andrew Lightfoot 5th Year





## Manchester Futureality 2070

The impact of the Future will dominate Architecture in almost every aspect- as the economy shifts then so does development; as society and fashion change, building trends and types alter; as technology improves, construction methods and building features vary; as climate changes, new demands and considerations are necessary. To ignore the Future is almost to ignore the past, present and the process of time and continual change.

Using the medium of Science-Fiction films and a variety of research topics I have explored a particular scenario for 2070 Manchester by collating the most widely referenced themes. This in an effort to aid awareness of Future Architectural, societal, technological and cultural changes that will both aid, hinder and inform the Architectural discipline. It appears to me that the current World social and political paradigm is unsustainable and we must look at what our Future might be like in order to shape it.

Luke Moore 6th Year



## Discovering the Rochdale canal

The project has focused on ideas of journey and personal discovery down the Rochdale Canal. The Canal has a rich journey of hidden details. The proposed architecture and landscape aim to create new perspectives of this journey, breaking people away from the linearity of the Canal towpath. The proposal "Tea House and Herbal Landscape" proposes two new dynamic journeys through the site.

These paths reflect ideas of discovery with the hope that an intergenerational community can be formed through the sense of journey. The project's form was developed through physical models and methods of folding architecture, whilst it kept an industrial feel to respect the site's history.

Laura Spence 5th Year



The scheme is located in the Southern Gateway area of Manchester, neighbouring the elevated section of the Mancunian Way express road. It is situated between Hulme and the City Centre, and so will serve as an interaction point for local people from a variety of backgrounds.

Waste is collected from the local area and transformed into building materials to be used to reclaim derelict sites across Manchester. Waste is also used to power and heat the building and neighbourhood. Processing occurs from the top down: waste materials enter on the fifth floor, processed as they travel downwards, then stored in the basement before despatch. At ground level, the building incorporates interactive community workshops.

The architectonic concept incorporates re-use of the existing concrete frame on site, strengthened with steel. The structure is then wrapped to create dynamic spaces, a reference to Manchester's textile industry and the hand-made nature of materials produced.

Lucy Flintoff 6th Year



## Chorltopolis: Keeping Chorlton Interesting

Having identified Chorlton as a site of interest following the 'Sharing the city' workshop, investigations into area's public realm were initiated.

The civic masterplan has emerged in reaction to recent plans to redevelop the district centre whilst utilising information gathered following consultation workshops with local residents.

The scheme aims to harness existing elements of the community's existing civic framework such as: Chorlton Library, Oswald Road Primary School, and the Sedge Lynn pub, whilst maximising the potential for shared and engaging experiences within the interlinking public space.

Tommy Harrison 5th year



Project 4: Emily Crompton - Year Five	
Issues that I have faced during my project:	Emily has chosen to explore the theme of recycling. She has been looking at recycling bins and how they are used in different countries. She has also been looking at recycling processes and how they work.
What I have learned:	Emily has learned about the importance of recycling and how it can help to protect the environment. She has also learned about different recycling processes and how they work.
What I have created:	Emily has created a recycling bin for her classroom. She has also created a poster to encourage others to recycle.
What I have enjoyed:	Emily has enjoyed learning about recycling and how it can help to protect the environment. She has also enjoyed creating her own recycling bin and poster.

The image is a collage of screenshots from the Manchester School of Architecture website. It includes a banner at the top with the school's name and logo, several photographs of students working on projects, architectural models, and a section titled 'Have Your Say' with a survey form.

**MSA Projects**

Year	Project	Age Group	Score
2010/11	Manchester School of Architecture Projects - Sharing The City	All	5
2011/12	MSA Projects	5th Year	4
2012/13	MSA Projects	6th Year	3
2013/14	MSA Projects	6th Year	2
2014/15	MSA Projects	6th Year	1

**MSA Projects**

MSA Projects is a joint school of the Manchester Metropolitan University and the University of Manchester. It is a programme designed for people aged 16+ who have completed their GCSEs or equivalent qualifications. The programme aims to provide students with the skills and knowledge needed to succeed in higher education and the workplace.

**MSA Projects** offers a range of courses, including:

- Architectural Design:** This course covers the basic principles of architecture, including drawing, design, and construction. Students will learn how to use computer-aided design (CAD) software to create architectural drawings and models.
- Construction:** This course focuses on the practical aspects of building, including site management, health and safety, and construction techniques.
- Interior Design:** This course covers the design and planning of interior spaces, including furniture, lighting, and color theory.
- Landscaping:** This course covers the design and planning of outdoor spaces, including gardens, parks, and public spaces.
- Quantity Surveying:** This course covers the calculation of costs for building projects, including labor, materials, and equipment.

MSA Projects also offers a range of additional services, including:

- Scholarships:** Students can apply for scholarships to help cover the cost of tuition fees.
- Work Experience:** Students can gain valuable work experience through internships and placements.
- Career Guidance:** Students receive guidance and support from experienced professionals to help them choose a career path.

MSA Projects is a great way for people aged 16+ to develop their skills and knowledge in the field of architecture and construction. It is a programme that offers a range of opportunities for students to succeed in higher education and the workplace.

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