

THE YEARBOOK /

2016-17

UNIVERSITY OF THE WEST OF ENGLAND

DEPARTMENT OF ARCHITECTURE AND THE BUILT ENVIRONMENT



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WELCOME

The UWE Bristol architecture school is celebrating its 21st anniversary and it's coming of age!

We are a young and energetic school with a thriving culture, expressed both in the work we create and in the strength and enthusiasm of our student voice. Once again, that student voice has confirmed that we have the highest student satisfaction score of the architecture schools across the UK in the Complete University Guide 2018.

Our multi-disciplinary suite of architectural programmes understand and respond to the emerging and future needs of industry and consultancy. As students and academics, we adapt our learning to the complex needs of an ever-changing built environment. These investigations are underpinned by a strong design studio pedagogy that includes live project work, design research, critique, reflection and curiosity. At twenty-one years of age, we maintain a youthful appreciation of everything we create and our students challenge our practice to ensure its continuous improvement

Behind the scenes, driving our school's success is an incredible team of caring and committed staff, associate lecturers and technicians - without whom the school would not succeed as we do. Out front on proud display in this book, is the diverse, rich and enthusiastic work of our students.

We hope you enjoy our Graduate Year Book

Elena Marco

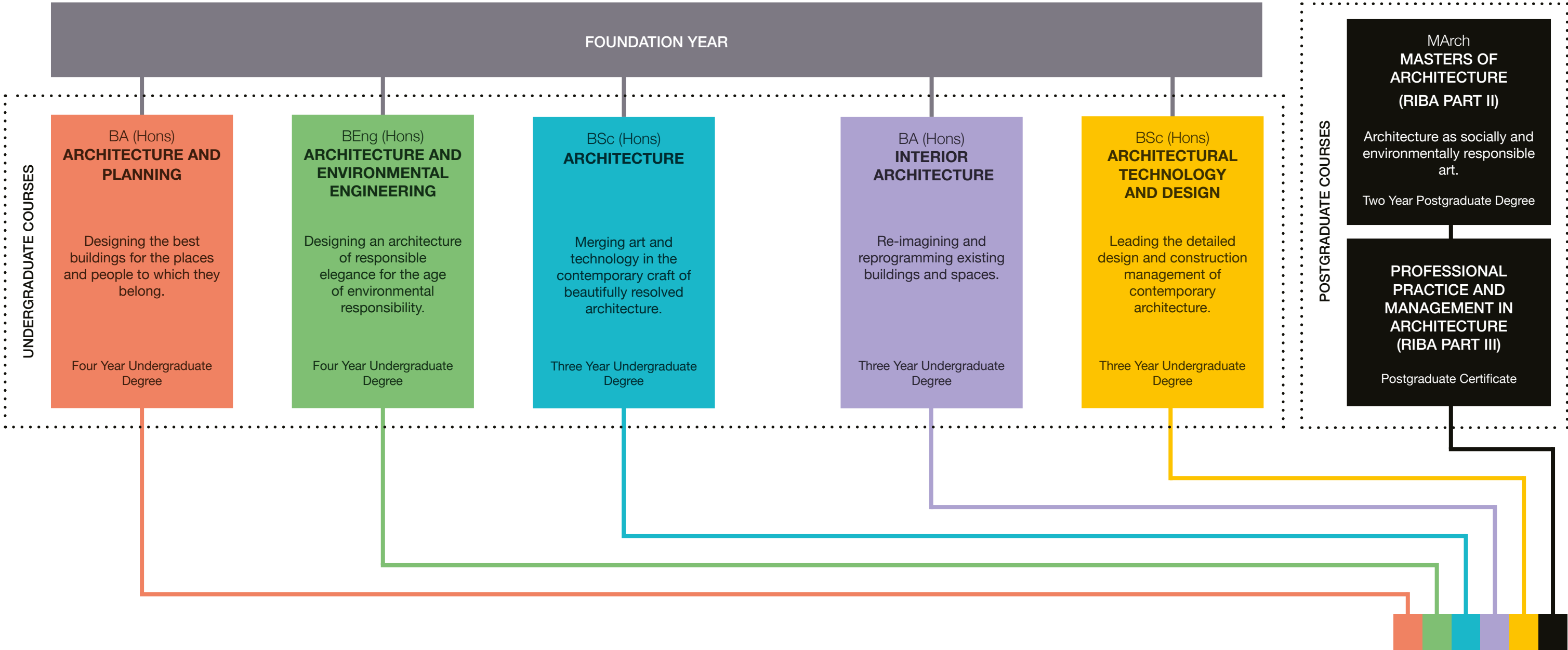
Head of the Department of Architecture and the Built Environment

Special mention

An enormous message of gratitude to Teresa Wood, Department Academic Director who retires this year. Teresa has helped build a strong and fabulous department making it an enjoyable place to work. All staff and students would like to give Teresa a big thank you for her dedication and contribution towards a fantastic student experience. Many thanks and we will miss you.

OUR COURSES

The Department of Architecture and the Built Environment at UWE Bristol offer five undergraduate Architecture and related courses as well as a Postgraduate Masters leading to RIBA Part II and a Postgraduate Certificate leading to RIBA Part III.



MArch MASTERS OF ARCHITECTURE (RIBA PART II) / TWO YEAR POSTGRADUATE DEGREE

‘Architecture as socially and environmentally responsible art’

The Master of Architecture programme aims to educate critically engaged architectural professionals with an ethically responsible attitude towards society, clients, users and the environment. This is realised through a community-based activist approach exemplified in the first year through an emphasis on live projects. The live project work this year established student work in connection with a wide variety of local and regional partners, including Bedminster Town Team, Elm Tree Farm, Horfield Community Interest Company, Bristol Women’s Voice, BABASSA and Easton and Lawrence Hill (for more see: <http://www.hands-on-bristol.co.uk>). This very ‘real’ engagement was followed by a more theoretically driven project, which asked students to explore the relationship between architecture and society through one of three projects exploring learning, film and politics through a Make/space, an Independent Film Institute and a Forum for Democratic Process respectively.

In the second year students are able choose between three specialist units exploring: sustainability; conservation and healthy urbanism. These units are each led by experts in the field, and allow students to work in small groups to generate collective knowledge through their individual thesis design projects.

This design work is strongly connected to professional practice modules in first and second year, which begin to prepare students for the Part III course, as well as Cultural Context modules, which help students to establish a theoretical and cultural understanding for their work.

The Architectural Representation and Modelling module and the Design Research module prompt students to develop work to be communicated through an exhibition. This year we held the third annual Design Research symposium to launch the exhibition with external speaker Prof. Ruth Morrow from Queens University, Belfast.

URBANISM UNIT GRADUATING STUDIO

Studio Leader: Dr. Louis Rice

The MArch Urbanism Unit analyses the production of cities; how urban space is created, modified, destroyed and (re)produced. Urban space is not a neutral backdrop within which society operates, but actively constitutes, constrains and enables society. Architecture shapes our cities; transformed through migration, technology and globalisation at an unprecedented speed and scale. At the heart of this socio-urban production are issues of power, culture, identity and knowledge. The unit creatively explores how urban space/society might respond to these issues for the contemporary city.

By the middle of this century, the majority of the world's urban population will be housed in informal cities. The scale of this new development is breathtaking, each year it is the equivalent of building a city the combined size of London, Paris, Rome, New York, Tokyo, Beijing and Sydney. The emergence of informal cities has also coincided with a change in attitudes to self-build, bottom-up processes of architectural/urban production in 'developed' countries. Government policies are changing towards greater promotion of self-build, community-build, collective-build, 3D digital printing techniques and other alternative forms of architectural production. What lessons can be shared between these domains; and how might an architecture of informality manifest itself?

Perhaps central to all of the issues raised by the design and production of architecture, cities and the public realm is the role of design (and hence of the designer). To what end should our designs be targeted; what actions do we hope will be the consequence of our designs; who will benefit from the design? In understanding the city as process rather than city as a product; what would such processual architectures generate?



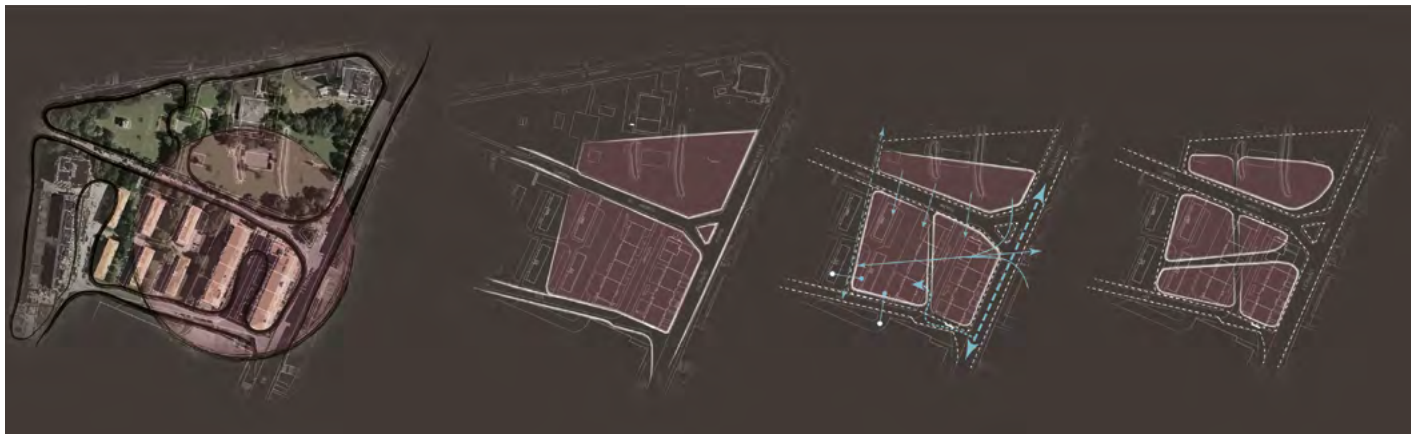
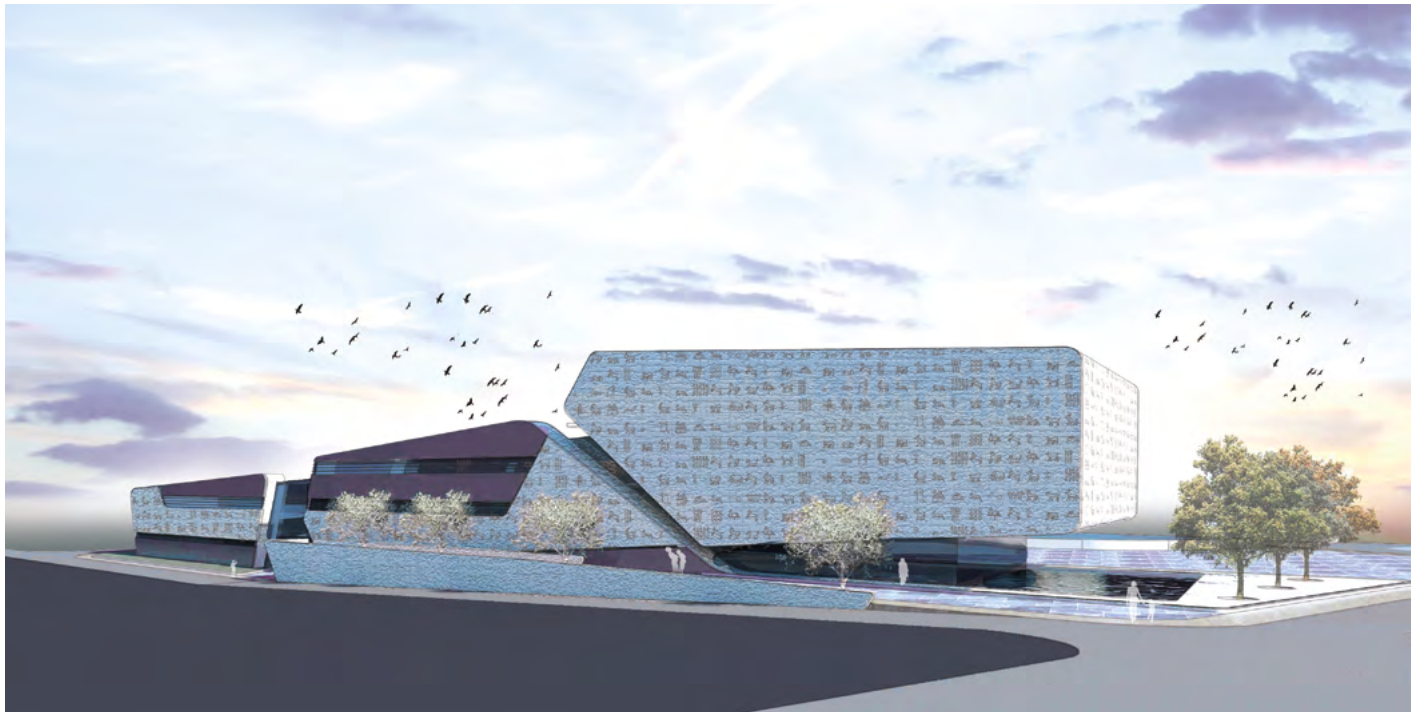
Tom Beazley - "Centre for Transhuman Transition"

Today's world advancements in technology are increasing at a rapid pace. Ideas first thought unachievable are now becoming part of the every day. So with technological advancements in every aspect of our lives, what happens when technology surpasses the human body. When the artificial goes beyond the limitations of our natural form?

The Centre for Transhuman Transition explores a world where this technological change is real, focused through the study of prosthetics, the centre eviscerates our natural bodies to bond and merge with mechanics. However, before we as humans transcend, we must first question our own morality in the face of evolutionary change.

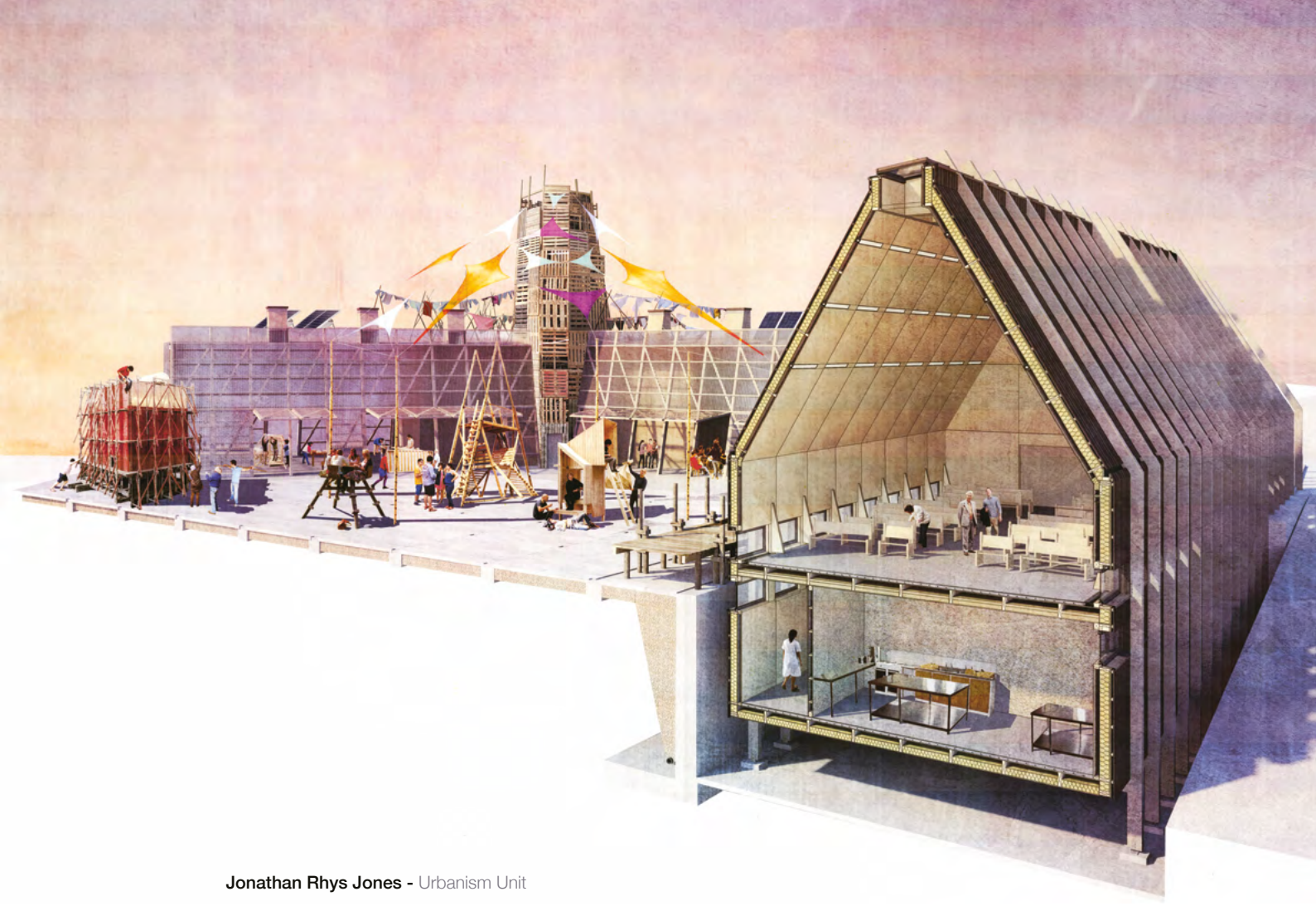
Would we welcome this change, this chance to upgrade ourselves, to control our own evolution and transcend into something more than human? Something Transhuman.



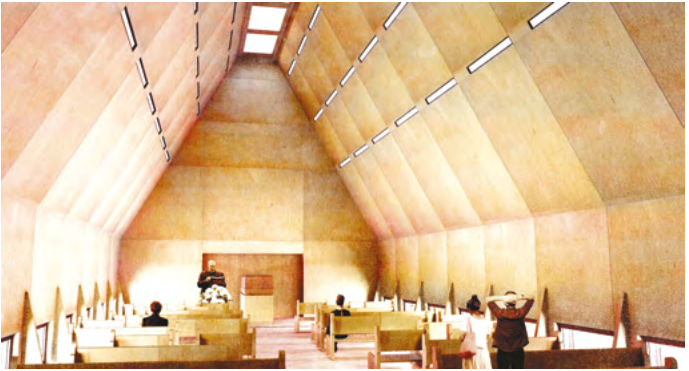


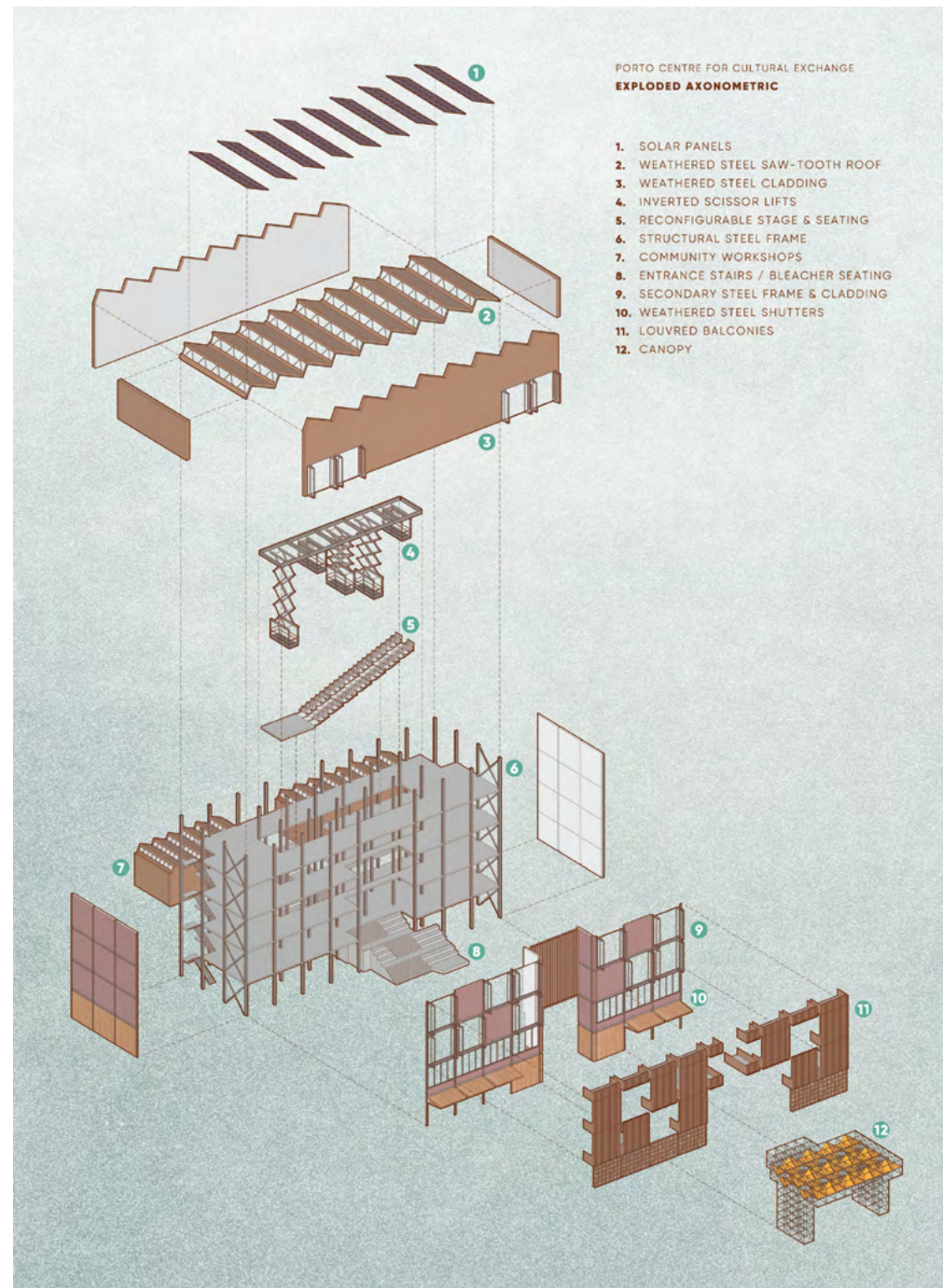
Stephen Nicholas Olecho - Centre for Language and Communication

This project is based on the idea of 'de-constructing vessels of knowledge' such as ancient artefacts that carry our cultural and evolutionary histories. Through the processes of Preservation, Learning and Sharing, the knowledge that these vessels contain, may be retrieved and disseminated. The building is made up of a museum, research/ learning facility and a media/information centre. The form of the building is inspired by ancient artefacts with information, transcribed by our ancestors. These prehistoric vessels contains the origins of language, cultures and the societies that have emerged since. Through preserving language as a heritage entity, the centre hopes to use historical objects as tools for learning about our pasts to help understand our differences and highlight our similarities, in order to connect people all over the world.



Jonathan Rhys Jones - Urbanism Unit





Anna Blamire-Brown - Porto Centre for Cultural Exchange



Tom Eddington - Refugees Welcome Here

Inspired by the ongoing refugee crisis, 'Refugees Welcome Here' explores the hosting of refugees in Porto under the UNHCR Resettlement Programme. Portugal is a depopulating country that in 2015 committed to receiving 10,000 refugees. However, a lack of infrastructure and integration with existing communities has been cited by those that have already resettled there as reasons for leaving since. In light of this, the project provides; accommodation; language teaching spaces; vocational and trade facilities in support of incoming skills and businesses; community performance rooms; and a library. The building offers a community hub at the heart of a wider masterplan which attempts to embody themes of 'Live, Learn, Work and Play'. 'Refugees Welcome Here' captures the essence of the themes and provides a platform for cross cultural and generational interaction, a secure, safe place for incoming refugees and attempts to strengthen links within the wider community as a whole.



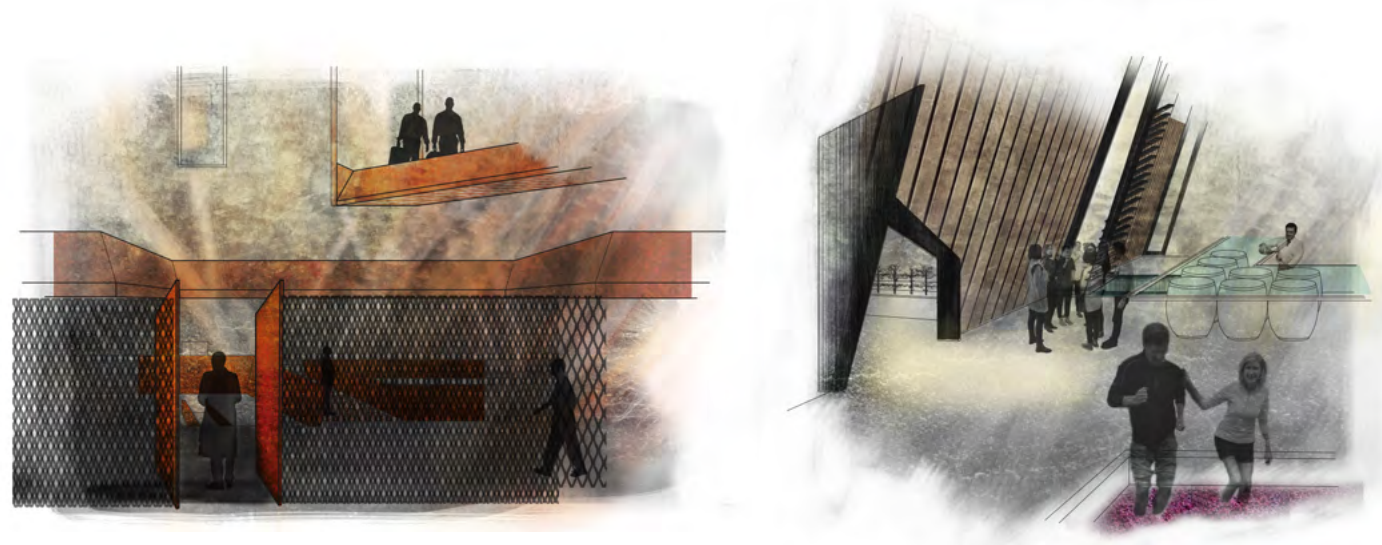
Tom Sale - The Agency Network



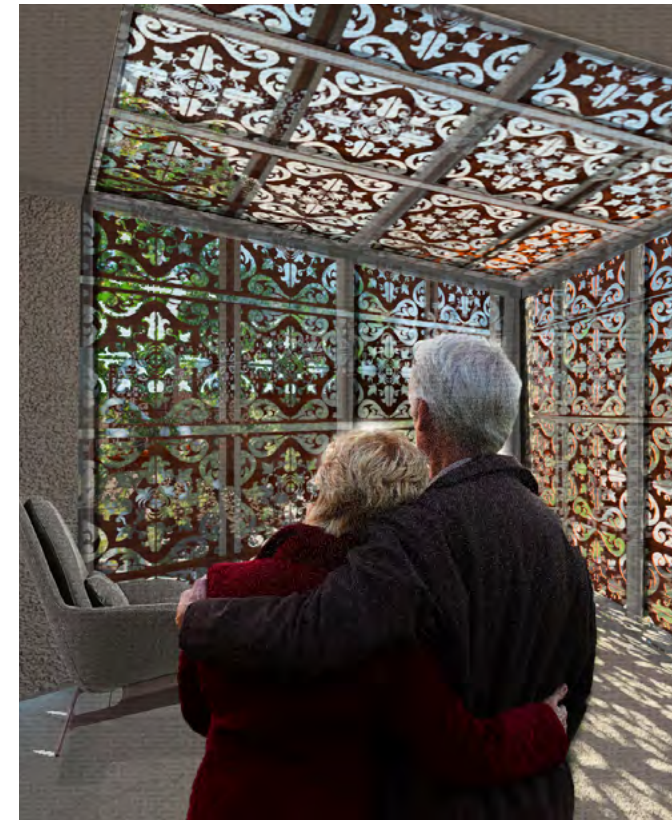
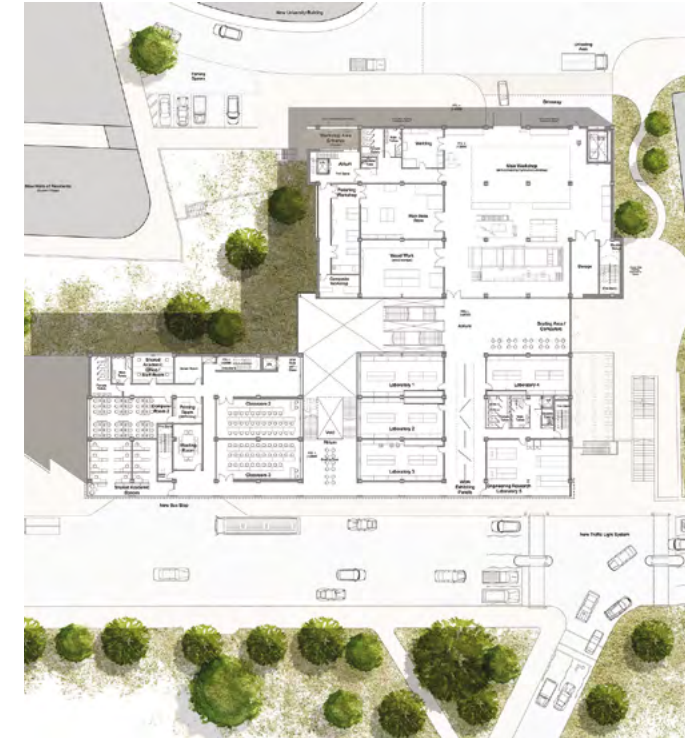
Amy Evered - Aesthetic : Anatomy - The Passing On, the Passing on of Life

The proposed architecture seeks to aid an integrated typology that will address the inaccessibility and negative outlook that society associates with organ donation and scientific body donation. The architecture and its integration within the urban fabric looks to address a positive attitude towards the scientific environment, memorial, celebration of life, whilst introducing a dignified and respectful context to the identities that have aided research through their passing of life.

A threshold that celebrates the passing of life and the passing on of life of the forgotten humanitarians. Transplantation and donation is invaluable.



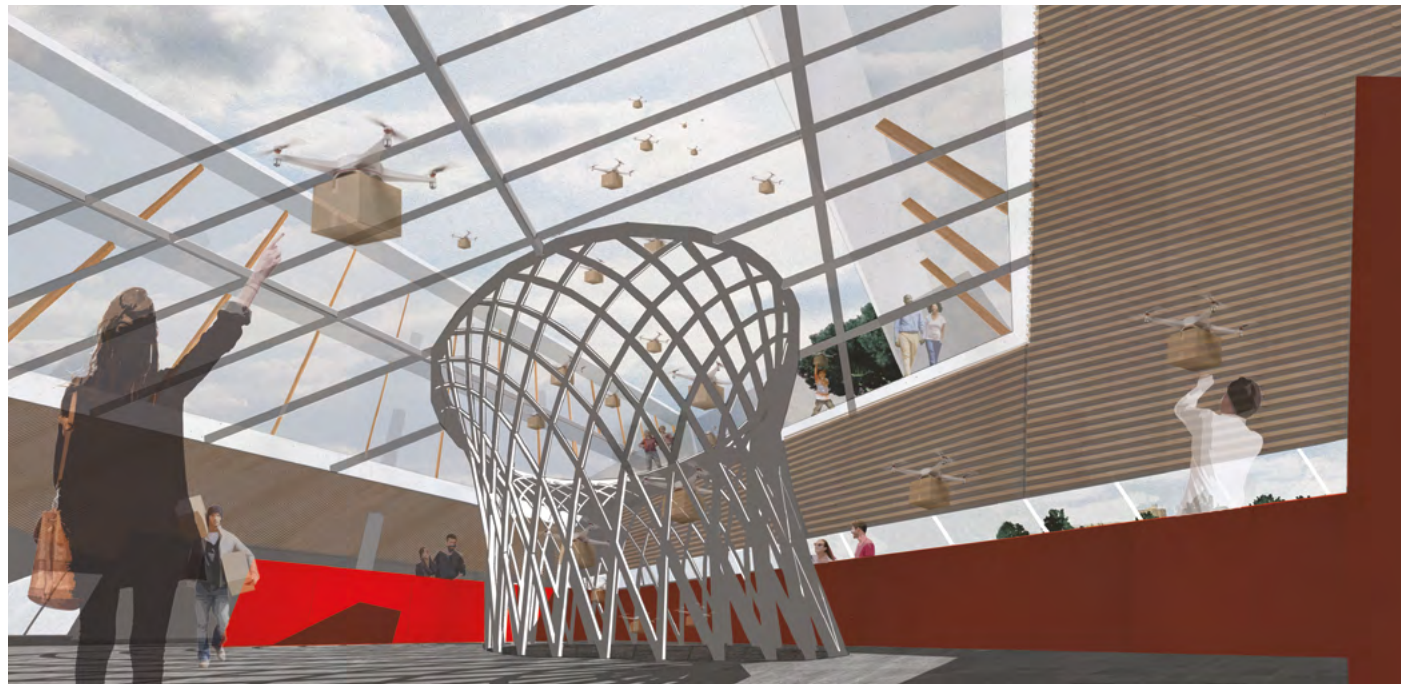
Stalo Pitta - Vinho de Campo de Augusto [Wine in the field of August]



Francesca Johnson



Rosie Barnes - Mechanical Engineering and Robotic Laboratory



Sam Hold - Drone Port

SUSTAINABILITY UNIT – LIVE WORK MAKE DESIGN STUDIO B - SUSTAINABILITY UNIT

Studio Leader: Craig White
Visiting Tutors: Melissa Mean, Carolyn Hassan, Caron Thompson

The MArch Sustainability unit seeks to balance the triple bottom line for sustainable outcomes through design. By establishing an understanding of the social, economic and environmental implications of designing and making our built environment, the unit explores how the architect might play a part in a wider system than just the design of individual buildings. Using the theme of #LiveWorkMake, the unit seeks to meet the challenges of where and how shall we live, what type of work will support us and, with the advent of emerging small scale fabrication and manufacturing technologies, how we might engage individuals or groups in the making of the places they live and work in. (<http://liveworkmake.weebly.com>)



Jessica Bettesworth

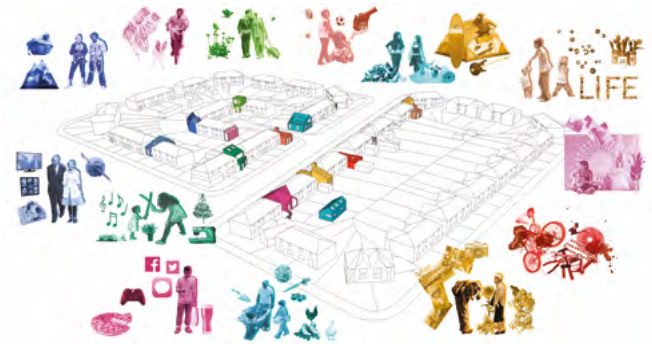
The scheme is situated at the Eden Project in Cornwall, with its main aim to promote sustainable living through the concept of co-housing. The project acts as an extension to the Eden project attraction, comprising of exhibition learning centre, workshop and functioning co-housing project. The exhibition introduces the importance of sustainable living then continues on a journey to show a functioning co-housing project. This is available to the public to stay and experience the concept with the hope to engage the users to form their own co-housing schemes.

The project also aims to achieve recyclable structures as part of the promotion of sustainable living. For this the materials chosen consist of cardboard and timber, as these can be locally sourced and recycled after use.





Chris Trant - Maker Market

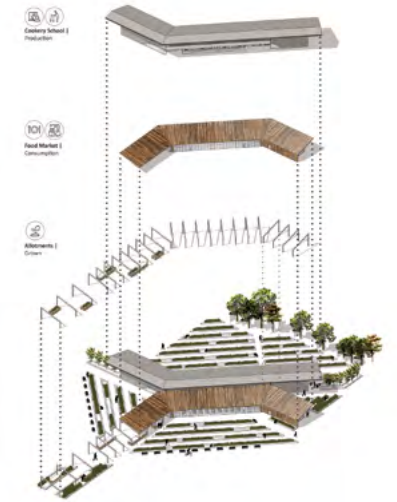


Eleanor Lasota - Make a house your home



Emily Chappelle - Food and nutrition learning centre

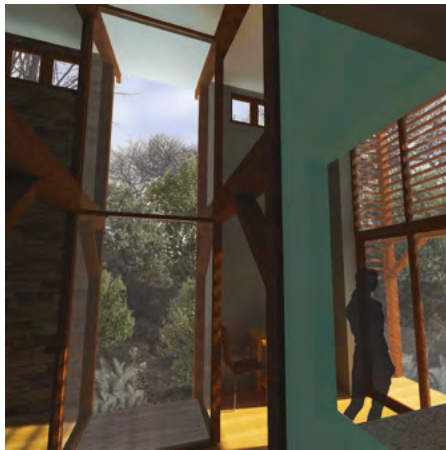
This project is situated by Restineas Farm within the Eden Project's greater estate. It is a food and nutrition learning centre catering for people of all ages and abilities. The theoretical approach is based on inclusive and sensory design; creating a barrier free environment everyone can enjoy being immersed in. The project aims to encourage social interaction and sharing skills and knowledge. Landscaping is a key design driver; providing a usable environment for growing fresh produce and enhancing the slope and views of the site. Terraced landscapes, inspired by paddy fields, with intertwining walkways create an indoor-outdoor connection between the buildings and the environment and allow access to all levels. The derelict farm buildings have been given a new meaning by transforming them into walled gardens integrated into the new proposal.



Elliott Ballam- Knowle West Cookery School | Cultivating a Community



Ben Mitchell - Experiential Construction College at the Eden Project



Roxanne Townsend

The project is based in the Eden Project's greater estate on a woodland site with a disused clay works. It is a wellness and clay research centre that is centred on achieving and teaching well-being and providing knowledge to the community about sustainable living.

The design is inspired by the Five Ways to Well-being, which was published by the UK government. The guide has been applied architecturally to the project and has formed the basis for the design decisions. The connection to nature is one of the most important and well proven aspects to feeling healthy and well. The centre is designed in a way that promotes experiencing the surroundings by pushing people out into the woodland through sloped, winding circulation.

There are two distinct languages; solid/private and framed/public, which promote the journey from retreating and being unwell to emergence and well-being.



Abhishek Alexander Chacko - Encounter Platform - LIVE_ WORK_INNOVATE

Encounter Platform seeks to engage the community to embrace sustainable thinking, innovation and entrepreneurship. A platform for new ideas, start-ups and networking to act a catalyst for innovative sustainable solutions through collaboration. As a community led initiative the centre will facilitate co-learning, co-housing and connectedness among entrepreneurs in order to bridge social, environmental and economic boundaries across Knowle West.

As a measure to tackle the objectives set out in the Neighbourhood Plan this project envisions a space to encourage collaboration, co-working and sharing of ideas to promote a spirit of entrepreneurship and innovation. The new era of highly connected and interactive technology is changing not only how employees interact but also how and where they work. There is an increasing potential for people to embark on new opportunities and ventures that could develop into start-ups. The draw back to this culture is accessing the required facilities and equipment to test ideas and nurture the business model. For a venture to pick up it needs to be tested and tailored to its specific need. Encounter Platform will provide an ecosystem for entrepreneurs to live work and innovate.



CONSERVATION UNIT

GRADUATING STUDIO

Studio Leader: John Comparelli

The MArch Conservation unit is interested working within and adjacent historic fabric. In this unit we chose historic street, buildings or indeed ruins to build amongst. Arguably any development is within a given context and we, as architects, need to read well that context and then work within its constraints. However, since the Modern era the profession tends to promote form for forms sake and the given contexts mean little. Here we chose precious places to develop and will have to think harder and design more cleverly.

Deverill Villa

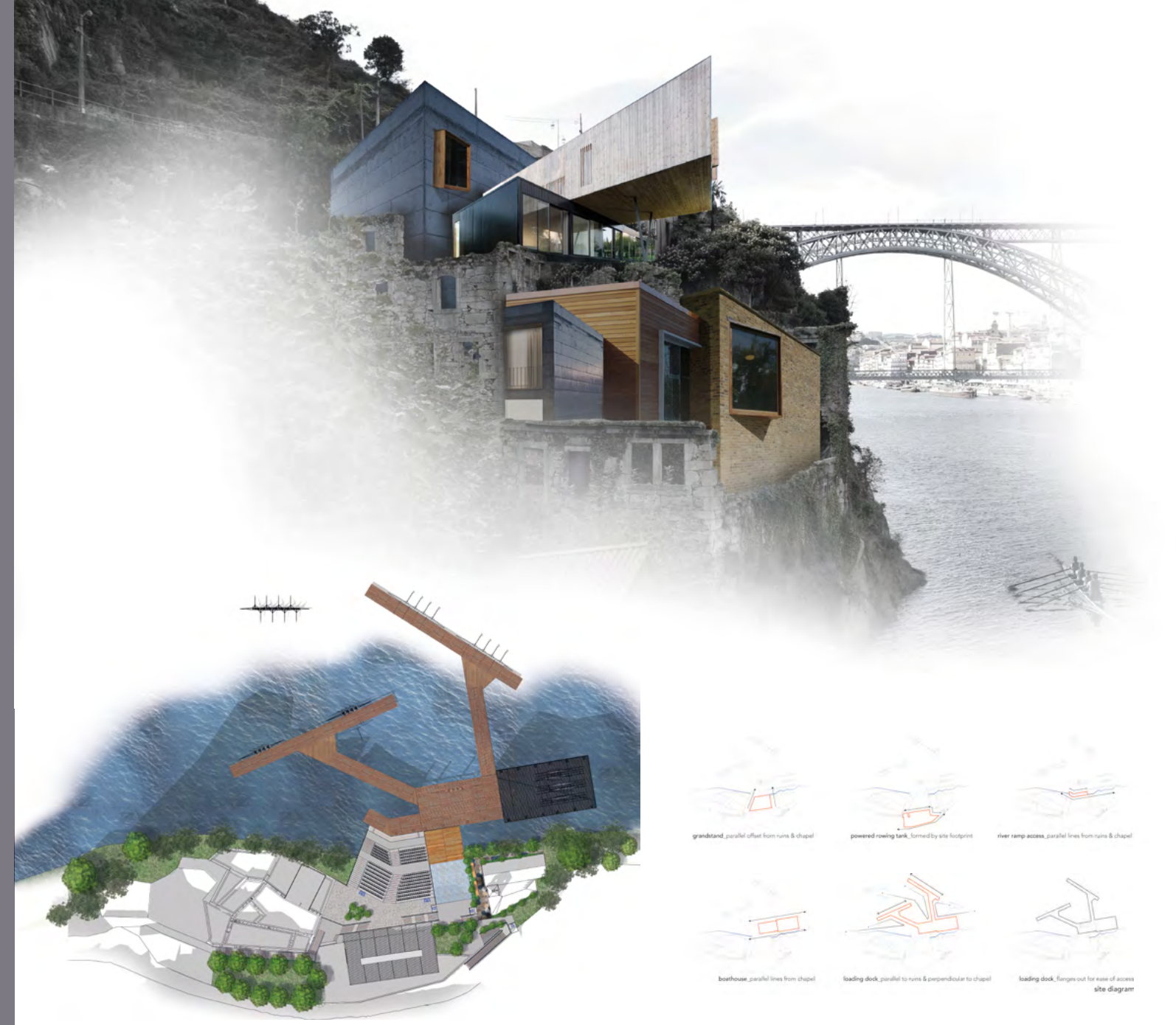
The first project looked at what an owner, Luke Irwin, might do with the remains of a nationally important Roman villa he stumbled upon last year while having some electrical services dug in his Wiltshire property. He had already begun to exploit the mosaic patterns discovered within his own profession of designing carpets. We looked at what else he could or should do with the remains of the villa.

The Watergate

This is a live project we looked at two years ago. The Southampton Council hasn't decided quite what to do with the Watergate tower, the roofless medieval hall and the adjacent wine vaults. As the area begins to be gentrified with the yachting community and urbanites interested in the waterfront the council are contemplating reuse. We will continue to assume the development into a complex of new and adapted buildings is a 'goer'.

Porto

The last project looked at reusing the ruins of Porto. The city had experienced a century or two of good times with the port export business but that has waned and, beyond some recent and sporadic EU incentives, the place has suffered a century of neglect. The result of that economic downturn is, in a way, fortunate for the historic fabric as unlike, say, the City of London, there hasn't been the wealthy developers able to erase it. We looked at the riverbank sites, agreed as a group a suitable and sustainable urban strategy and then divided up for specific sites and programs.



Mike Daley



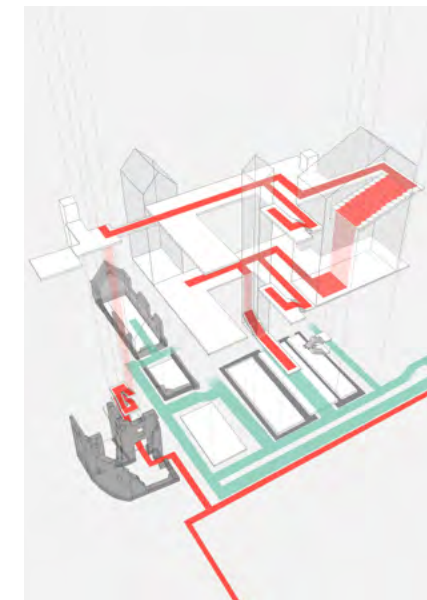
Marcus Still - Reinvention of Built Inheritance

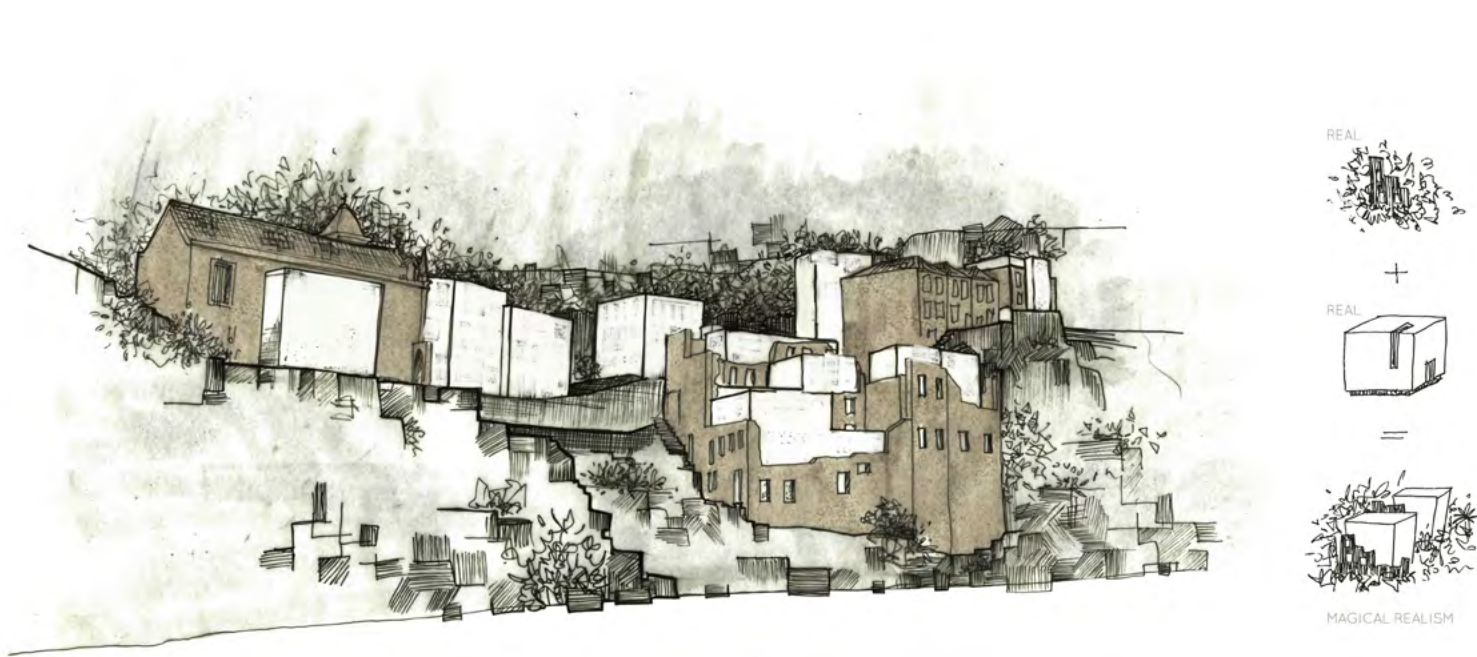


Constance Gregory - A Language Exchange

The site is located in the old medieval district of Southampton. The project addresses the rehabilitation of the ruins of the Watergate Tower and explores how this historical area can be once again integrated with Southampton's commercial city centre.

Inspired by the rise in immigration, my proposed scheme is an adult education language school and debating centre which introduces a new civic space for the city. The project seeks to explore how architecture can help to connect different segregated cultural groups through the sharing of language. The architecture is designed to encourage interaction, conversation and debate and reflects the journey from beginning to learn a language to fluency.

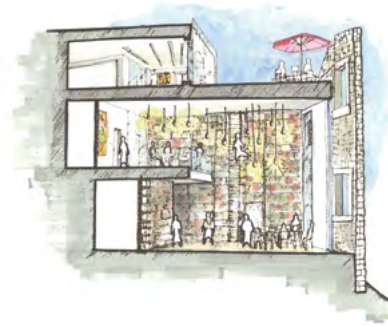
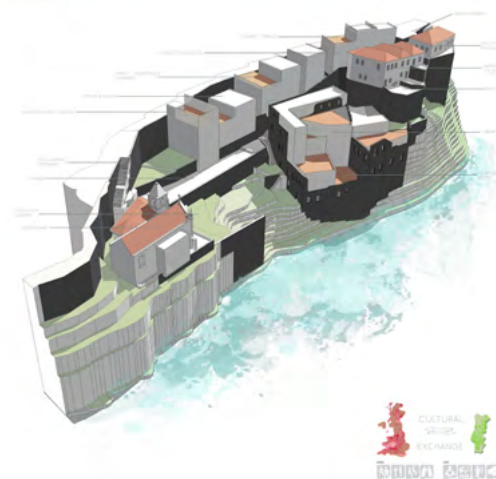




Eve Zeltina - British School at Porto

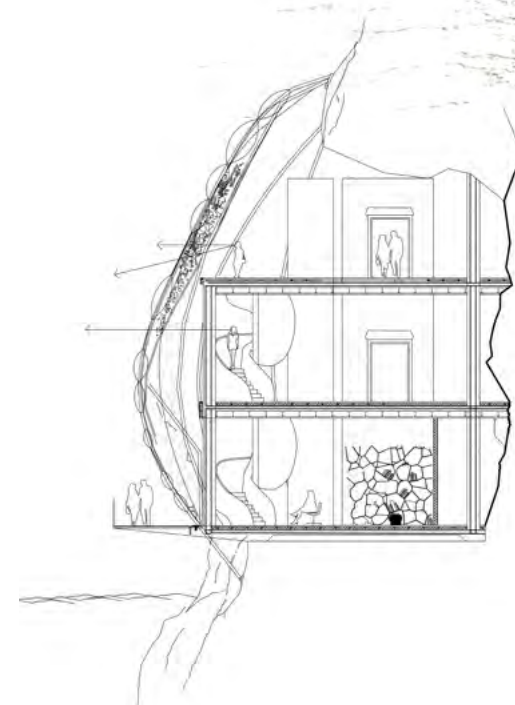
The project is based in Porto and the programme seeks to emulate British School at Rome. I am created a village of cultural exchange where British artist, writers, architects and other creatives can reside to be inspired by Porto. In the heart of the village is a library nesting in an old industrial ruin where research can be carried out. Equally as British artists go out and explore Porto, Portuguese artists can come and visit the British School at Porto for lectures and exchange of skills.

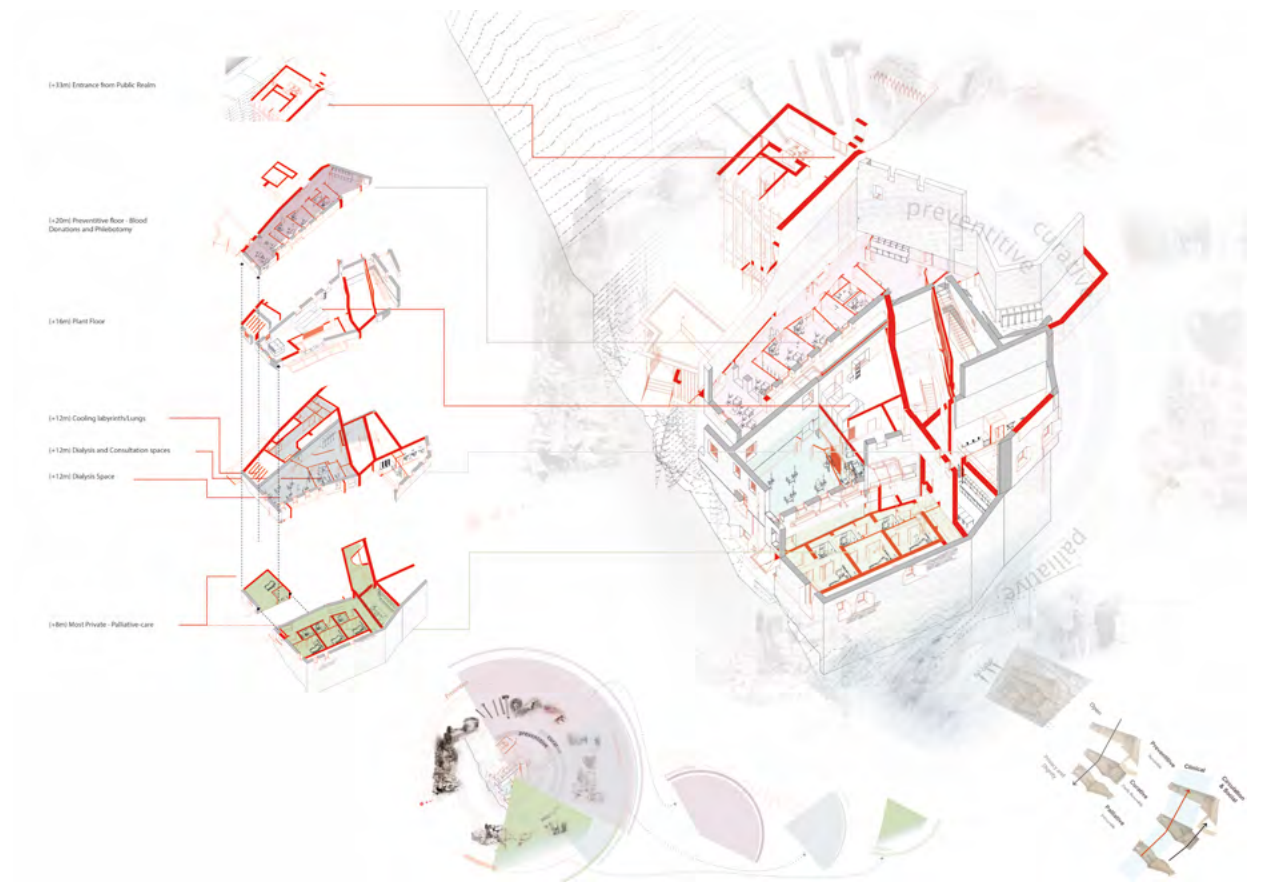
From a distance the buildings possess the lines and colours of traditional architecture in Porto, the closer a visitor come the more it dissolves into modern forms creating something new. The arrangement of the structures is based on a village layout and the streets serve as meeting points where casual cultural exchange can take place, while the library and other internal spaces give platform for formal cultural exchange.



Shadie Elyaei - Cultivating Eco-Utopia: Porto Plant Medical Research Centre and Botanical Gardens

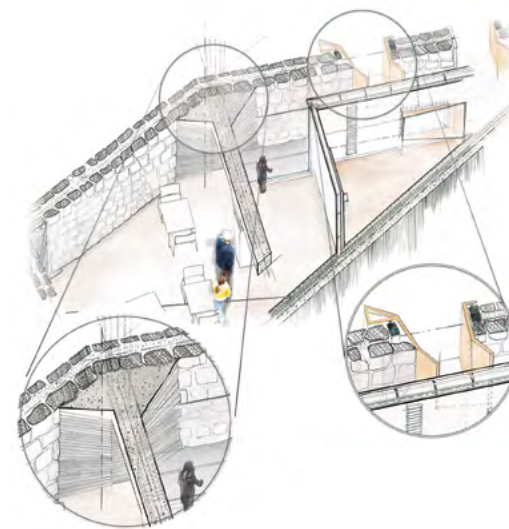
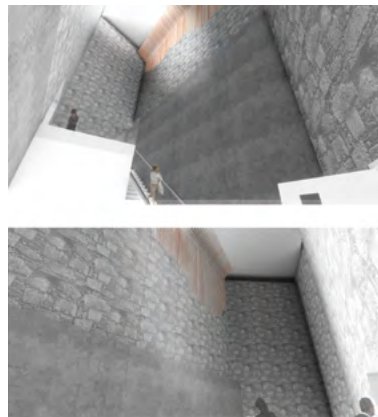
The site is located south of the city of Porto with historic ruins of the Senhor d'Além Chapel and the former tile factory. The site presents a journey leading from the main centre of Porto, taking one past the research centre through to the botanical gardens where the ruins are integrated. The research centre explores the idea of cultivating an eco-utopia by bringing an awareness of life-giving flows of the site, from planting, harvesting and generating the medicinal plant species, located in the botanical gardens. The research Centre follows a biomorphic structure embedded into the cliffs of the site, in the aim to inspire integration to the natural environment. The façade system uses ETFE cushions to act as a breathable skin allowing for a light, translucent façade which attaches onto the cliff. As a whole the research centre aims to act as a catalyst to create more green spaces and routes within the city itself to tackle increasing urbanization issues.



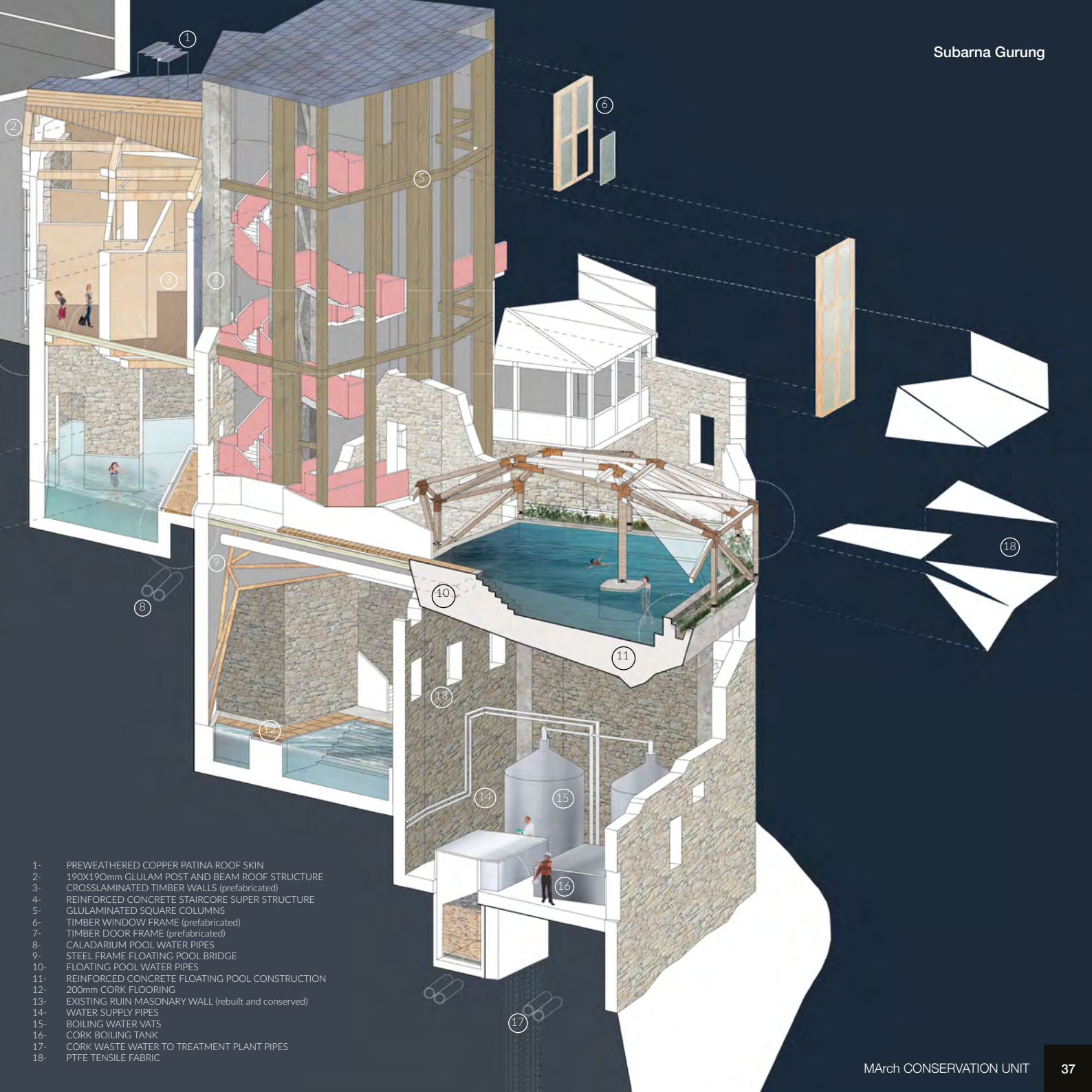


Joe Trevail - Porto Haemo-Care Centre

The conceptual underpinning to the project lies in taking an anatomical approach towards conserving architecture: wall becomes skin, structure maps to anatomy, and architectural programme/category becomes purpose and ontology. The design intervenes and embodies a range of health inspired responses encompassing curative, preventative and rehabilitation themes throughout the existing structure. Ultimately, the design manifests the journey of healing which is narrated through the surgical like interventions.



Stuart Rogers - Fear and Not Fear: International Education and Research Institute of Climbing and Diving (Porto)



- 1- PREWEATHERED COPPER PATINA ROOF SKIN
- 2- 190X190mm GLULAM POST AND BEAM ROOF STRUCTURE
- 3- CROSSLAMINATED TIMBER WALLS (prefabricated)
- 4- REINFORCED CONCRETE STAIRCORE SUPER STRUCTURE
- 5- GLULAMINATED SQUARE COLUMNS
- 6- TIMBER WINDOW FRAME (prefabricated)
- 7- TIMBER DOOR FRAME (prefabricated)
- 8- CALADARIUM POOL WATER PIPES
- 9- STEEL FRAME FLOATING POOL BRIDGE
- 10- FLOATING POOL WATER PIPES
- 11- REINFORCED CONCRETE FLOATING POOL CONSTRUCTION
- 12- 200mm CORK FLOORING
- 13- EXISTING RUIN MASONRY WALL (rebuilt and conserved)
- 14- WATER SUPPLY PIPES
- 15- BOILING WATER VATS
- 16- CORK BOILING TANK
- 17- CORK WASTE WATER TO TREATMENT PLANT PIPES
- 18- PTFE TENSILE FABRIC

BA (HONS) ARCHITECTURE AND PLANNING / FOUR YEAR UNDERGRADUATE DEGREE

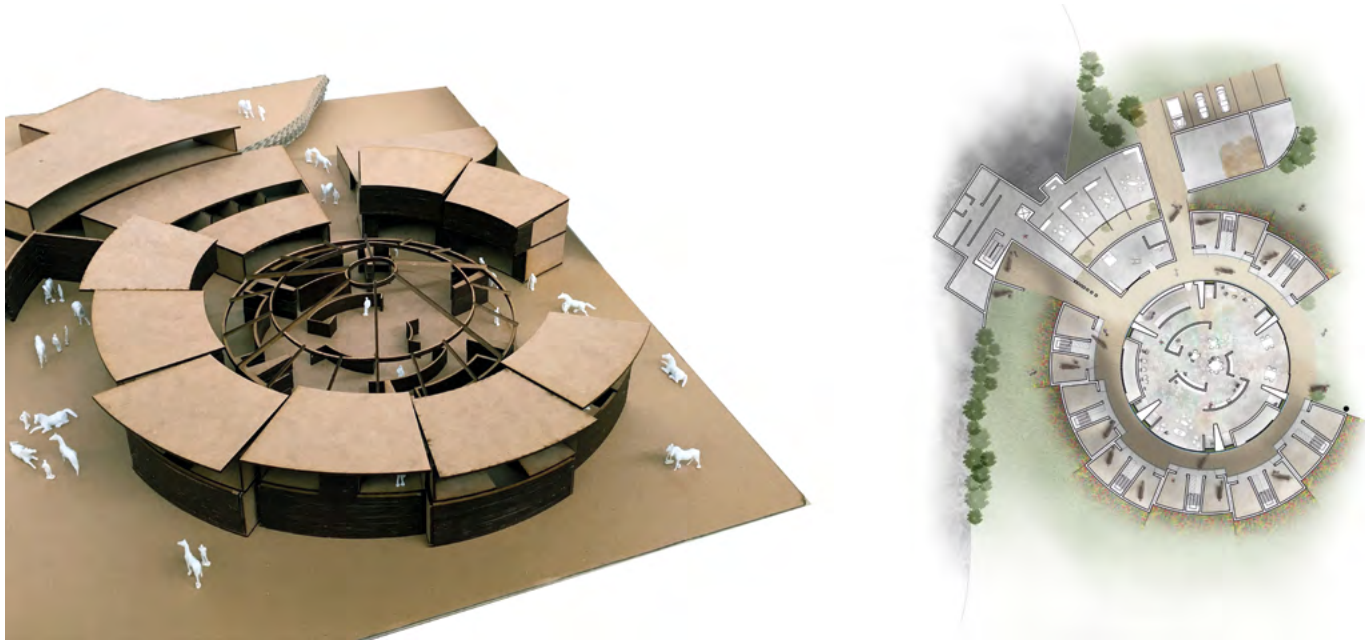
‘The Urbanists’

This degree is unique in the UK. It qualifies students professionally in architecture, planning and urban design (ARB/RIBA/RTPI accredited). Students take a very contextual approach to their outputs and understand how places work and what makes them different from one another. They design buildings informed by environments that are physical, cultural, social, economic, historic and the like.

The degree emphasises creativity and encourages students to use their talents in developing solutions to a full range of realistic briefs. It teaches students how to integrate technology seamlessly into design ideas and gives graduates the confidence and skills to work in the top architecture and planning practices. The architecture and planning degree places great importance on learning by doing and it backs this up by visiting and studying best practice examples at home and abroad. As part of the degree programme students can study for a year abroad at our partner universities.

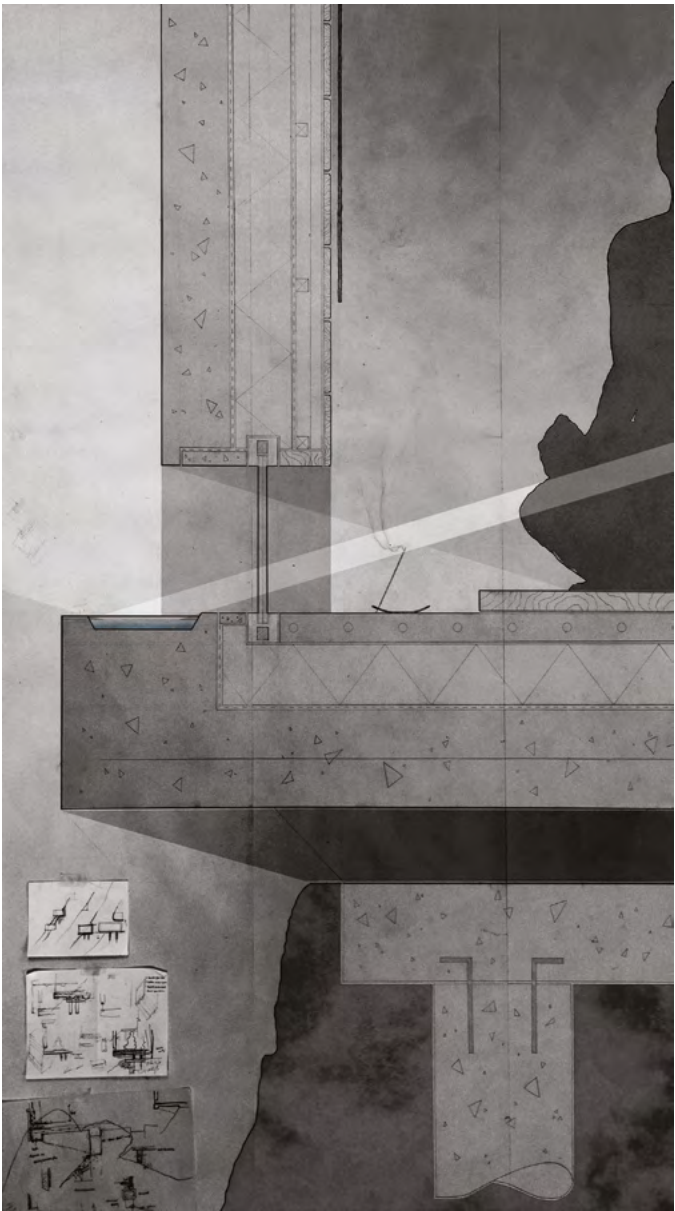
There is a structured approach to learning that covers all scales of design from domestic to commercial and private to public buildings and spaces as well as master-planning to technical detailing. The studio is the focus for all this and draws in learning from a wide range of modules tailored to give students the knowledge and skills to succeed.

The degree attracts students who are enthusiastic, hard-working and creative people who have a passion for architecture, planning and the contexts in which we design. The course is designed to make its graduates amongst the most employable in these disciplines.



Ainslie Plews - Companion to Integration Rehabilitation Centre

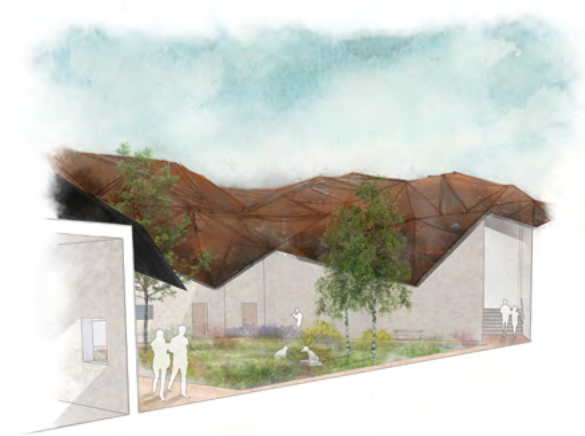
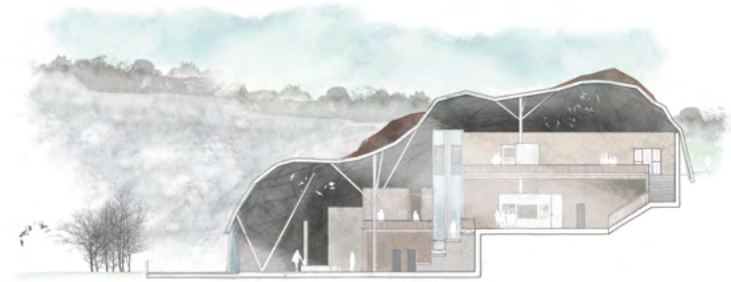
There is growing concern about the mental well-being of veterans returning from action. A proposal for a Rehabilitation Centre on the site of Quidhampton Quarry, Salisbury, aims to help integrate veterans back into civilian life. The scheme focuses on veterans suffering from Post-Traumatic Stress Disorder (PTSD), with the use of equine assisted therapy. The Centre is designed for the relationship between human and horse to developed through the process of therapy, with specific focus on visual connections between the companions. The building integrates into the landscape in a private but accessible response, ensuring sensitivity is addressed to cater for vulnerable users. The surrounding area has also been master planned to rehabilitate the scars left on the site, with focus on integration into the 'outside world' incorporating their family relationships, creating a 'middle ground' activity which is inclusive of all members effected by PTSD.



Caroline Sait - Wiltshire Buddhist Retreat for mental well-being

Located in Quidhampton Quarry, Salisbury, this project aims to facilitate Buddhist teachings to help users cope with any mental health issues they may be suffering. Here, they will learn meditation, yoga, mindfulness, etc. The building has been carefully designed to reflect Buddhist spirituality and provide a safe, comfortable environment that will bring people together and work towards a sustainable future.



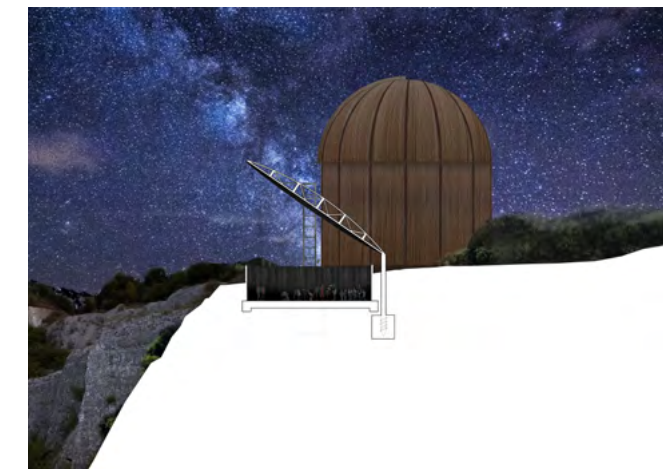


Ben Griffiths - The Bat Hibernaculum

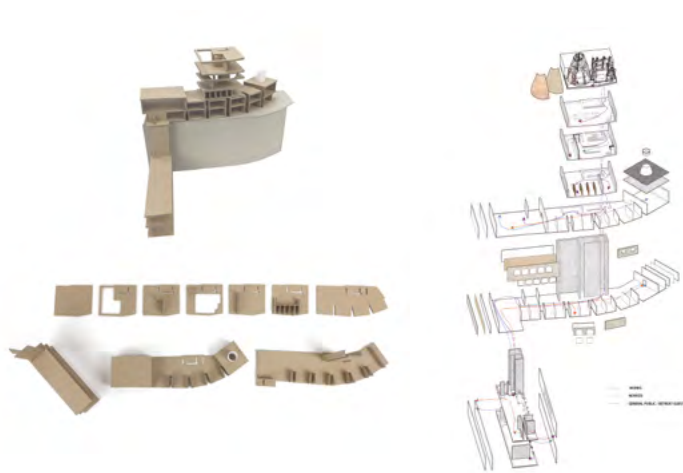
Juxtaposing the relationship between bat and human, the Bat Hibernaculum is primarily designed for bat's needs; the upper canopy of the building becomes a flight zone and roosting space for the bats, whilst the under storey provides an immersive experience for visitors, together with training individuals in the field of ecology and conservation. The de-constructed form of a rock-pile generates a semi-permeable cavernous structure, allowing for wild bats to leave and return, where visitors can watch from below. Through the creation of this scheme, critical research can be attained by resident ecologists, to better understand the life of bats, and improve on-going conservation efforts. Additionally, by developing the quarry into a beautiful landscaped environment, and furthermore a protected conservation site, its primary goal is to re-establish wild, endangered populations of bats, and provide a much-needed catalyst for environmental change.



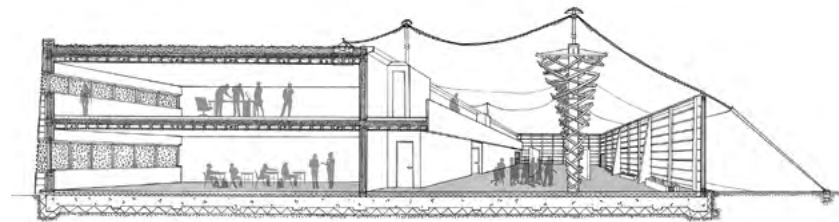
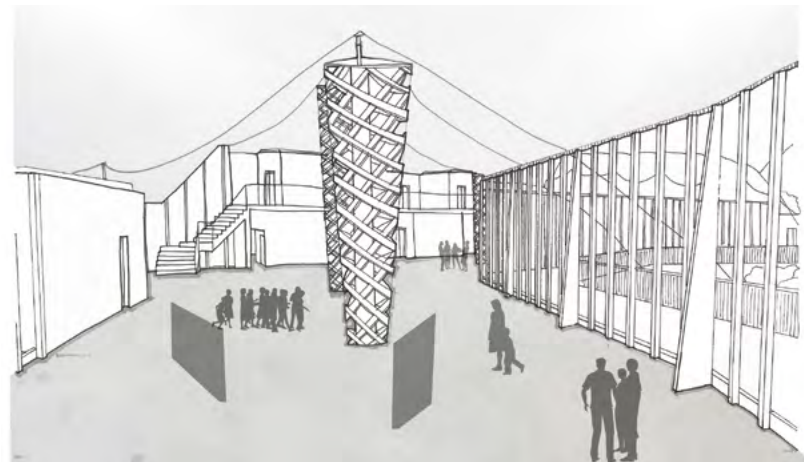
Alexander Sinclair - Health & Community Hub



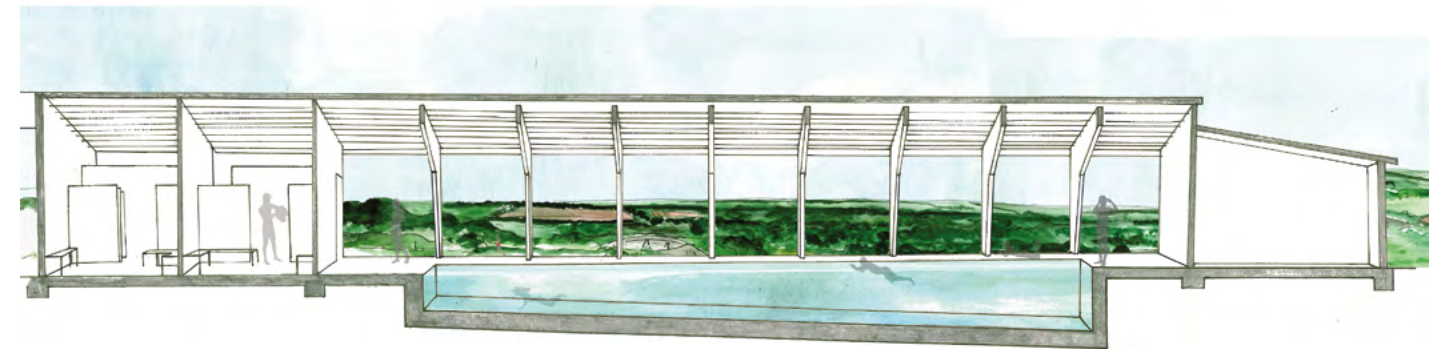
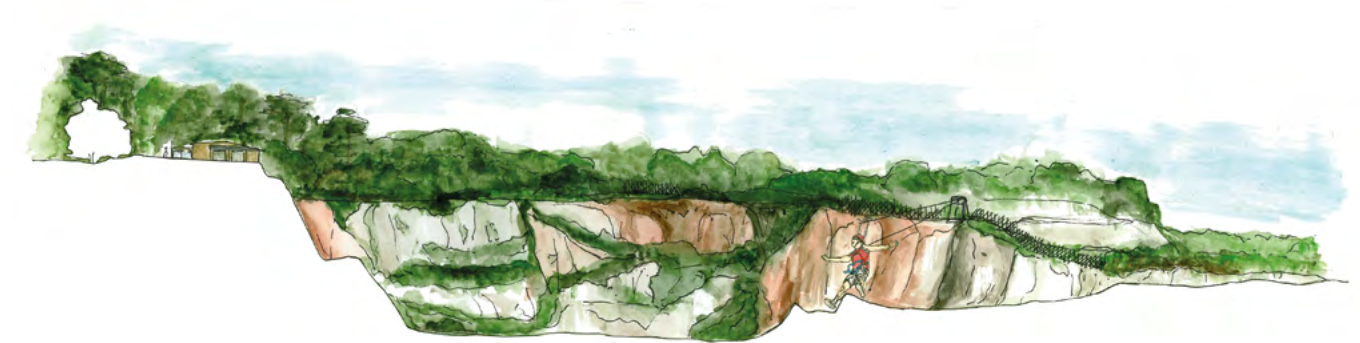
Anna Brooks- STEM & Star Gazing Centre



Cyprian Boateng - THE HOLY BREW - A re-imagination of monastic typology



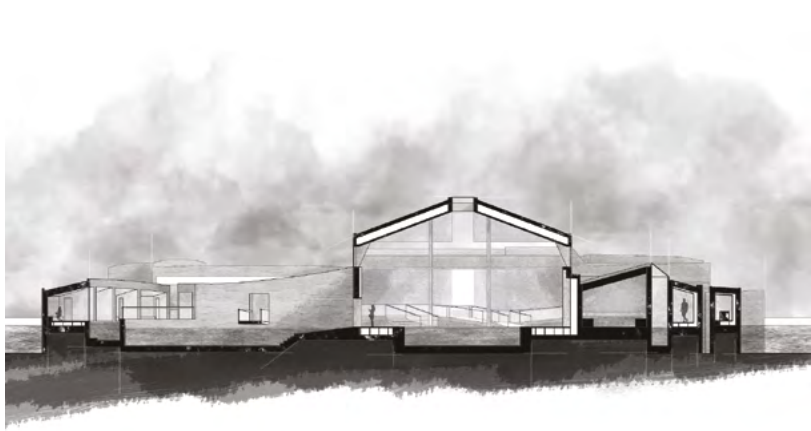
Ellen Fortt - Salisbury Project



Emily MacDonald - Redeveloping a dis-used quarry into a visitors attraction in Salisbury



Emma Scourfield - Dementia Care and Respite Centre



Ernani Aita Baréa - Salisbury Water Healing Centre



Bruce French - The Farming Veteran



Estera Kelner - Wellness Spa in Salisbury



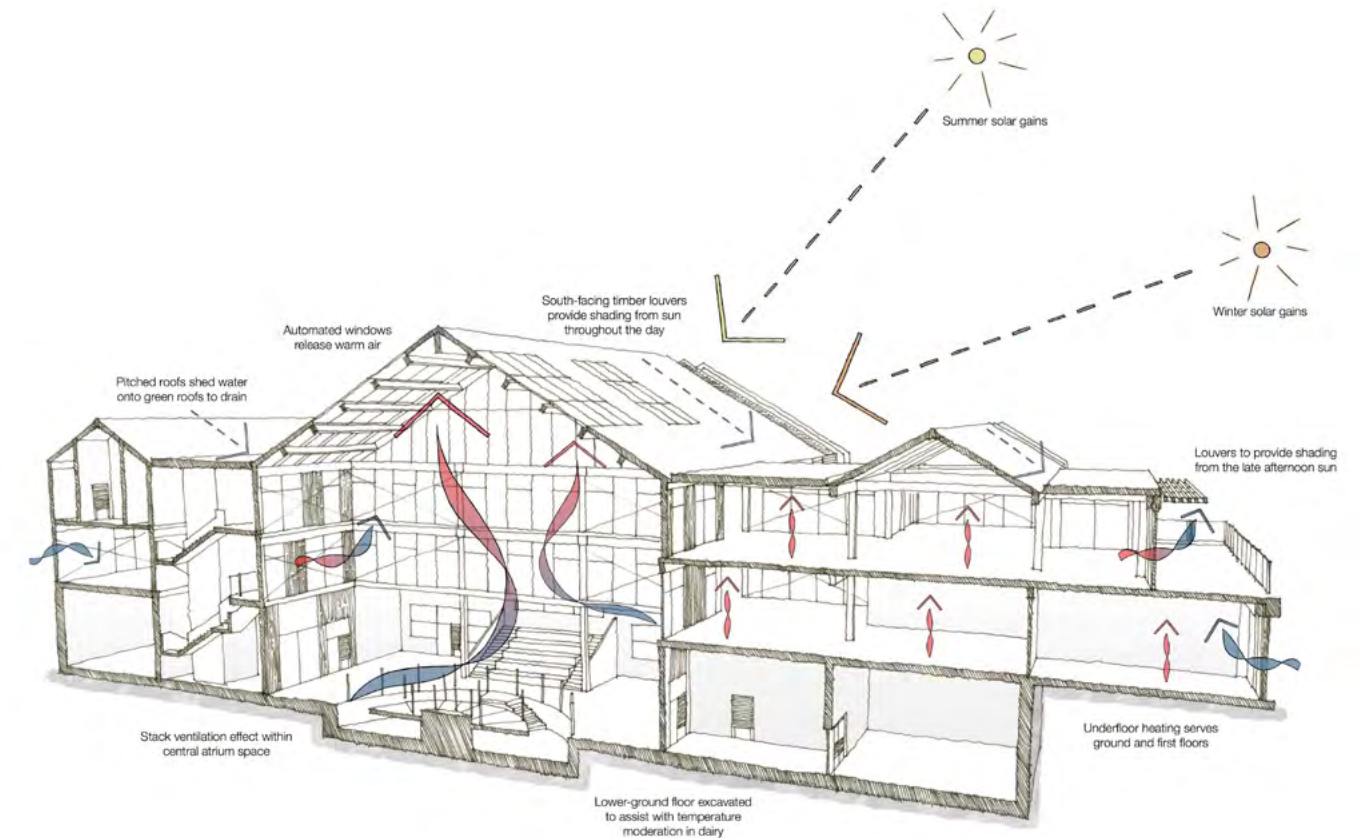
Gabrielle Khan - Bikers Retreat, Salisbury Bike Park





Haolin Wang - Salisbury Wetlands Centre

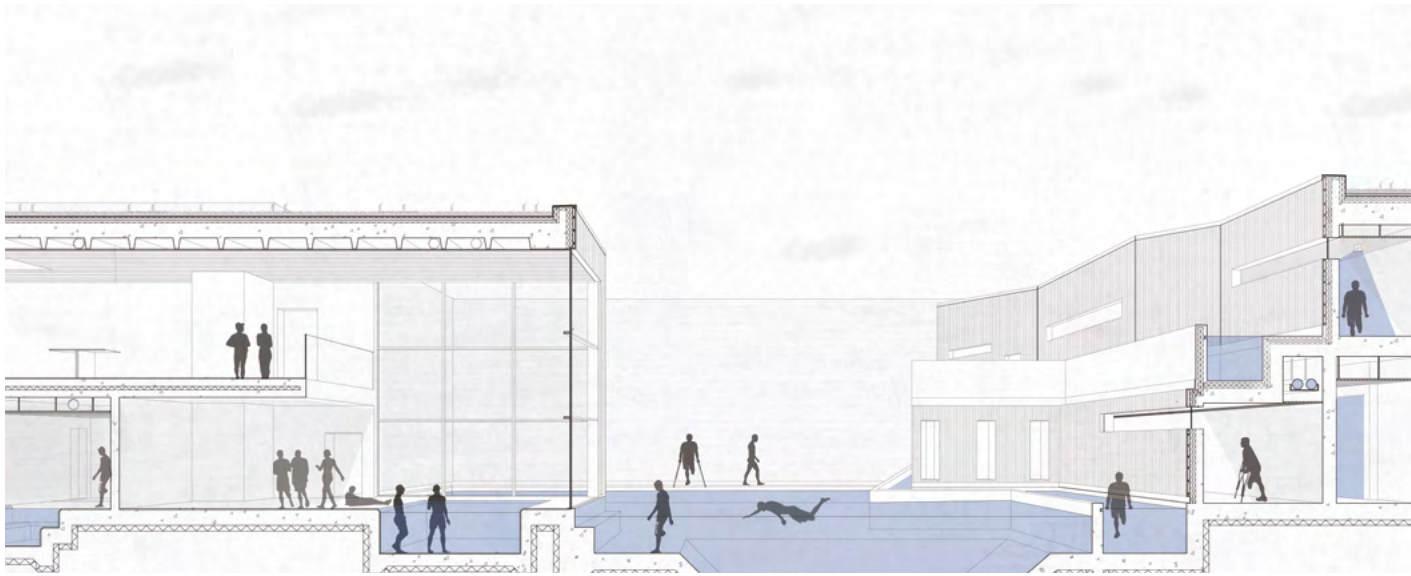
Wetland Centre for Flooding Research and Education is going to establish a starting point of experiment in the field of flood resistant building for Salisbury. The building architecturally is trying to bring people into a journey that explores the history and importance of water in Salisbury as well as an appreciation of the power of climate change the journey of the user finishes at the banks of the River Nadder where the visitor is then exposed to a live example of this entity. In my building, the engaging learning spaces encouraging visitors to dive into a multitude of educational activities with a principle focus on River Nadder's life. There are Interactive Classrooms supporting water research and learning; Open Wet Laboratories encourage interaction with water, seining, wildlife observation, oyster gardening; A viewing Tower responding to the Salisbury City centre view especially Heritage Water; Exhibition Spaces exhibiting history and importance of water in Salisbury.



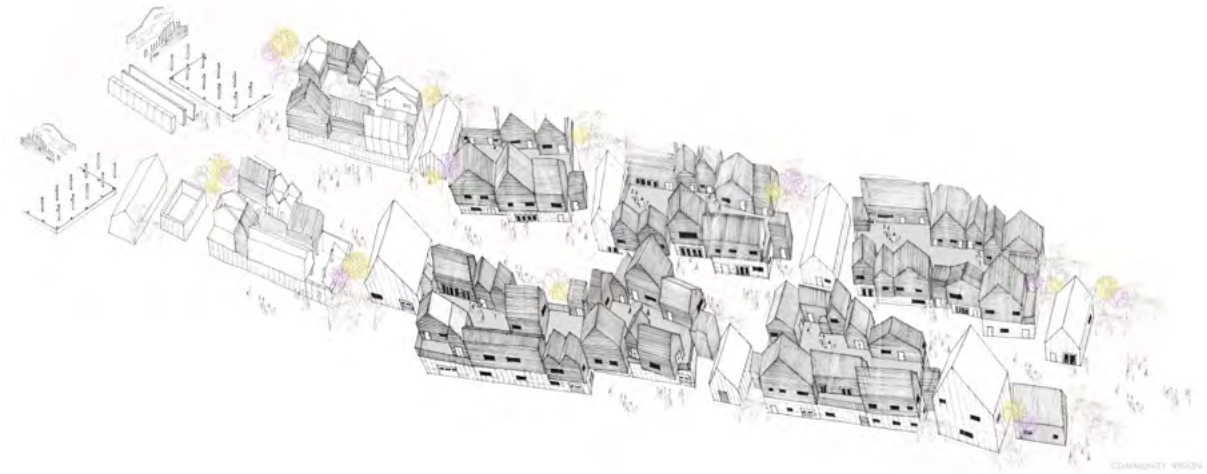
Stuart Ashford - Chalk and Cheese: Educational Farm



Hannah Davies - Quidhampton Butterfly Centre and Vivariums



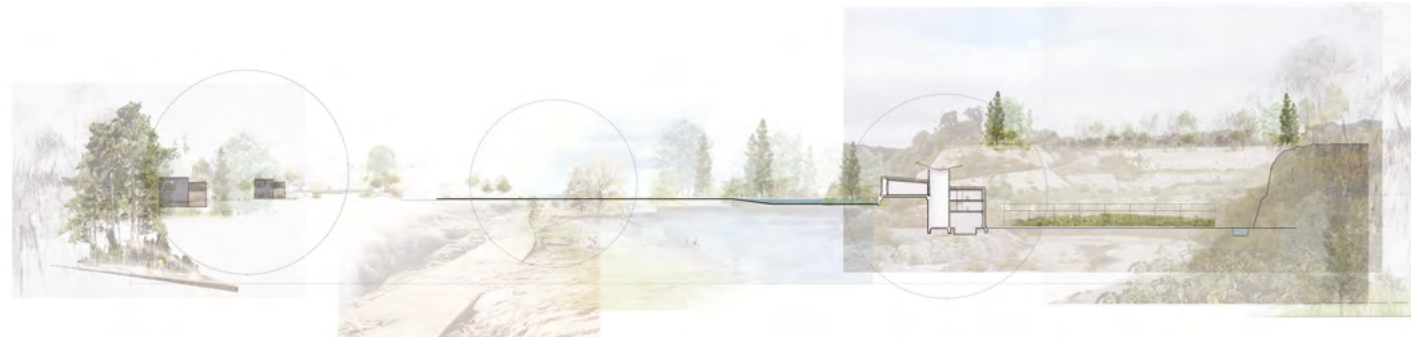
Harry Westwood - Breaching Liminality



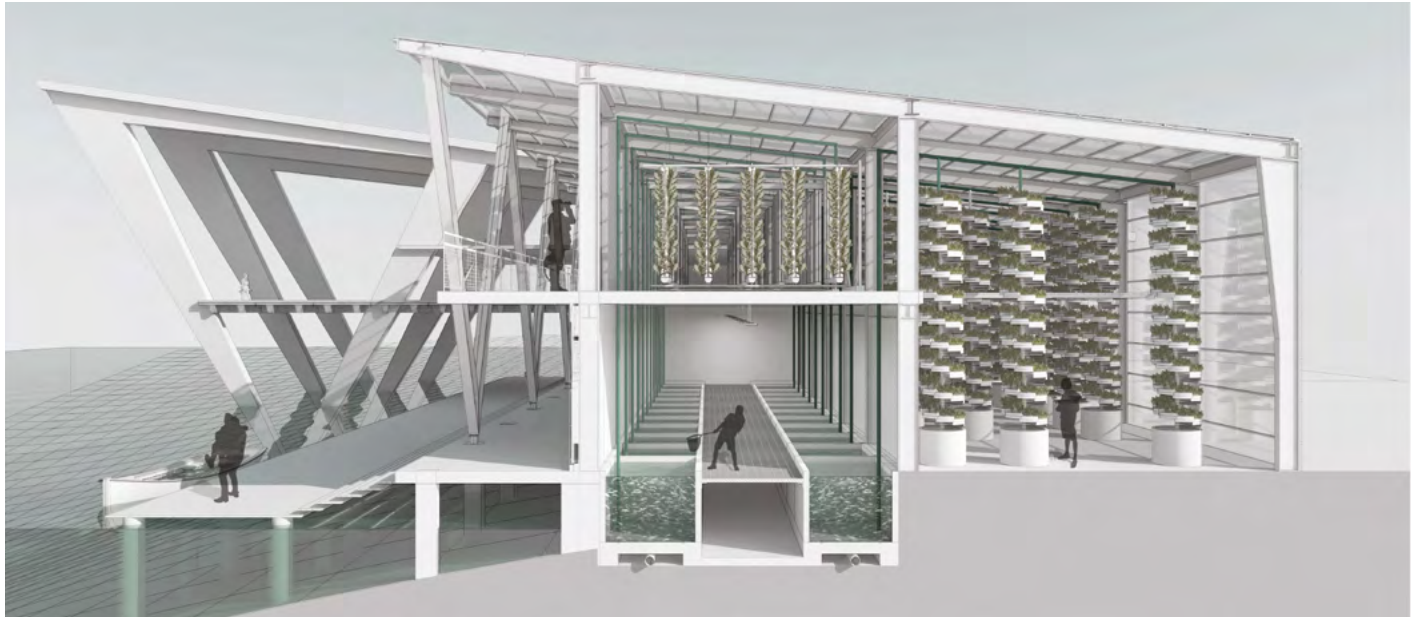
Iga Malgorzata Wlodarczyk - The Skill-Exchange



Isabel Brumwell - Wiltshire Whisky Distillery Farm



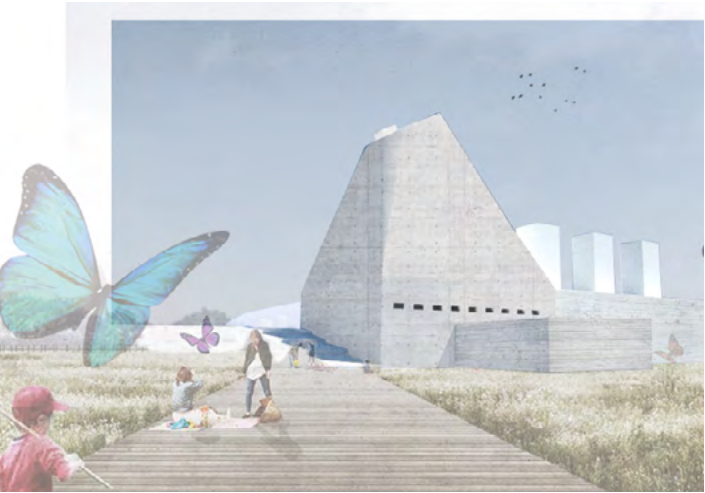
Jemima Osborne - Unorthodox Sativa



Jack Sivyer - The Aquaponic Industry



Julia Arska -
Bridge of Opportunities - A place to shape young minds



Lewis Brown - Death: A Metaphysical Metamorphosis



Jourdan Palmer - Dawn of Anthropocene: Salisbury's Apiculture Centre & Conservation Park



Liam Fudge - Ringwood Brewery

Quidhampton Quarry sits on the outskirts of Salisbury, a large unused site that will now take the form of an “Industrial Park”. Designed in the style of Capability Brown’s Romantic Landscapes, the green parkland walkways will guide visitors past contemporary industrial follies, such as solar arrays and wind turbines, to an employment complex where the public can interact and sample the site’s multiple produce.

The staple of the site will be Ringwood Brewery, sat proudly on the edge of a lake, emulating the manor house of the Romantic Landscape. The brewery will be designed using architectural theory “Form Follows Function”, meaning the process will be represented in the design, allowing the public to understand ale production. The public bar space will sit amongst the large copper fermentation tanks which reach up to 40oC, immersing visitors in the brewery process occurring around them through physical interaction as well as visual communication.



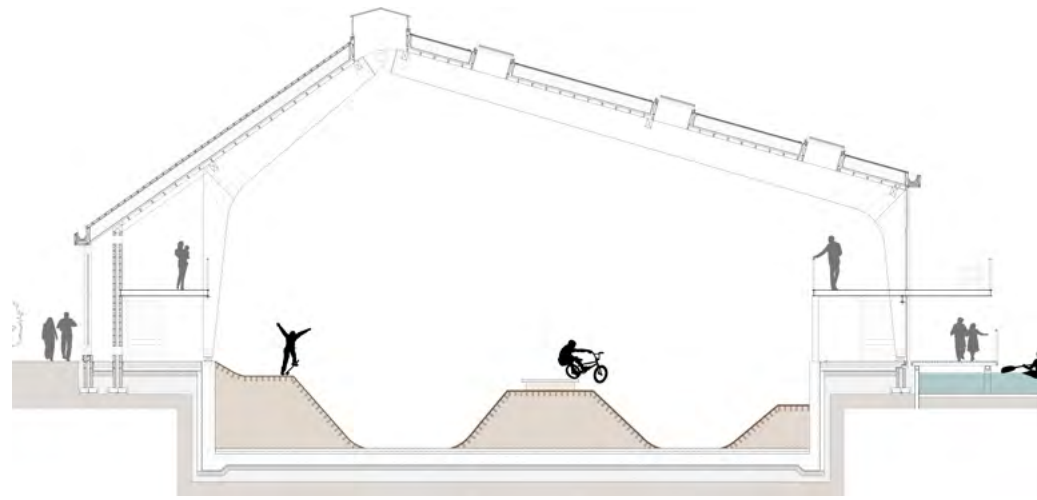
Megan Peek - Planting A Seed

Abandonment has allowed Quidhampton Quarry to be colonised by nature, a quality embraced by this project; a proposed seed bank and associated visitor centre.

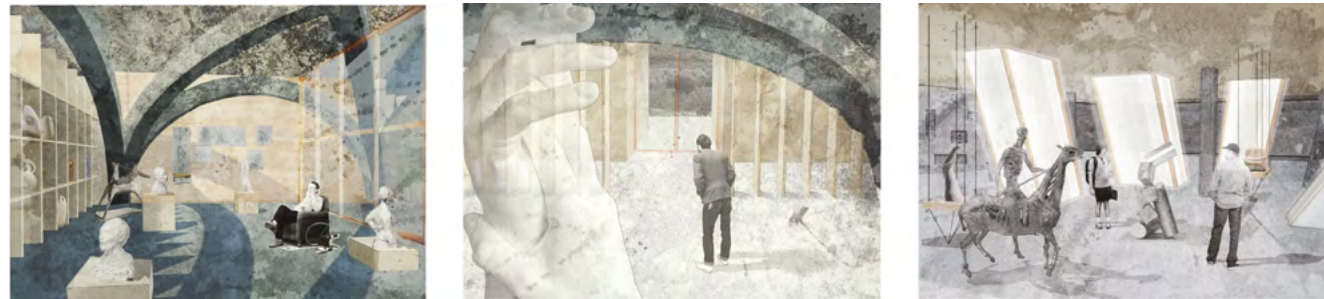
The project aims to rejuvenate the industrial landscape by planting locally important species within the quarry and preserving biodiversity by storing their seeds within the seed bank. Seeds are also distributed from the seed library to encourage the propagation of these species.



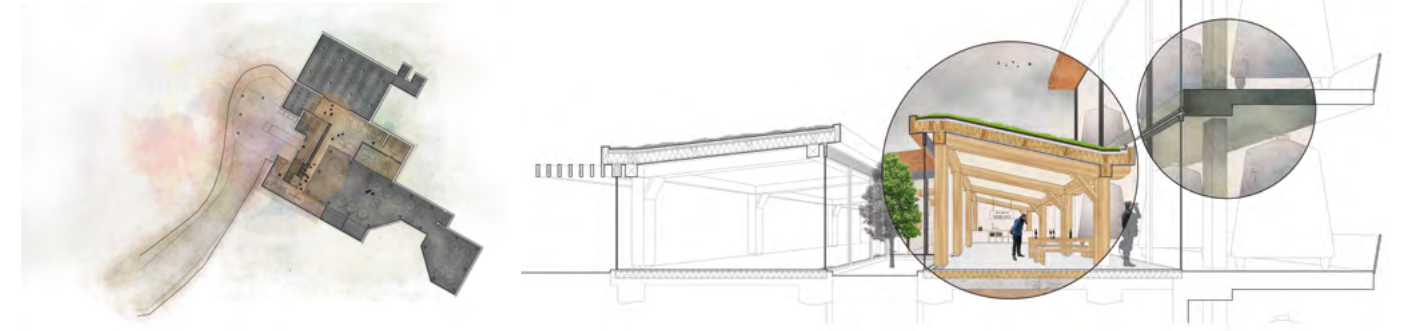
Maria Chwiołka - Quidhampton Food Village



Molly Harris - Salisbury Country Beach and Skatepark



Muhammad Ogunniyi - Sculptural Informatics (Sculptural information in South Wiltshire)



Nathan Roberts - Quidhampton Winery & Vineyards



Owen Evans - Salisbury Day and Respite Centre



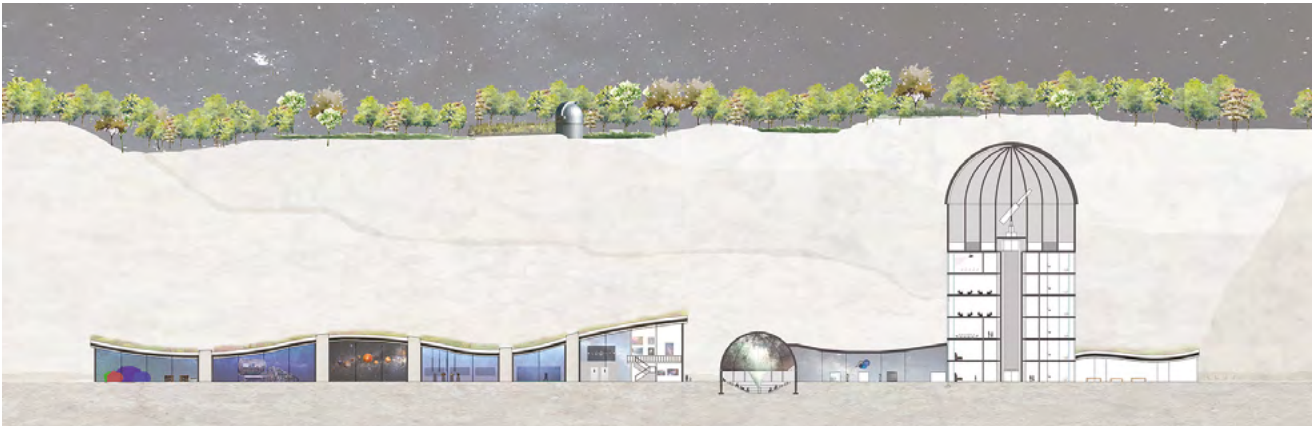
Pavlina Kolokotroni - Teenagers' Activity Park



Quadri Shogunle-Aregbesola - Mental Health Therapy Centre



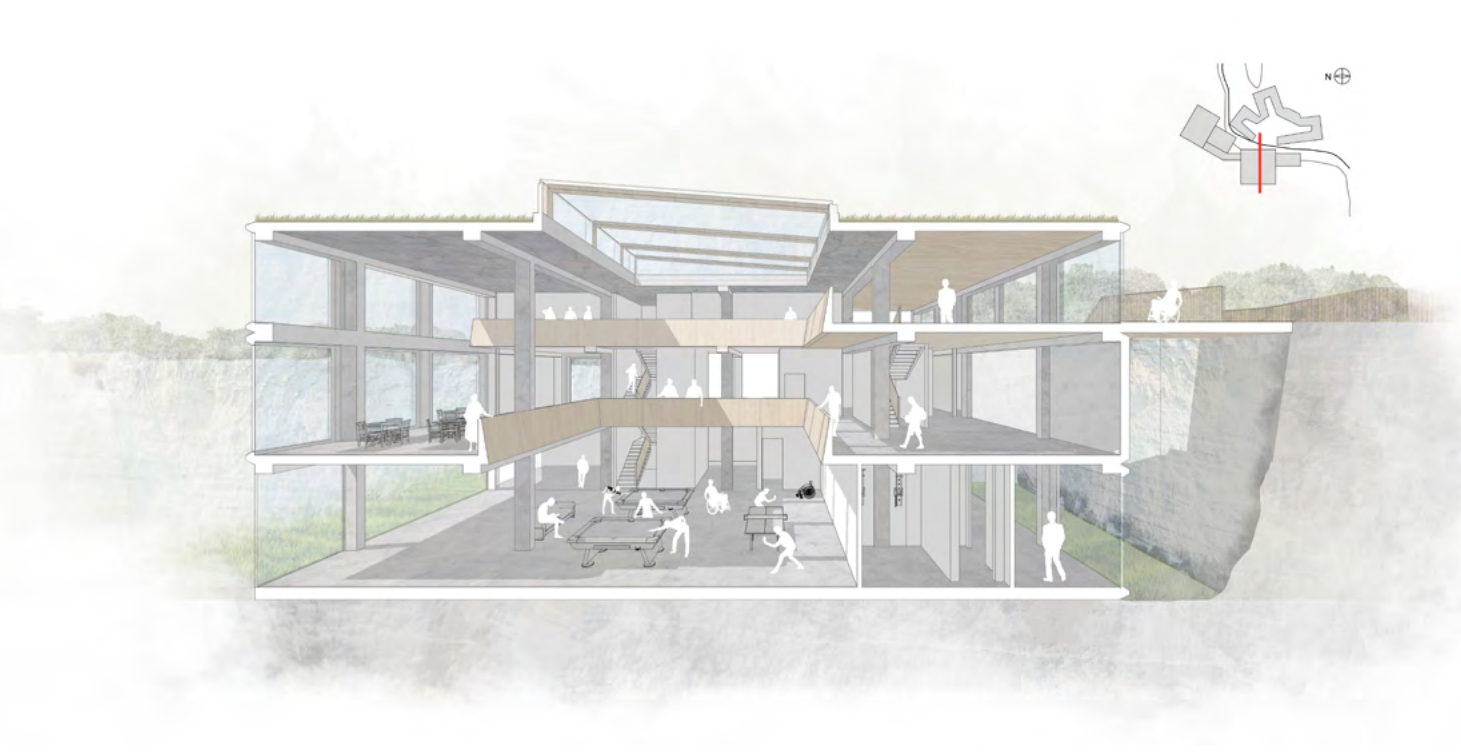
Polina Sokratous - Integration of Urban Aquaponics in a Liveable Future, "Celtic", The Hydro Living Tree



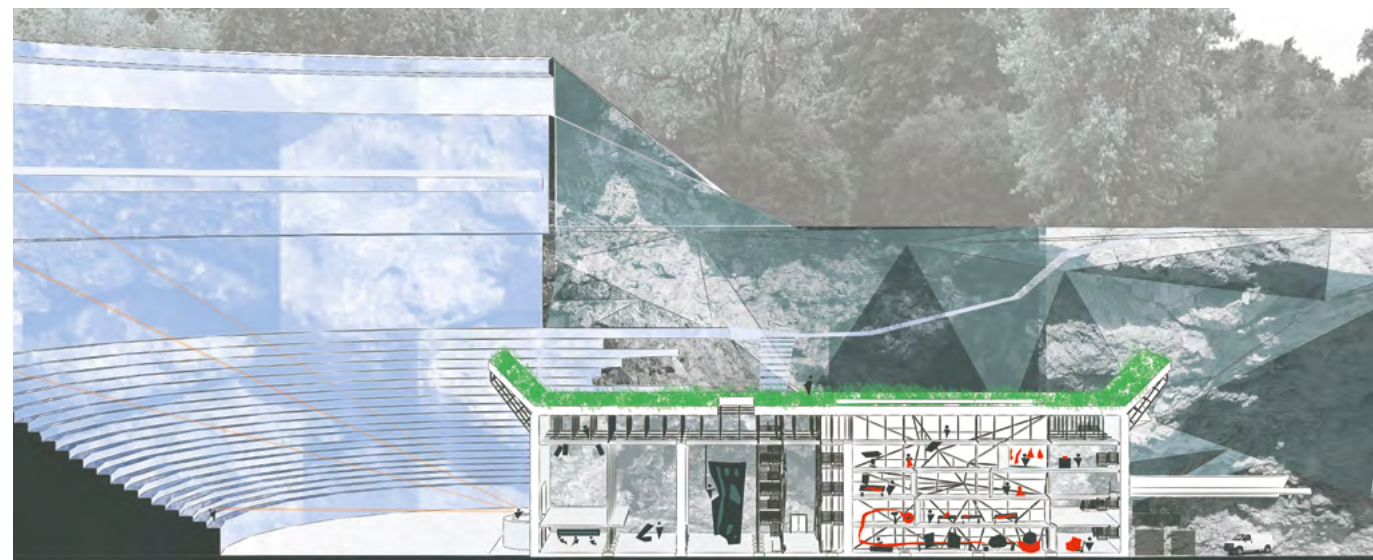
Raveesha Fernando - Exploring The Unknown



Shelley Heanue - Redefining Waste



George Creamer - Military rehabilitation centre



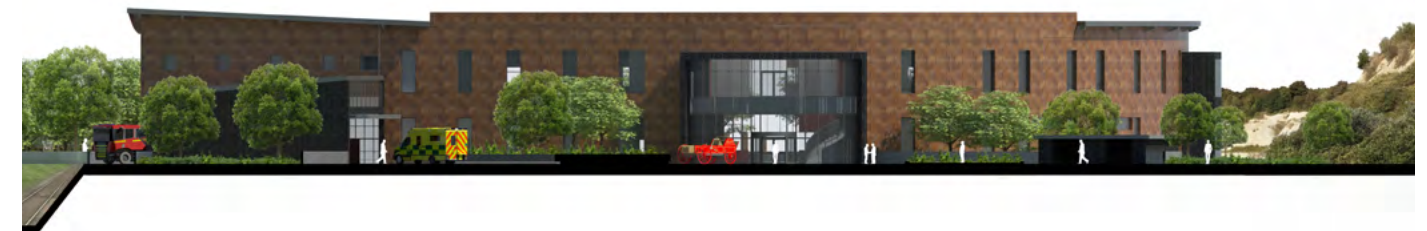
Suner Syuleyman - The Salisbury Theatre Club



Tom Harris - Emergency Service Training Centre

Global warming, natural disasters, and terrorism are becoming an ever more apparent threat to societies across the world. There is an increasing need to mitigate and adapt to these pressures and be prepared for unexpected eventualities. New threats appear every day and in a globally connected world, where technology is key to success and prosperity, being prepared is key.

Salisbury, like most cities in the UK, is woefully unprepared to deal with future disasters. Outdated services, disconnected communities, car-centred sprawling suburbs and a weak central core mean that the city struggles to compete and connect sustainably. This project intends to bring connectivity and emergency preparedness to the forefront of the city, driving Salisbury into modern day prosperity. It argues the need for collaboration and knowledge-sharing between community, business, education, local governance and the emergency services, creating realistic training that ensures emergency preparedness and combating strategies, that create a safer city for the future.



BENG (HONS) ARCHITECTURE AND ENVIRONMENTAL ENGINEERING / FOUR YEAR UNDERGRADUATE DEGREE

‘the consuming city, the consuming place, the consuming space’

The BEng(Hons) Architecture and Environmental Engineering (RIBA / ARB Part 1 / CIBSE) studio has worked in a key city centre development in the heart of Bath. The project has focused on how consumerism practices affect the use of space. The theme poses a real question of how the city has become a consumption experience - is the city itself a product to be consumed. Lewis Mumford in *‘The Cultures of Cities’* highlights the difference between *‘producing cities’* and *‘consuming cities’*, and the students were asked to take a view in relation to the consumption practices within Bath and develop a brief with a vision to tackle the issues they raise. By exploring how consumption has impacted the urban fabric of the city, as well as the users themselves, the students explored alternative architectures that change the patterns of consumption, both at the city level and within their projects.

With thanks to: Craig Robertson from AHMM, Nick Vaughan from Alec French Architects, Lynne Sullivan from LSA Studio and Matt Somerville from Feilden Clegg Bradley Studios.

Tutors

Elena Marco
Paul Kirby
Sonja Dragojlovic-Oliveira

Students

Lee Bartholomew
Paula Bisordi Huwel
James Browse
Francesca Canfield-Payne
Joseph Gurnett
Panayiotis Orphanos
Andrew Peacock
Gabriella Togni



Paula E. Bisordi Huwel - The complex perception of space: sensory immersion in architecture

The phenomenology of architecture is the philosophical study of spaces as they appear in experience; it's the study of the importance of human perception, intuition and phenomenal experience in the built space.

The proposal of this project is to include all the senses to find an architecture that allows the reconstruction of the experience, where occupants are not mere spectators, but participants of their own environment.

This project seeks to connect the built space with nature, this dialectic between the inside and the outside arises to create an integrated experience with the environment.

Creating an architecture based on thought has a therapeutic consequence. Therefore, the building will be based in art therapy. Emotional and existential surroundings can allow us to construct spaces where creative experiences, healing emotions and making take place. The idea that each sense will have a different level of intimacy was utilised to create an emotional journey through the spaces, thus creating stimulating environments.

Understanding the essence of each space through sensory design (textures, materials, light, shadows, perspective) will create a memorable encounter with the environment. Hence, touching the ultimate poetic depth of the space.



Lee Bartholomew

Bath has a music scene dominated by classical music, with limited resources, notably a recording studio. There is a want for the consumption of music, but no real means for its production.

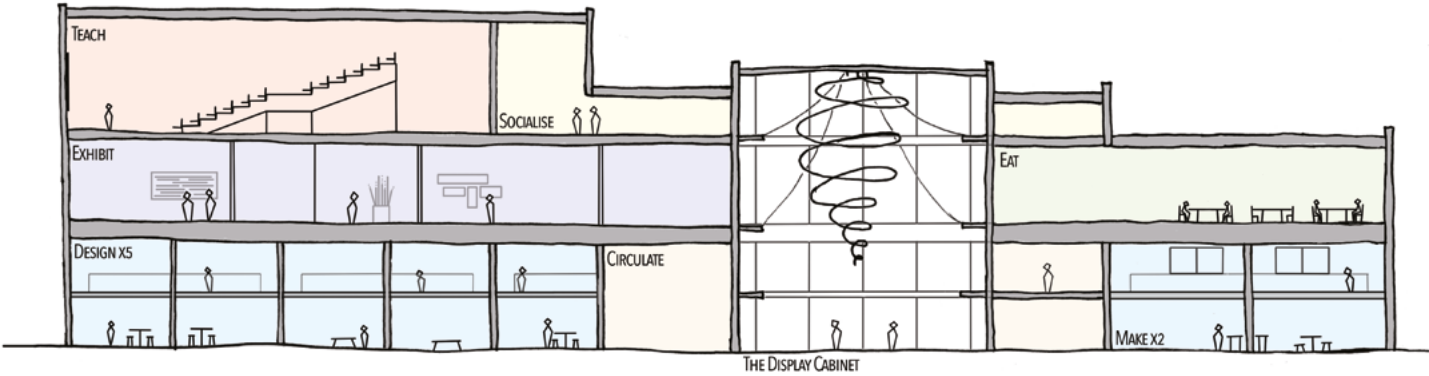
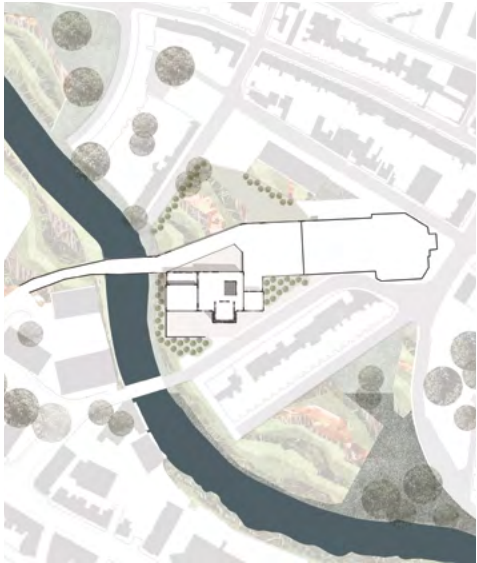
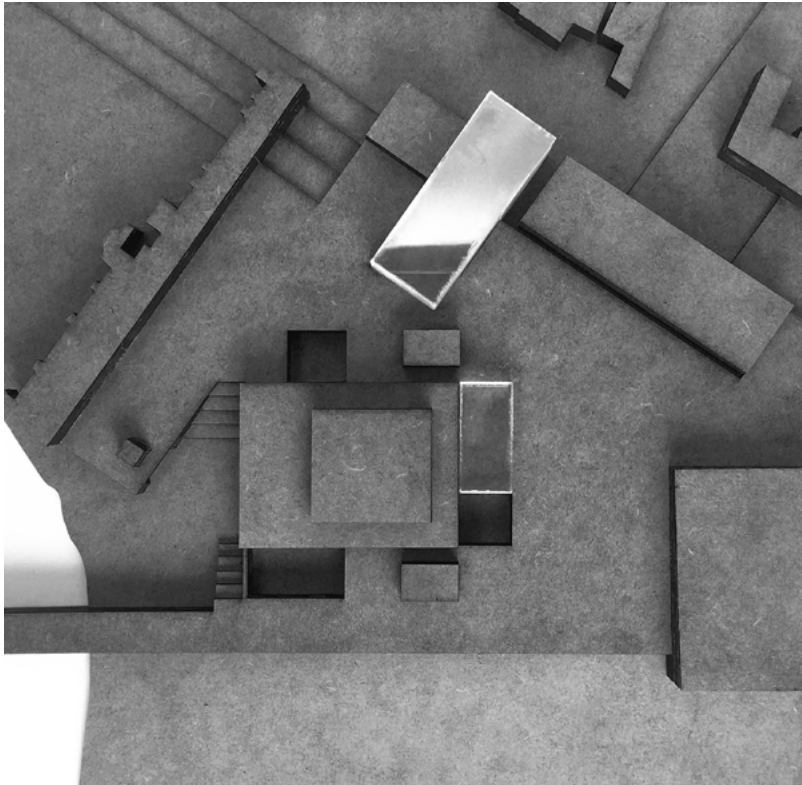
The building responds to current music scene in bath by widening the diversity of music offered. Focusing on electro-acoustic and experimental production of sounds. The building aims to strengthen Baths community around music through spaces which explore sound in a way not currently offered, including facilitating a recording studio, workshops, teaching spaces and a range of performance spaces.



Joseph Gurnett

To fit the brief and to change consumerism in Bath, the idea of this building is to bring a modern culture to Bath through drama, theatre and art. It hosts a drama school for adolescents, to which established and well-known artists from around the country, in addition to locals, come to teach in the day, and perform in the evenings. As well as rehearsal studios and classrooms, it houses a black box theatre that can be adapted to suit the needs of any performance, from the stage scenery to the seating arrangement. Large pivoted doors encircle the interior of black box theatre, allowing the space to be completely open, partially open or fully closed.

In terms of the actual building, it has been designed to make the most of the landscape on which it sits, where a series of extruded and thrust elements have created a stepped and layered roof-scape over the ground floor where the theatre. The green roof above is open to the public, providing a public park to the people of Bath.



Francesca Canfield-Payne

The Modern Guild Workshop is an arts and crafts centre where craftsmen and designers can design, make and exhibit many forms of artwork. The concept initially came from the ethos: 'to reclaim, to reuse and to recycle' from both the 'Waste Framework Directive' and 'Design for Sustainable Change'.

This facility provides privately rented live/work studios and communal zones for designers on the ground floor accessed via the working yard on the south side of the building. Above is a public exhibition where shows and conferences can be held as well as a seminar room on the top floor providing space for educational lectures.

The main 'crowd-puller' of the centre is 'The Display Cabinet' which is a large exhibition zone for installations and large art pieces, spanning over the three floors of the building. Public access is through the lower floor, with viewing platforms on each floor. For installation and deconstruction, the artists access the exhibits using balconies and hidden walkways on each floor.





Gabriella Togni - House: Provide Space for; Contain Or Accommodate.

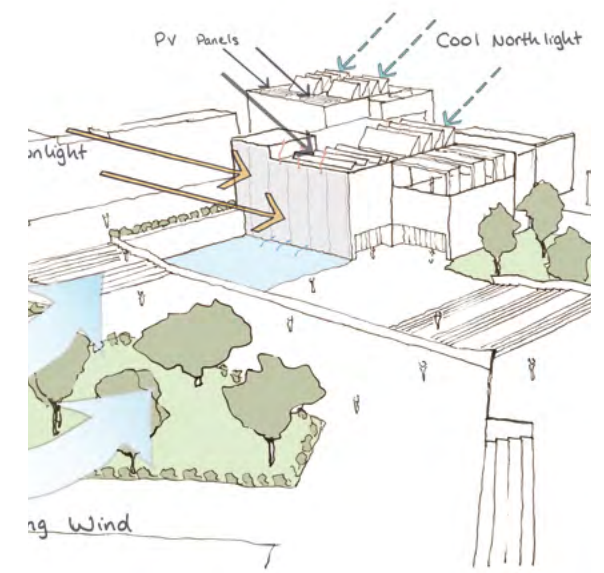
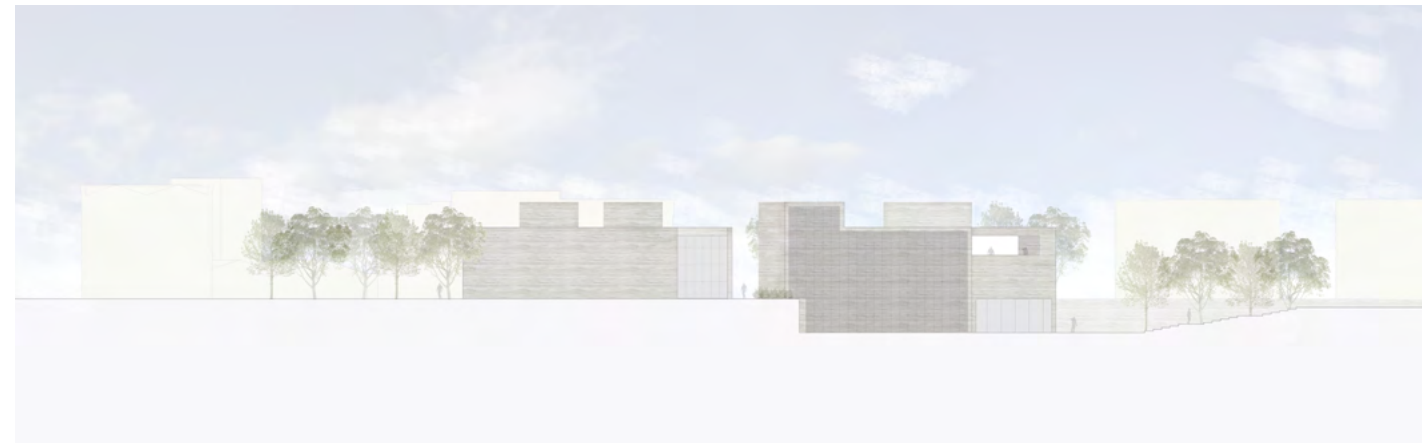
Public buildings such as libraries, parks, and city halls, can define a community's identity by installing a greater sense of pride in the local way of life. Civic institutes can foster a frequent and meaningful contact between citizens, encouraging an increasingly diverse population to use local facilities and discuss public matters. In response to the city of Bath's sparsity of resident focused infrastructure, there is a need to provide a space for the local resident which encourages connectivity away from tourism, and hence promotes a 'sense of place'. Priority should be given to the local people and the public services they require, to express the character of place, neighbourhood and region. As such the brief is to create a 'House of Bath' to anchor the local community, bringing them together by providing resources, gathering places and forums for open communication. The governing theory behind the scheme will be Critical Regionalism. This Regionalism will not involve copying the city's vernacular type as is the current city policy. Instead the design will condense the artistic potential of the region, while reinterpreting cultural influences coming from the outside.



James Browse

Through research into the history of Bath, the people who visit and the people who live there, I have identified a potential 'weak link' in the City. The average age of visitors and residents of the city are higher than the southwest and English average, with a particular void in the young adult demographic. This opens the possibility to create a new hub for the younger generation within Bath, steering away from the current historic cultural heart. The intention is to keep young adults working within the city helping them develop their ideas and ventures in the hope that they contribute back to the city and progress the growth of the local economy.

Throughout this project I have adopted two key theories, the theory of a Nuclei City, the idea of creating a series of interconnected hubs forming a modern uncongested city. Passive design has been a significant design influence, the idea of maximising the natural conditions for internal gain, influencing the form, inhabitation and aspirations of my development.



BSC (HONS) ARCHITECTURE / THREE YEAR UNDERGRADUATE DEGREE

Architecture & Design Studio 3

The city of Copenhagen has been the focus of this years' studio and in the eyes of many is Denmark. With one third of the country's population living in the city region it is estimated that soon there will be only one rural dweller to five who live in urban areas. The city is consistently in the top 10 best places to live in the world, has a very liberal attitude and excels in its quality of urban design and environments. Furthermore Danish design has defined and influenced design worldwide, especially in the fields of furniture and lighting design where functionality, materials of high quality and an understanding of dedication to great workmanship is at its core.

With that in mind the final year design students have developed two design projects in Valby to the west of the city centre. The first, a response to careful analysis of Copenhagen, its culture, design and use of public space, playfulness, transport and way of life to develop and integrate a new *Urban Edge* masterplan.

The second design project, placed within the same masterplan, follows the overarching theme of this year's studio, 'Architecture and Music', which responds to the cities connection with this art form. Preying on the cities relationships with Jazz to emerging dance, orchestrated chaos to contemporary experimental music through sound art to science, a new *National Music Centre* for the city is born.

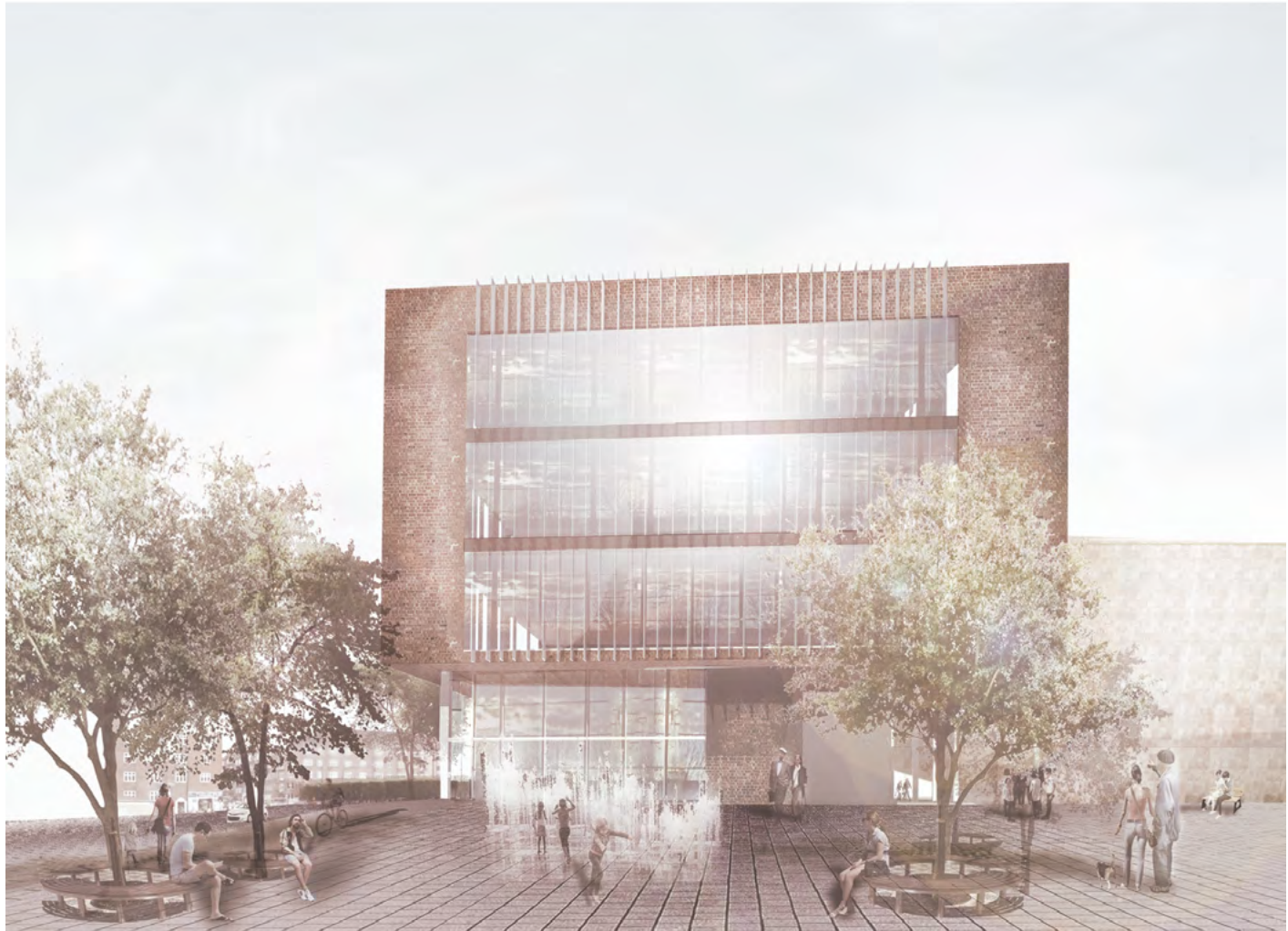
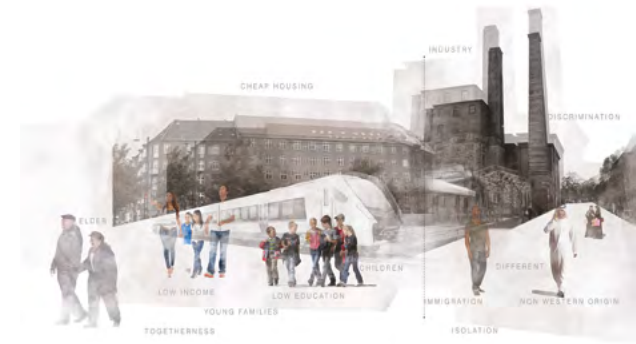
Studio Leader: Scott Hills

Tutors: Andrew Peters, Klas Hyllen, George Lovesmith, Nick Simpson

Visiting Tutors: James Gray, Teresa Tirado

Christina Polyviou - The Vocal House

Copenhagen is a city of integration and cultural diversity. However, Valby is a disadvantaged district within it, and it lacks to provide the feeling of integration. In fact, there are big social challenges which isolate Valby from taking part of the whole of Copenhagen. Migration is big part of the problem as well as low education and income. As a solution, the Vocal House contributes in what Valby lacks: education, social communication, creativity and togetherness. Through using the surrounding transportation system, the Vocal House aims to represent the idea of integrating and harmonizing different cultures through mainly choral, but also cultural education. Choir focuses on bringing people together and the building is shaped in a way to represent it. The building eventually follows the metaphor of the harmonies in a choir and takes a welcoming colour, 4 volumes, materials, heights and 1 roof which connects them.

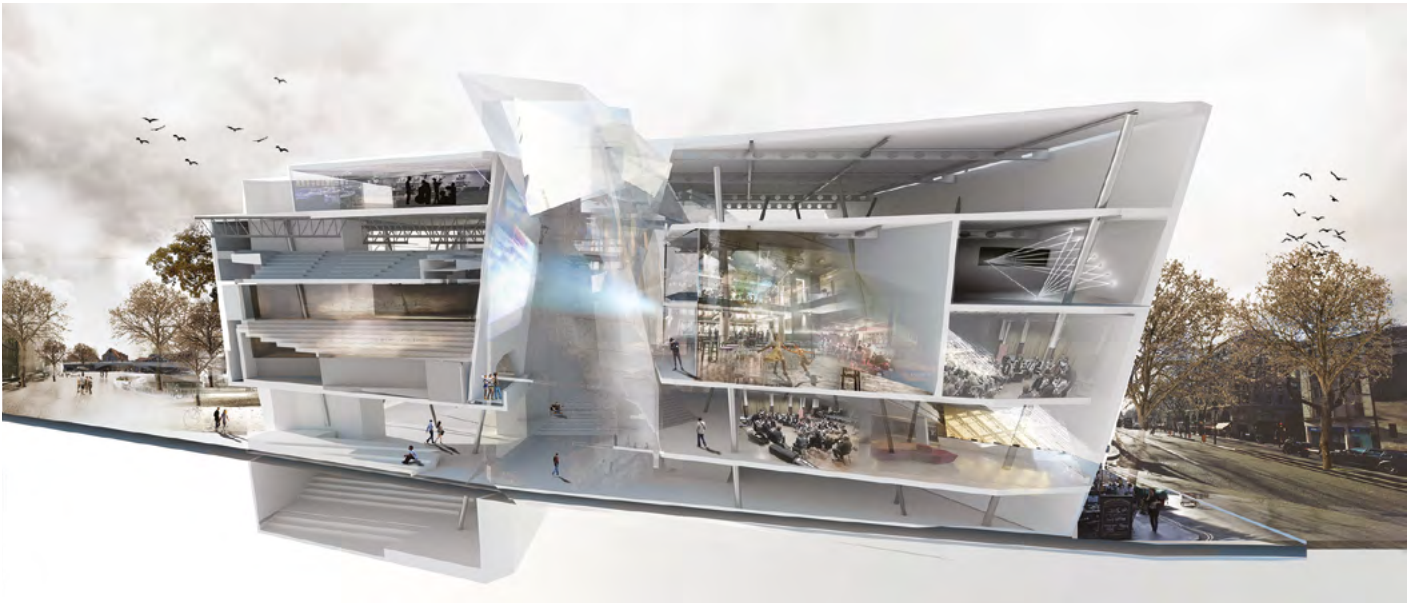
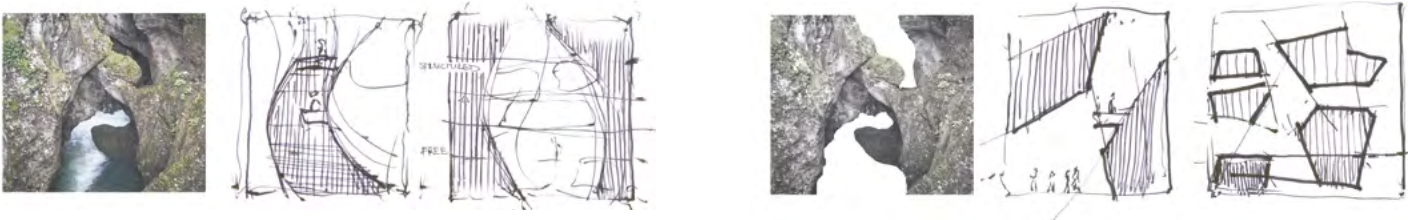


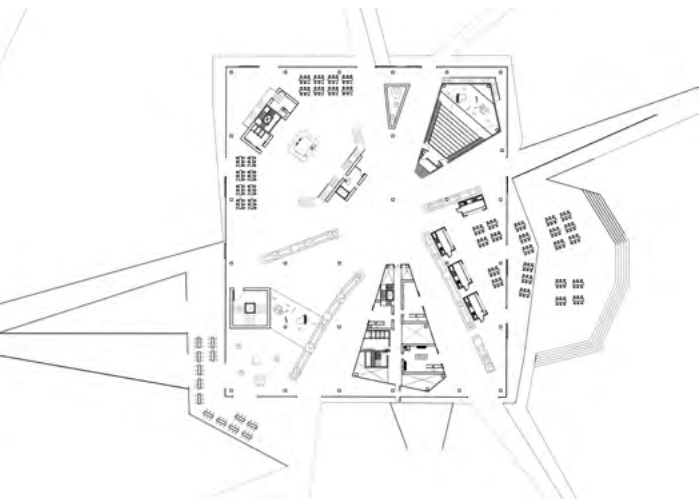
Diana Dungyova - Integrating Imperfection - European Centre for Jazz

Located in the northern quarter of Valby's regenerative masterplan lies the European Centre of Jazz. A landmark for the city of Copenhagen, the building will serve as a central focus to the city's vibrant jazz culture. Its linear promenade morphs into a three dimensional form, where the pedestrian street brings life and soul to the thriving place.

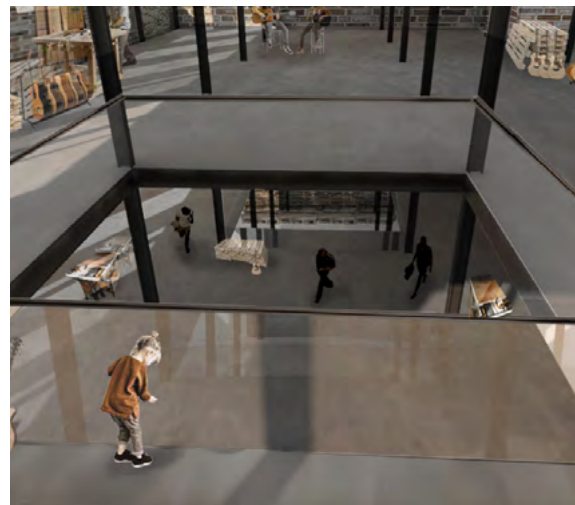
The material pallet chosen for the exterior continues into the shared internal space, suggesting that the public spaces within the building are open and inviting to the visitors, stimulating spontaneous performances and integrating imperfection.

Inspired from the way water makes its way through rock, the building is shaped around music and sound, which pierces the monolithic volume, creating a space for the public areas. These link together, allowing the building's spirit to flow out onto the adjacent public square and the entire masterplan, aiming to intrigue the visitor using the vibrant life from within.





Paul Cooper - Valby Festival Hall



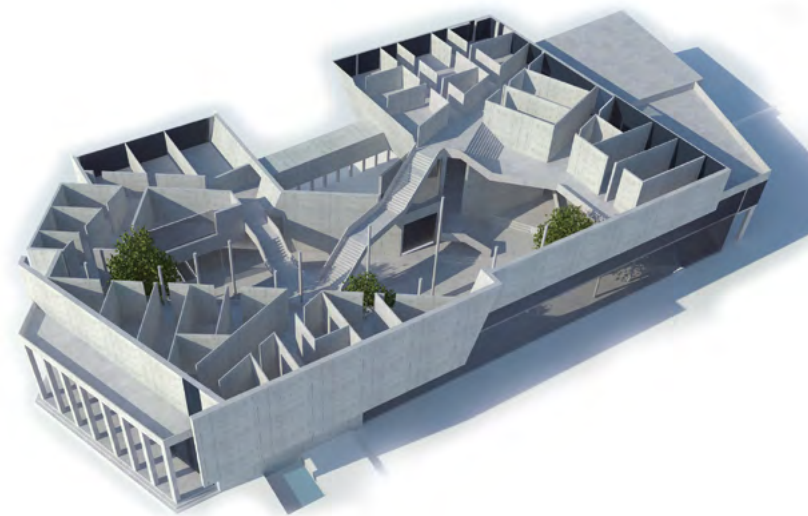
Florence Franklin-
The Danish Centre for Music Therapy and Craft



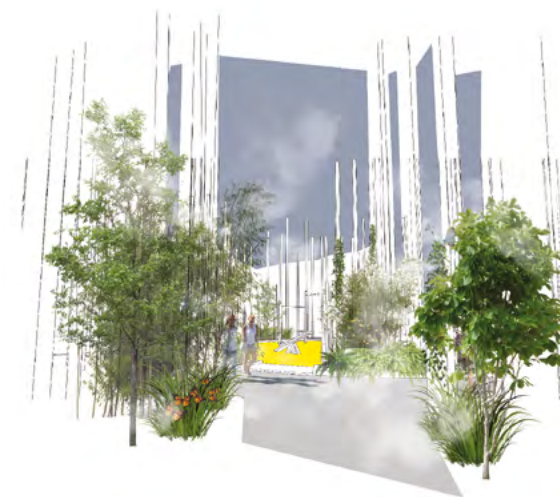
Ayla Hamilton - International Deaf Academy



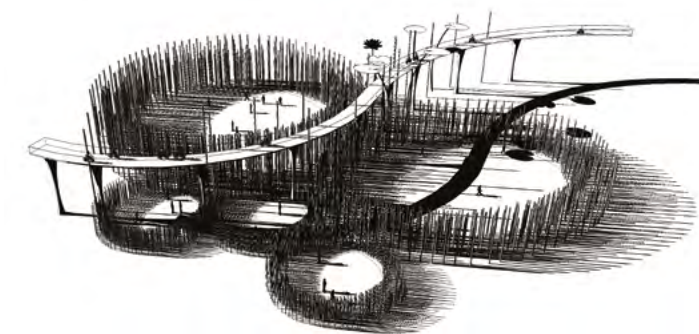
Maria Pardo - The Fun City

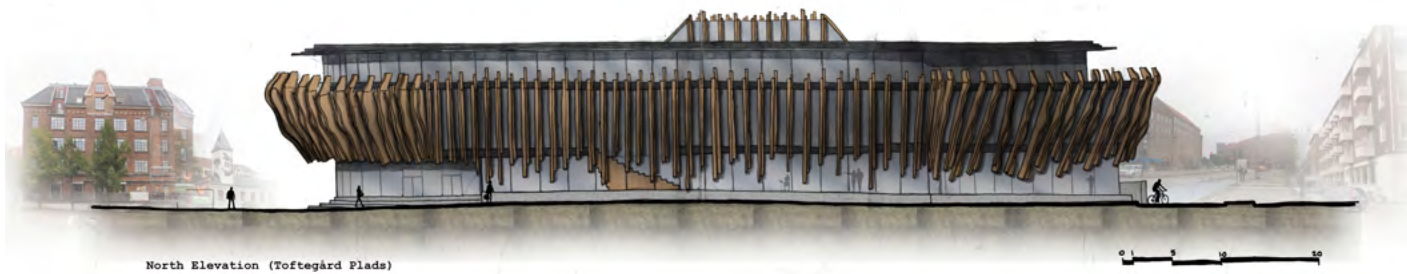


Francesco D'Alessio - Musyrinth

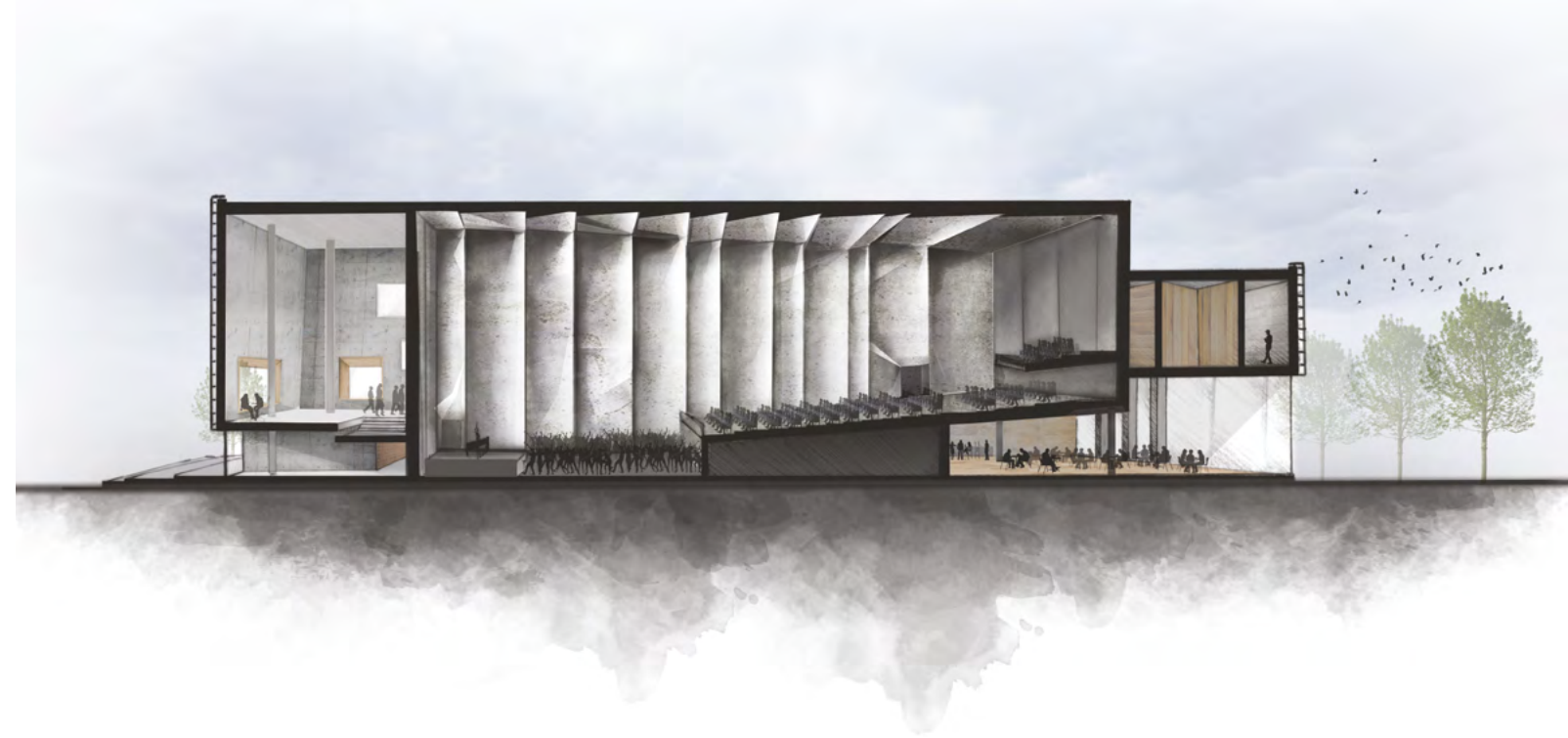


Philippe Chazee - Denmark's National Centre for Music & Experimentation of Musical Therapy





Geraint Phillips - National Danish Jazz Centre



Joe Frampton - National Centre of Danish Music Therapy



Habiba Musa -
National Centre for Music and Instrumental Craft, Copenhagen



Agne Arlauskaitė - National Centre for Contemporary/Experimental Music

The National Centre of Contemporary/Experimental Music contributes to Denmark's unique cultural identity and diversity through music. It is facilitating the creation, production, presentation and engagement with new electronic music and creating outreach opportunities with Denmark's diverse communities in order to enrich people's experience with sound and promote the appreciation of new electronic music.

The National Centre encourages emerging musicians and students from diverse backgrounds in the free expression of their unique musical skills. It provides a number of different workshops and studios for activities such as laptop performance, playing musical pads and other musical instruments that create electronic sounds. It also offers public exhibition area for contemporary art inspired by electronic music, many leisure areas, bars, restaurants and performing spaces such as a concert hall and a nightclub where students and established musicians can express their individual skills.





Alexandra Thomas - The Student Production Centre for Alternative Music



Amy Molyneux - The Urban Gardens of Music And Food



Amar Singh Sanghera - National Youth Music Project

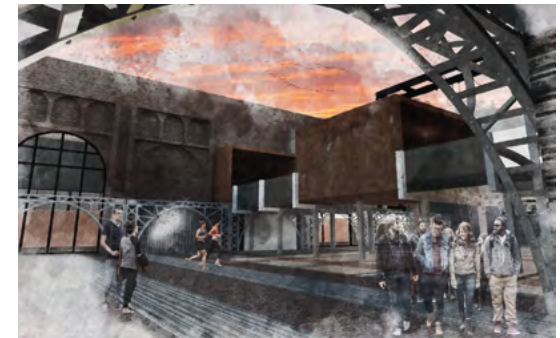


Benjamin Kirby - National Centre for Music and Instrument Artistry

Valby a once thriving area on the outskirts of Copenhagen in Denmark, has experienced decline in employment, skilled labour, social well-being and culture over the past sixty years.

The proposed site although empty now, was once growing with industrial production and new transportation technologies. For example the site used to accommodate an A.Stelling Paint and varnish factory campus, one of the first industrial production buildings in Valby dating back pre 1860.

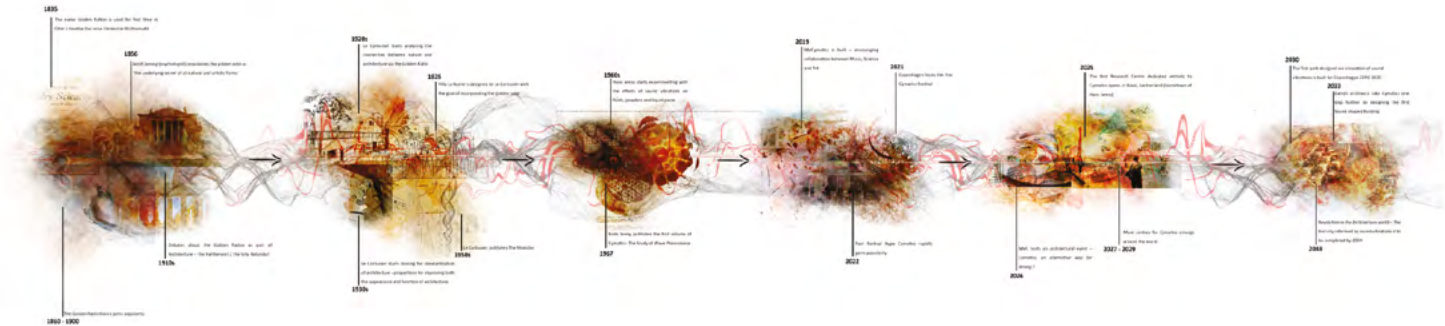
The proposal for a new National Centre for music and instrument artistry is aimed to improve Valby's economic context, boost employment, provide new skills and higher education facilities for Valby's young community. The concept is to use the negative space from the old A.Stelling Factory plans and use this to create an Architectural re-birth from Valby's industrial past. The negative space (surrounding space) will now be accommodated and the 'Ghost factory' will be left as open space, so the site can continue to tell a story.





Chiao Wen, O - National Music Centre

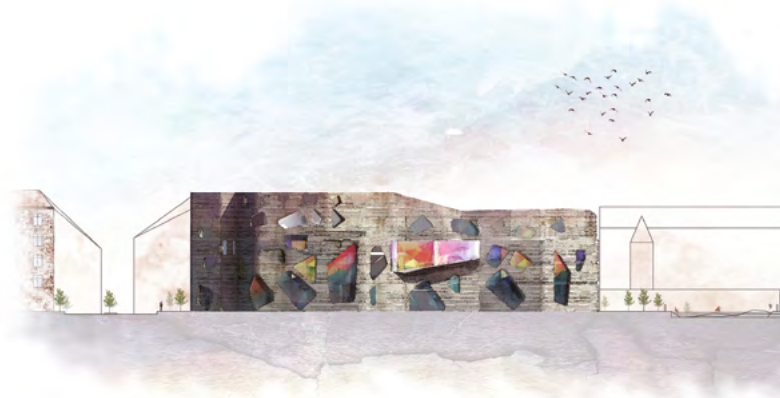
Backstage is a National Music Centre where musicians and the audience come together; visitors can spectate performances at their leisure in a relaxing environment. As visitors enter this structurally exposed building, they discover the whole process of how the music industry works, from composing to performing. Backstage accommodates composers, lyricists, bands and other occupants with their needs. Backstage has a bigger “Backstage” and a relatively small performance hall in comparison. This “Backstage” provides performers to rehearse in a casual setting before moving on to a professional performance.



Binyu Binev - National Music Centre for Cymatics (NMCymatics)

The NMC is to operate as a Cymatics exhibition and educational centre that is to excite everyone interested in Music, Science and Art. The scheme is to blend the boundaries between the three disciplines in order to give a birth to a collaboration that is capable of reshaping the world around us.

According to Nikola Tesla “Everything owes its existence solely and completely to sound”.



David Fitzgerald - Jazzklub: a building which evolves over time

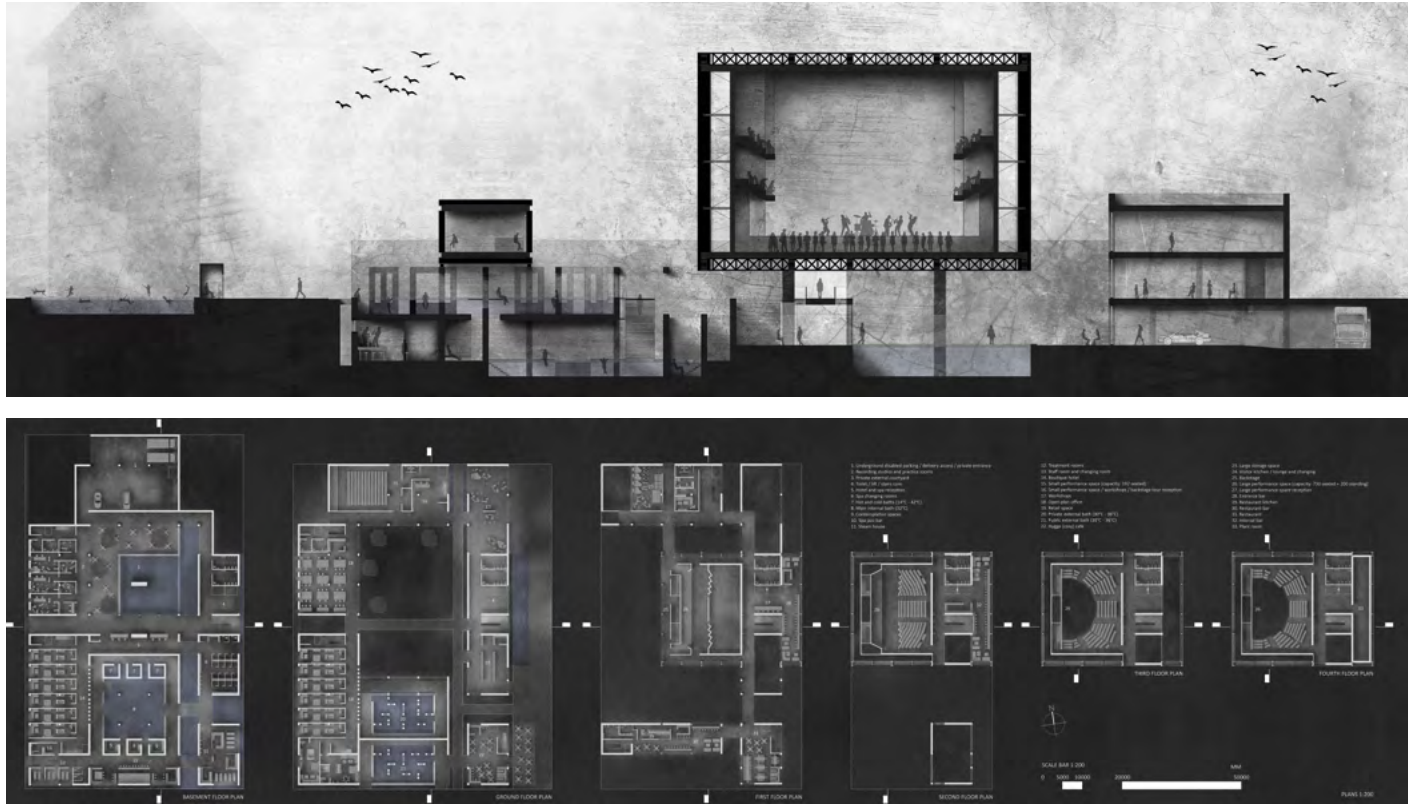


Donita Angeli Comprado - National Centre for African Drumming

The National Centre for African Drumming is an institution encouraging people to learn and participate in the rhythmic music of African drumming as a way of improving their physical and mental health as well as enhancing their creativity.

Ranked as the world's most liveable city for numerous of years, Copenhagen continues to thrive more for social growth through diversity.

A Policy for the disadvantaged areas of Copenhagen aims to strengthen green, health-promoting and creative growth to improve the quality of life of the city as one both physically and socially. The building and the masterplan will contribute to lifting the Valby district to Copenhagen level as a setting for a good life by advancing education, health and creative development through drum circles and music improvisation.



James House - The Danish National Centre for Music – Jazz Spa

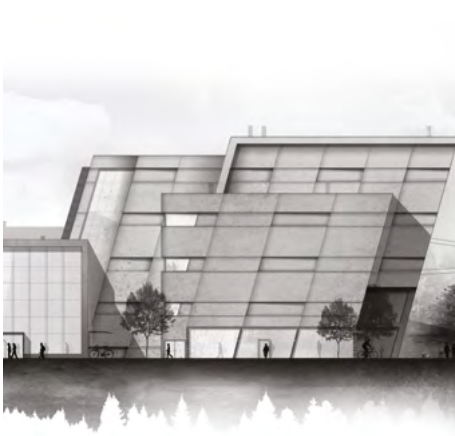
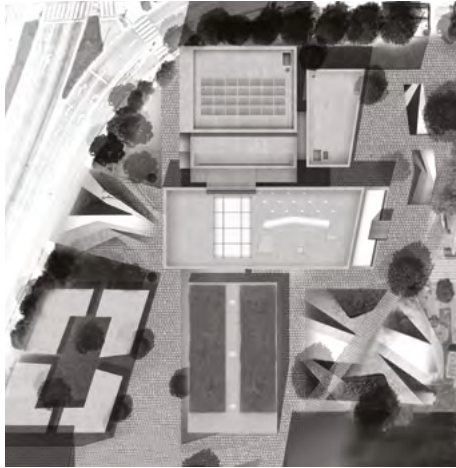
The building sits at the North of a large master-planned site. The masterplan is structured with a highly integrated canal system, connected to the main harbour, similar to that of other developments in Copenhagen.

The external of the building is to host the popular Copenhagen Jazz festival with the internal spaces devoted to a more intimate and atmospheric spa, also containing a live Jazz bar. The different spas inside and out relate the strong Danish tradition of bathing alongside the arguable connection between Jazz and water.

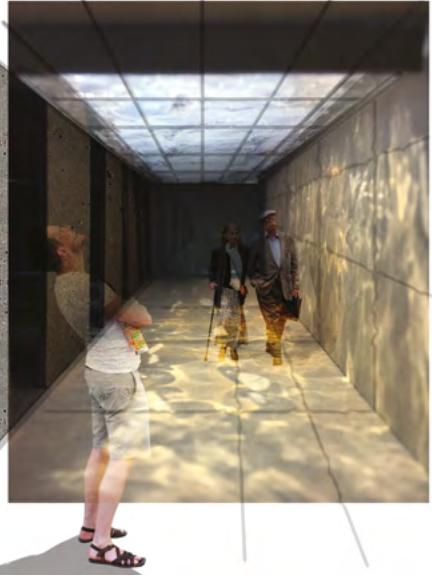
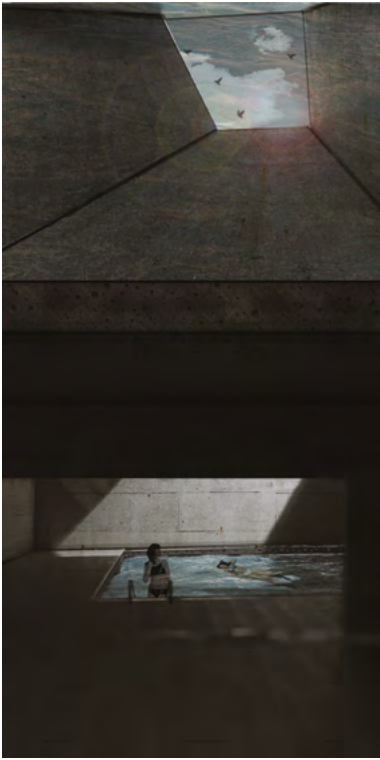
The building is a complex of separated blocks, to contain different programs, connected with glass walkways above and below. The cross-rhythms of Jazz are represented with the crossing of circulation and structure.

The rawness of the materiality of the building is based on the rawness of the sound of Jazz.

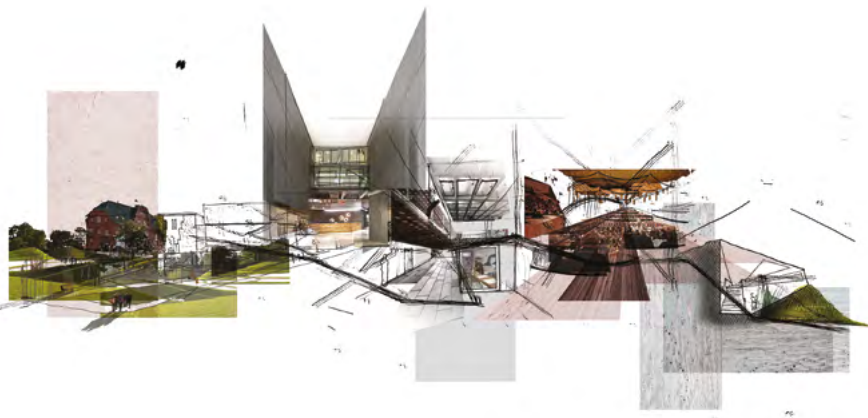
The different textures of concrete are also used to promote the phenomenological approach exhibited throughout the building. This theory has been used given the often dark, atmospheric and experiential spaces used for the performance of Jazz.



Laura Oakes - Progression of Music



Linyan Shen - Aquatic Music Centre



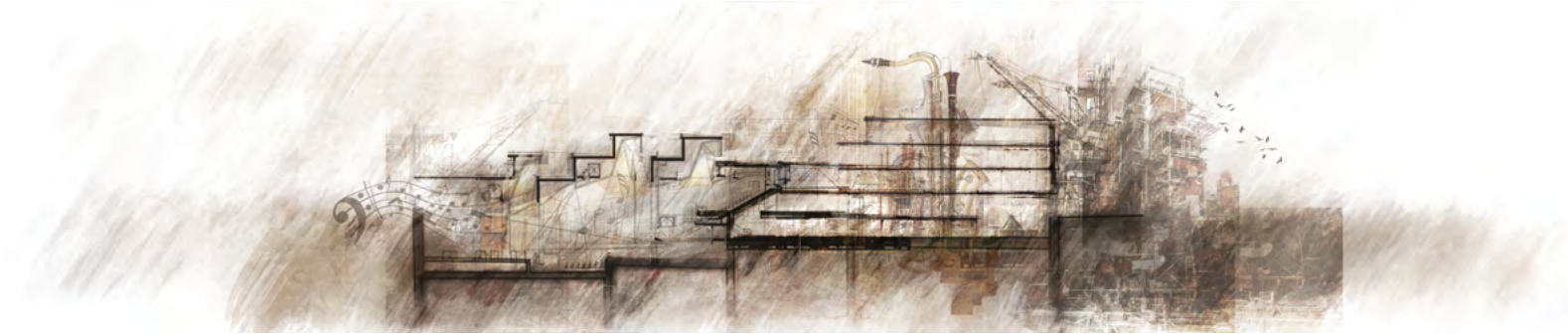
Simona Uzunova - Danish Academy of Traditional Music Craft



Jon Johnson -
Confidence Through Music



Vanesa Gecheva -
Masterplan and National Centre for Visual and Performing Arts, Valby



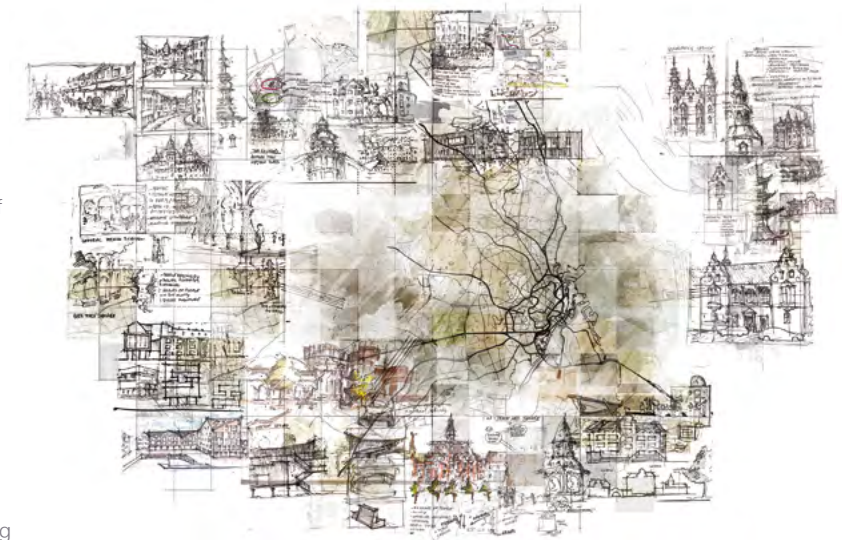
Roberta Vasnic - Copenhagen Luthier Centre

Denmark is facing a mass migration of people moving from the country side or from other countries to the city of Copenhagen. The question of “*who is it affected by this migration?*” raises a sensitive debate and it refers to a bigger issue: how can we integrate them?

Statistics has shown that children are affected by this process of moving and most of them suffer from culture shock, depression, stress, anxiety and the fear of “*not belonging*”. How can we leave our future in the hands of a generation disturbed by these struggles?

Copenhagen Luthier Centre offers a programme of integrating a frustrated youth culture and maltreated immigrants into society through a series of workshops, music and dance classes that is focusing on cultural exchange between individuals.

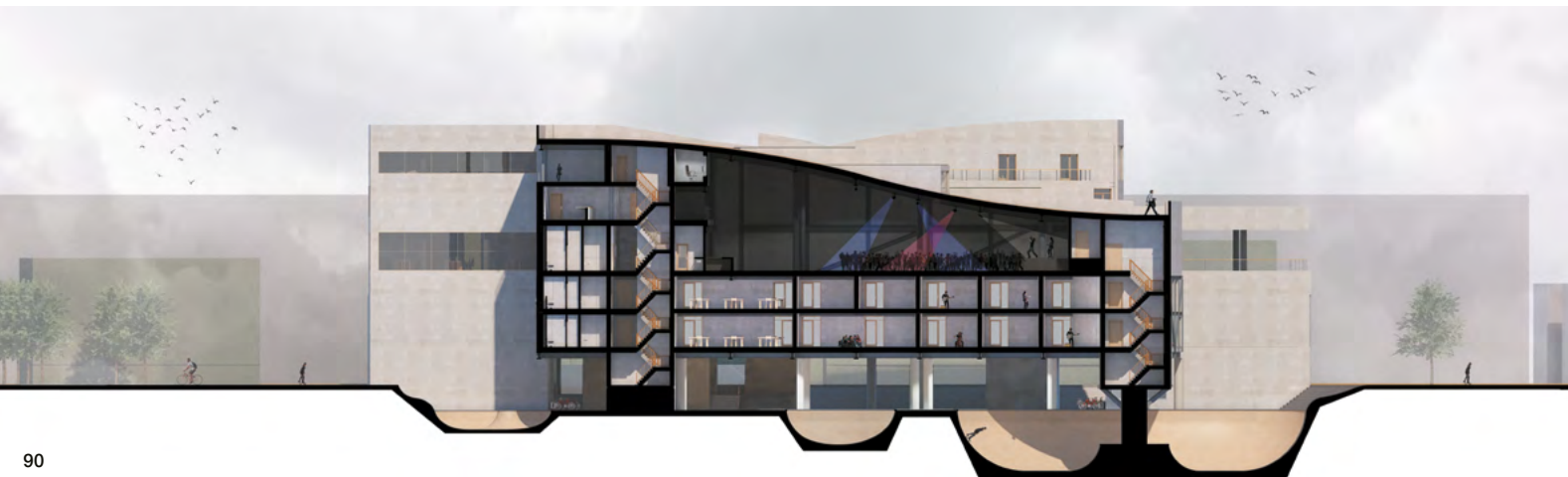
The centre's name reflects the process of “*manufacturing*” or “*repairing*” musical instruments. Copenhagen Luthier Centre is a factory of creating a better and creative new generation, following the concept of “*children as musical instruments*”.



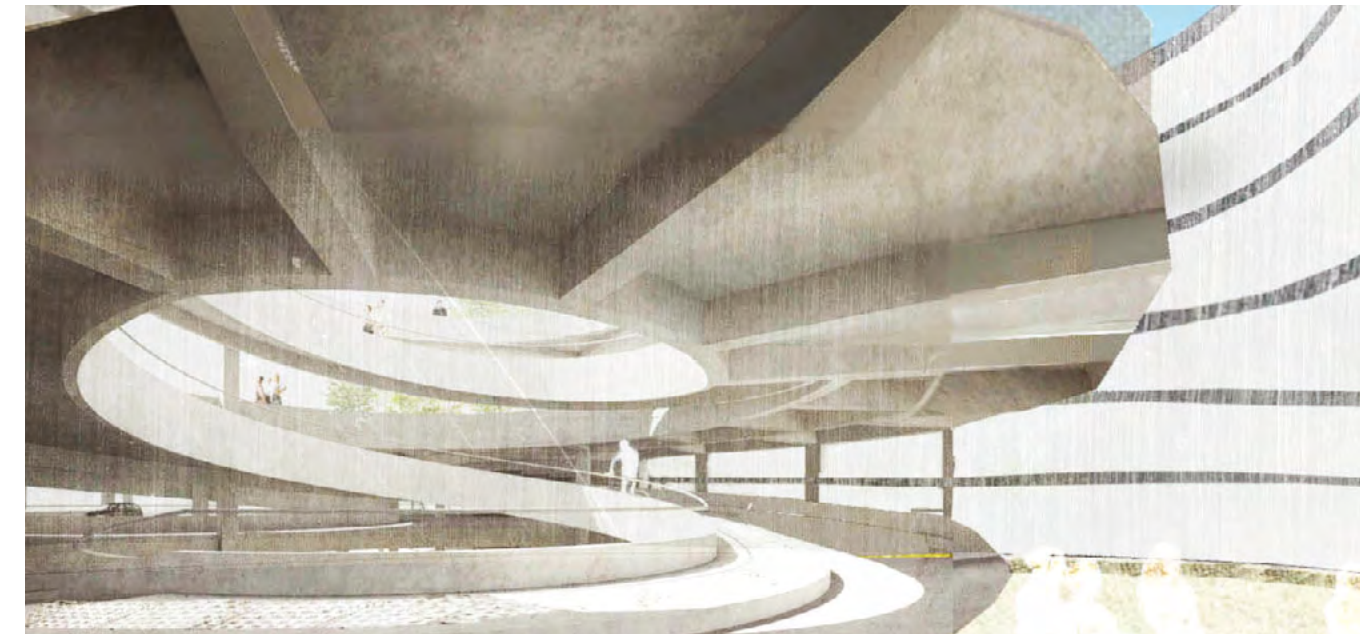


Thomas Thwaites - House Of Valboy

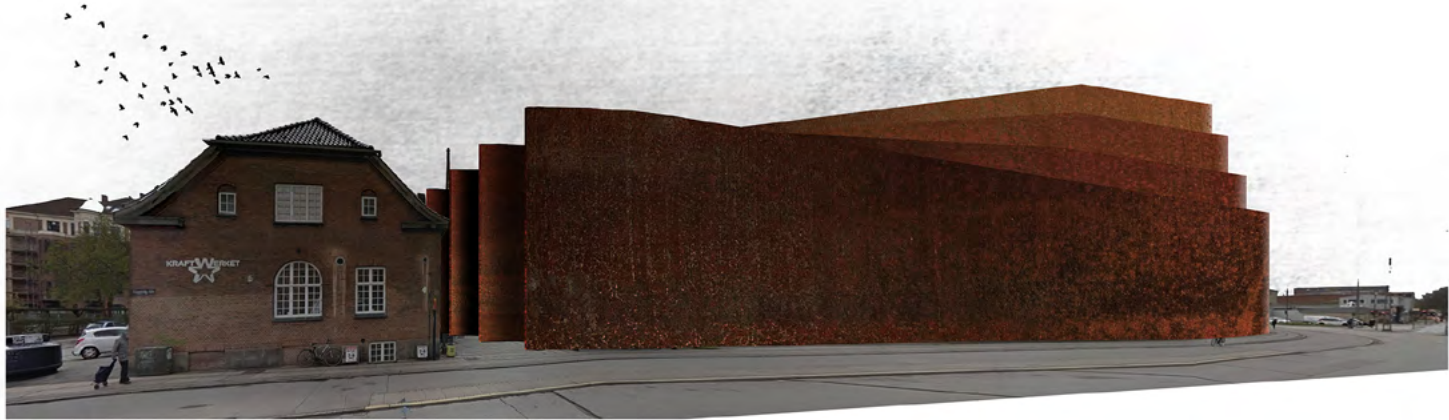
Copenhagen is home to one of Europe's biggest skate scenes, with over 15,000 active skaters. Valboy is a Danish skate brand created for the sake of the project. The House of Valboy aims to provide the skating community a space for them to enjoy and make their own. The building features two venues suitable for use as night clubs and for other musical events. The purpose of the venues is to attract youth and allow revenue to be generated which can then be used to sponsor young skating talent in Denmark, allowing them to become professional without moving to America. It also aims to allow youth to get involved with music as it features music facilities, in an effort to allow young people the opportunity to pursue their musical aspirations.



Morgan Williams - Copenhagen's National Centre of Music and Culture



Lok Chi Chan - Music Hall for the Deaf and Blind

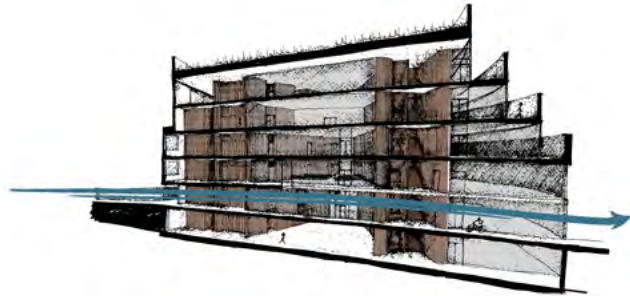
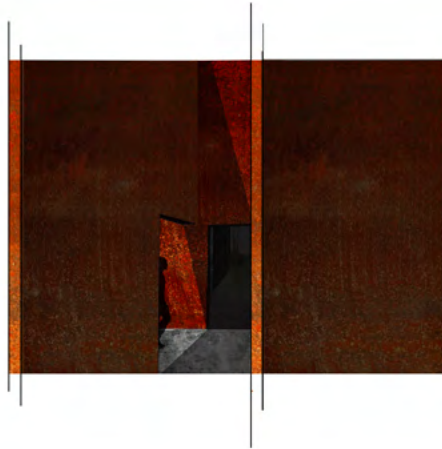


Alice Woodward

Copenhagen has a reputation as a 'forward thinking city', this is in partially due to Scandinavia's sympathetic approach to creativity, from urban development to supporting the arts and encouraging social interaction with both. This has aided its economic growth through establishing a cultural identity.

'Creativity as economic development has been used by the Danish government to create a regional identity.'

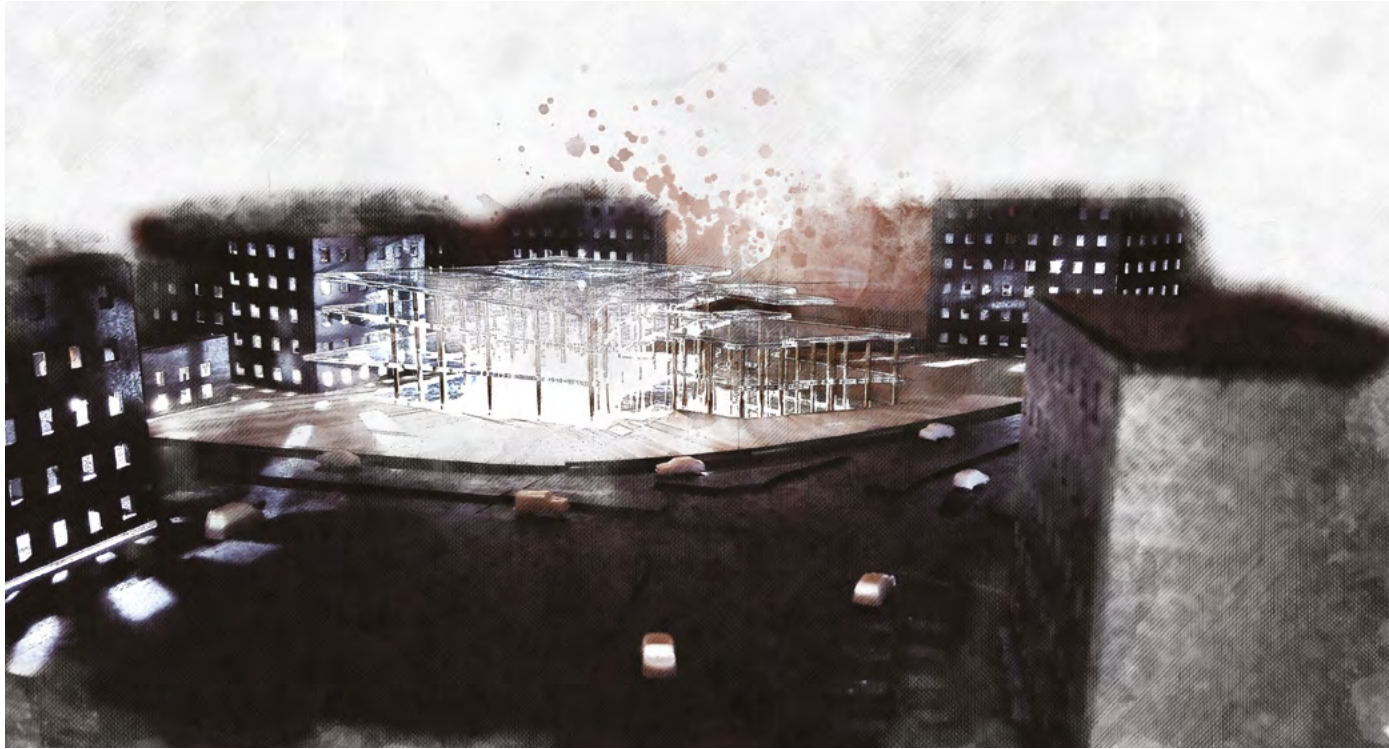
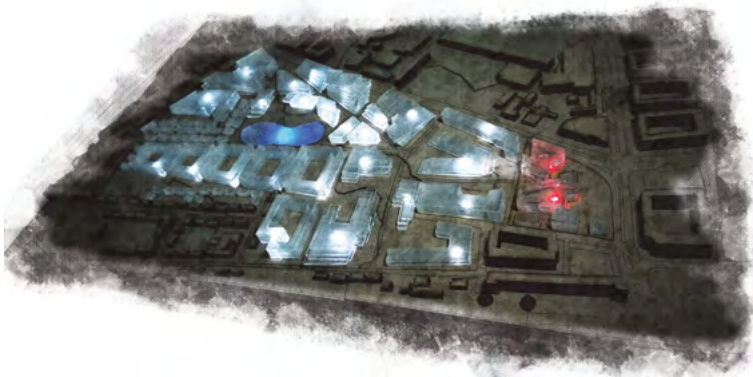
This project intends to encourage exploration of sound through the medium of visual arts. It will establish a creative community by providing resources required for making art works, such as workshops and studio spaces. It will also promote social interaction via leisure facilities, bars, galleries and visitors workshops, whilst incorporating the physical building into the holistic activities of the surrounding community.

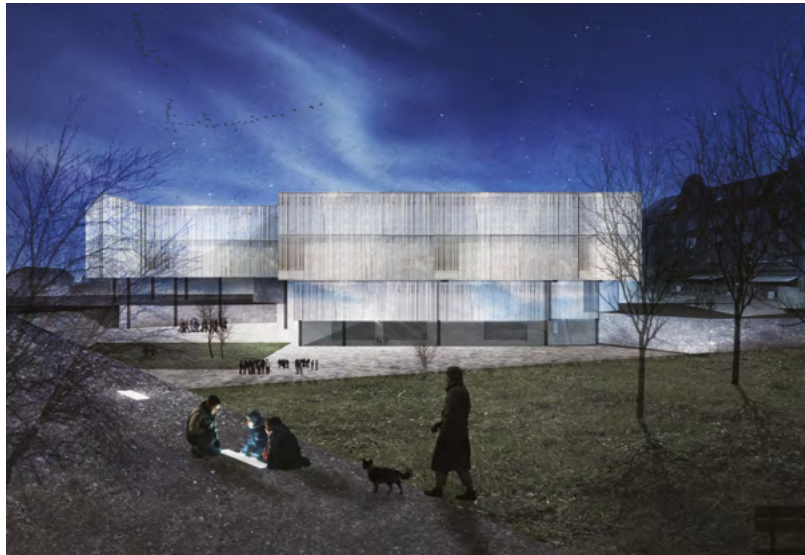


Paulius Vaizgenis - National Centre For Music

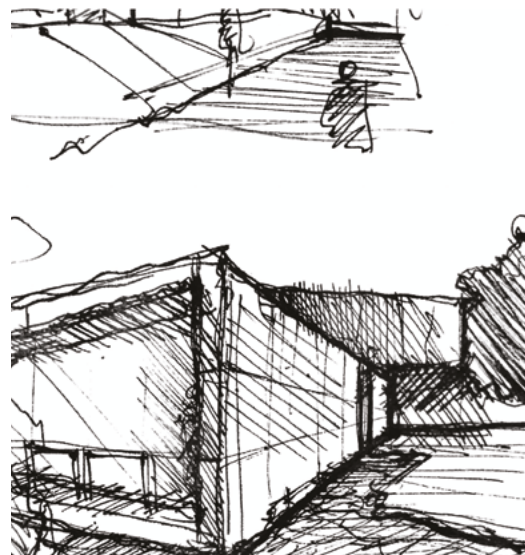
The project has begun with the visit to Copenhagen, which was probably the most important aspect for successful outcome. This allowed me as individual to physically explore the city, analyse it and record how it functions on daily basis. Being able to communicate with people and becoming knowledgeable about their culture, this lead to locals ideas having great influence in the development of the project.

Denmark is known to be cycling nation, around 56% of Copenhageners who work in the city commute by bike every day. The site that we have been given blocks a lot of potential routes. I have chosen to develop the masterplan as well the National Centre for Music and Craft to create a lot of different routes which will enable more efficient local commute. The National Centre will form the heart of Valby's aspirations. The centre will include workshops and studios which will help to develop and promote music in Valby. Craft is the aspect in this building which will allow users to express their feelings through the process of crafting instruments.

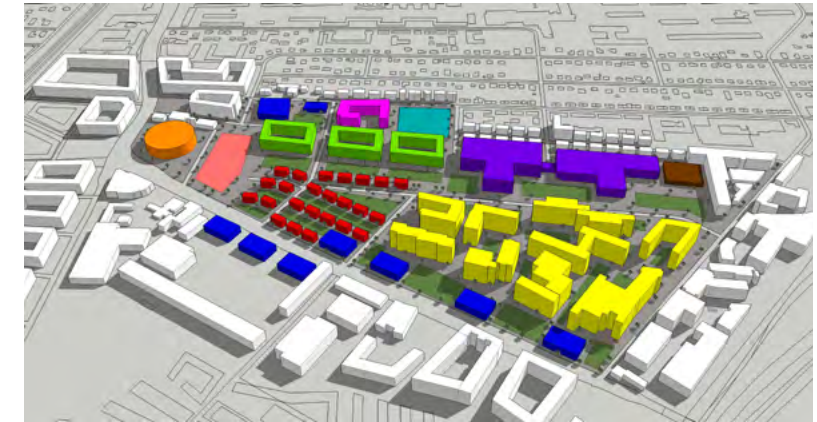




Lisa Edwards - Danish School of Electronic Music and Art



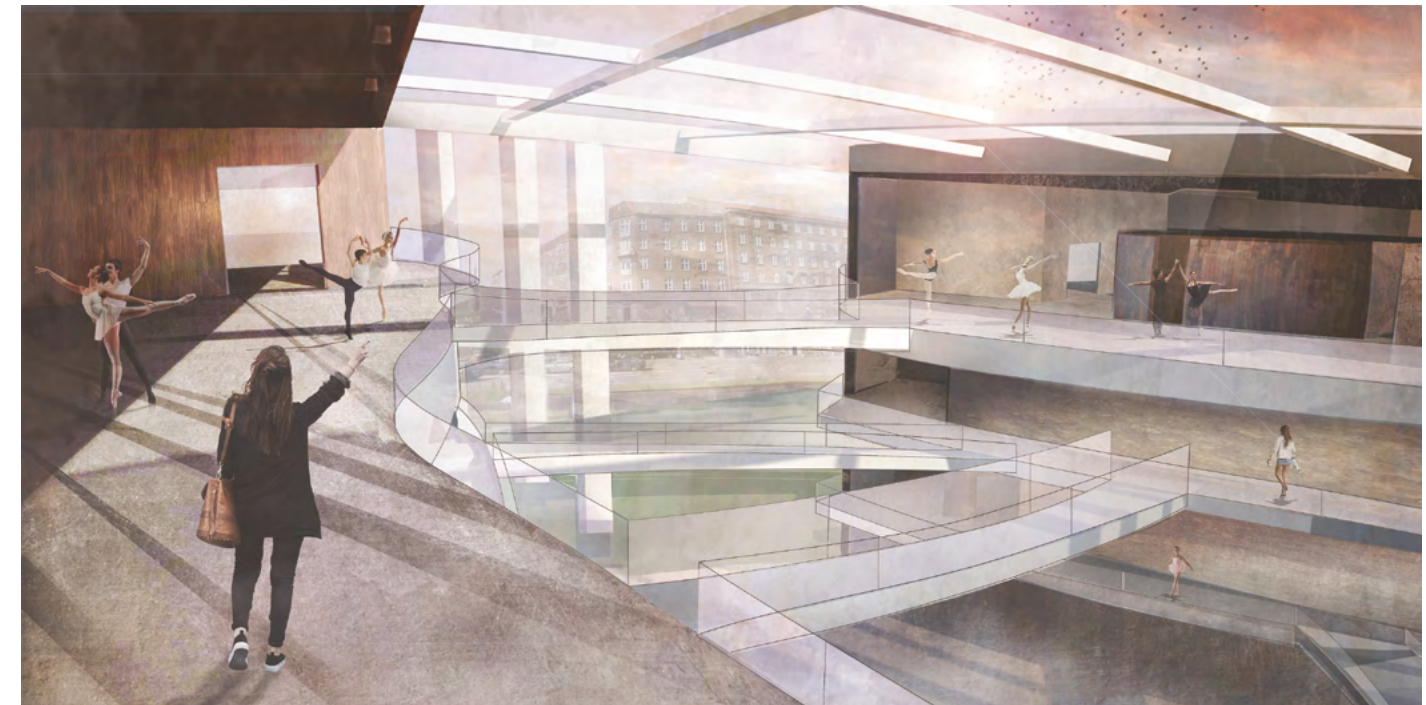
Shaquille Williams -
A National Centre for Contemporary
Experimental Music and Sound Art



Ricky Lau - Urban Planning Copenhagen



Monika Arendarczyk - Musical Adventure Centre



Shannan Kamalaneson - The National Centre of Movement

BA (HONS) INTERIOR ARCHITECTURE / THREE YEAR UNDERGRADUATE DEGREE

‘Re-imagining and reprogramming existing buildings and spaces.’

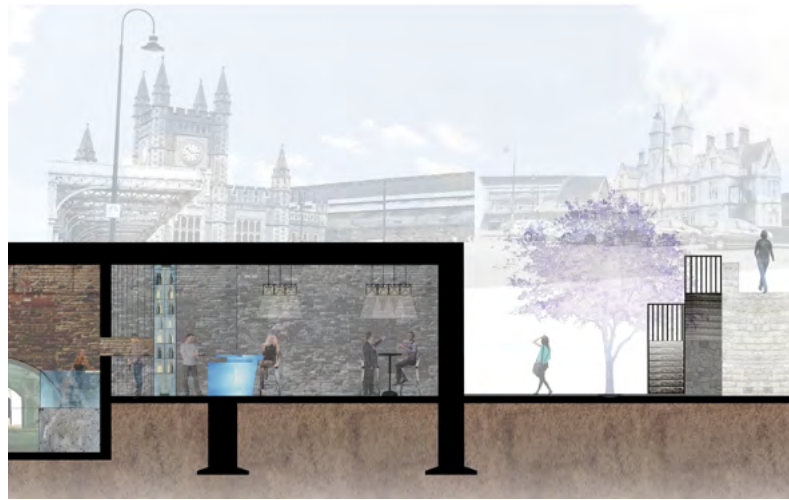
Interior Architecture at UWE Bristol explores four principle themes:

- creative re-use, heritage and intervention
- body and space
- narrative
- [trans] and [re]

That is, rethinking existing buildings and spaces, and enabling them to work better or differently. Never forgetting the fact that the spaces we create and recreate are designed to be inhabited and occupied by people, and that these spaces should be meaningful. The [trans] and [re] elements of the above list indicate not so much what we do, but our attitude towards what we do; our free-thinking and experimental approach embraces, for example, re-thinking, re-creating, re-imagining, re-programming, re-generating, re-developing, re-reading, re-viewing... it is an attitude of lateral thinking, making connections, considering things afresh in order to re-make the spaces we encounter.

Formally, IA at UWE Bristol situated itself within and between architecture and product design, encouraging students to deeply consider the context of their design practice (the urban scale and response to site) as well as the intimate, tactile and atmospheric qualities of space (the human scale and response to human need). We tell stories through design. Our students therefore develop a skill-set which embraces abstract and theoretical thinking as well as the technological and practical crafts through which design proposals are developed and depicted. We also seek out live design problems and agendas; this year our students have engaged with property developer Ashville and community group Artspace Lifespace to develop creative re-use proposals.

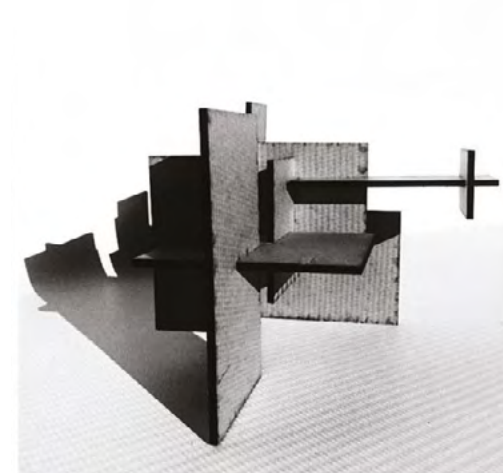
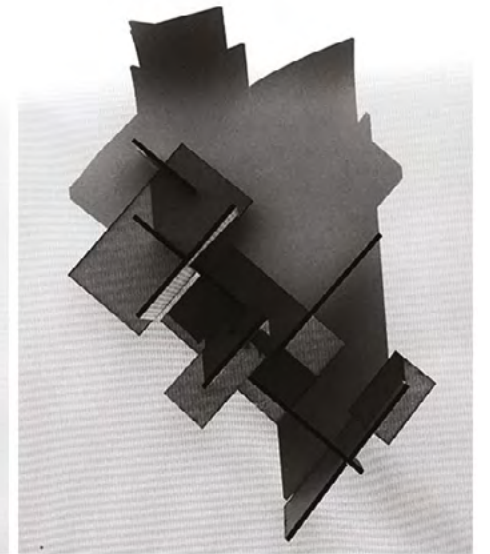
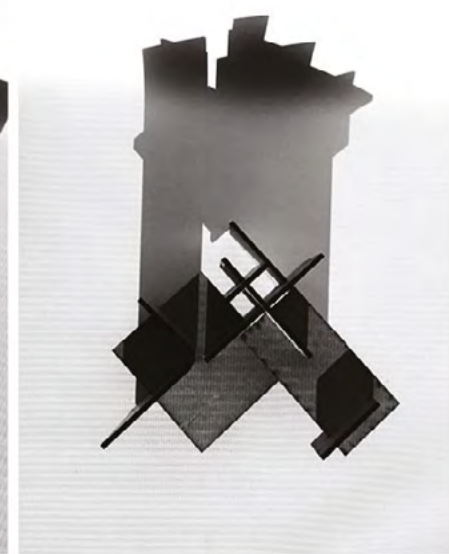
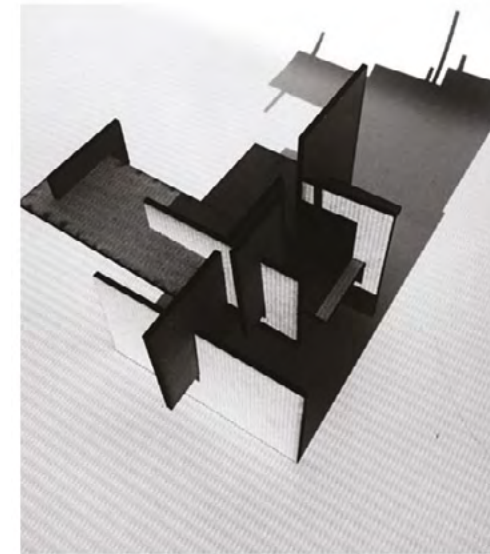
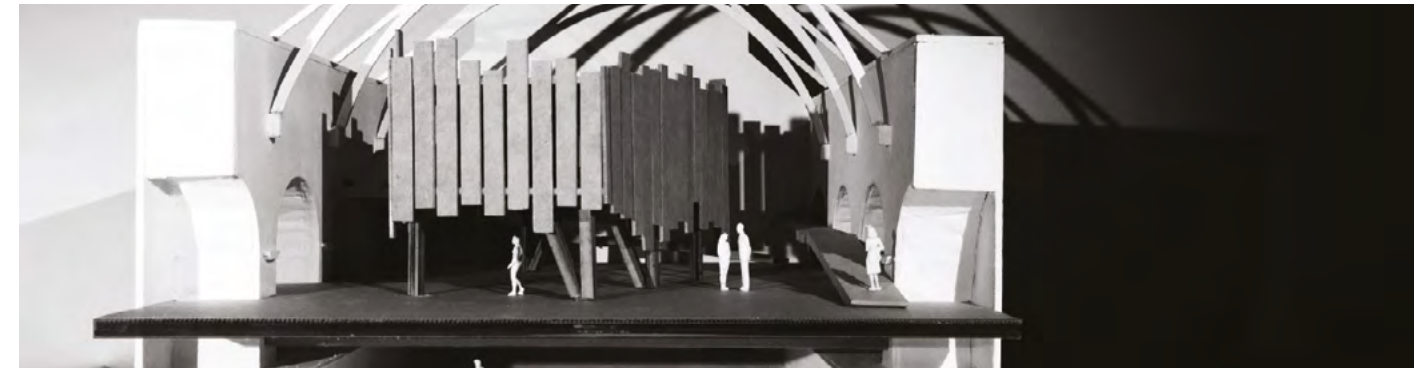
Re-cycling buildings can be more sustainable than demolition and replacement; with increasing pressures on building stock and land supply, society must think ever more creatively about how to use these resources. How to redeploy a building which no longer needs to function as originally designed? How to make an interior function more effectively? Further, we believe IA can be political – design should help solve social problems. 21st century society is complex, and becoming ever more fragmented and troubled. Training our young designers to consider not just space, but the ways in which space might be deployed for social good, is an essential part of our role here at UWE Bristol.



Ang Sok Hui - Pixel, cabaret or comedy space



Laura Stewart - Promenade theatre within the vaults beneath Temple Meads Train Station



Eve Milburn

This project is a response to the extensive amount of protests that happen in and around Bristol. The aim of this proposal is to create a space where activists and the community can come and express their views about the current social, economic and cultural issues of today. The hope of this space is to also influence, teach and inspire others to make change.

The main space within this scheme will be the underground theatre that will be situated in the abandoned swimming pool of Jacobs Wells Baths, Bristol. The performances that will take place will be those associated with Radical Theatre. A theatrical movement, created by Bertolt Brecht, to make interact and challenge the audience, with the aim to push them to make cultural change. This theatre will be engrossed by the existing pool tiles and general aesthetics of a Victorian swimming pool. Continuing with these radical theme, a series of 'alien' like structures will be proposed in various other places to accommodate, short films and public facilities.

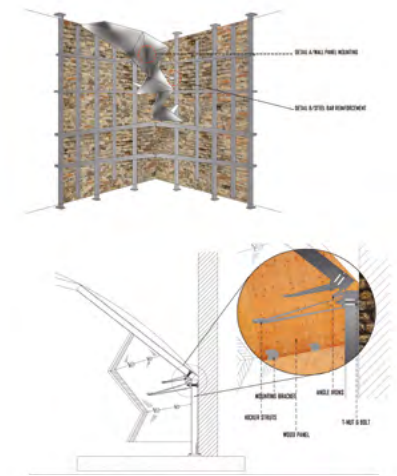
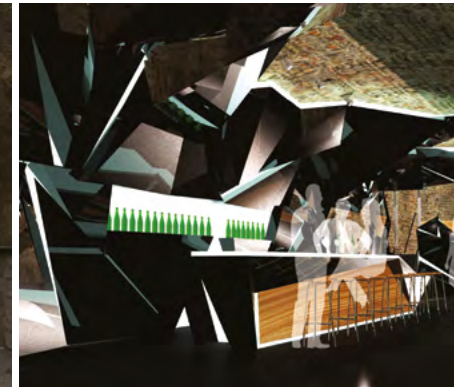


Jocelyn Teng Yeow Shyuan

This project is to produce a design proposal which is to provide an unique opportunity for the creative and wider community in Bristol and beyond. In addition, the proposal also will provide more welcoming open space and informative visitor experience as well as increase the utilisation of the building to encourage greater usage. As the Jacob's Wells Dance Centre grows in both popularity and acclaim, and its unique provision increases in demand, the initial design brief has been developed around the notion of creating a multi-use building that encompasses a wide variety of arts, culture and activities, ideally with dance and community at it's core. The theories of undulating, experiential and repetitive elements are in connection with this main idea of the concept. This concept takes on sinuous form which vary in undulation, irregularity and direction. The form created allows users to follow the curvy routes through all the areas of the buildings.



Lee Lok Yen - scheme design

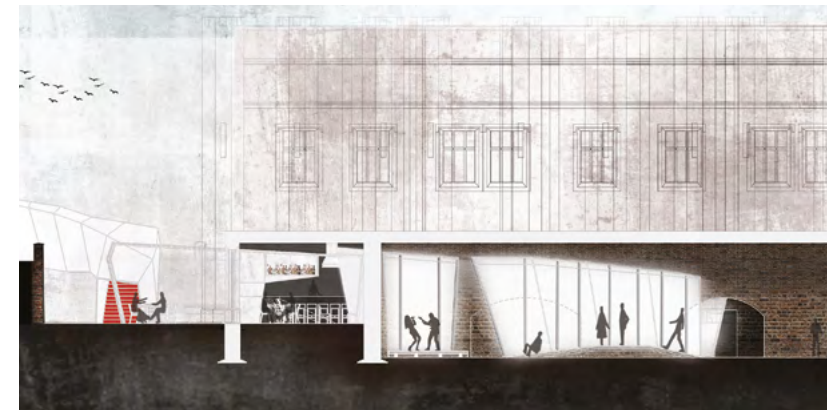
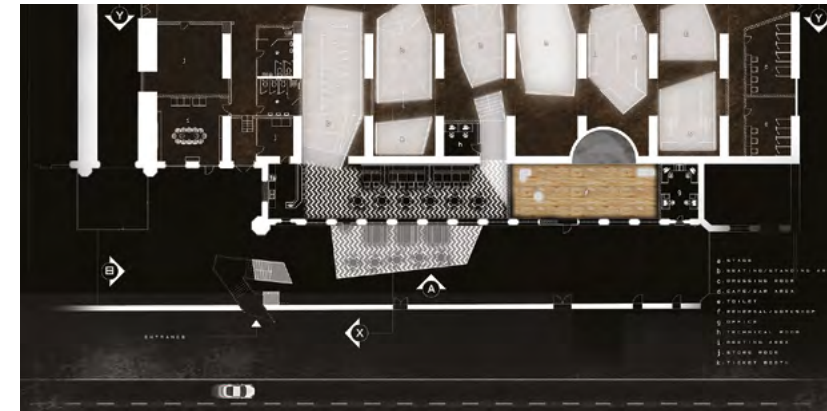
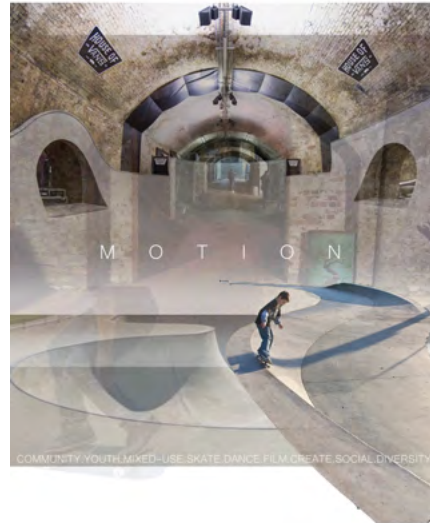
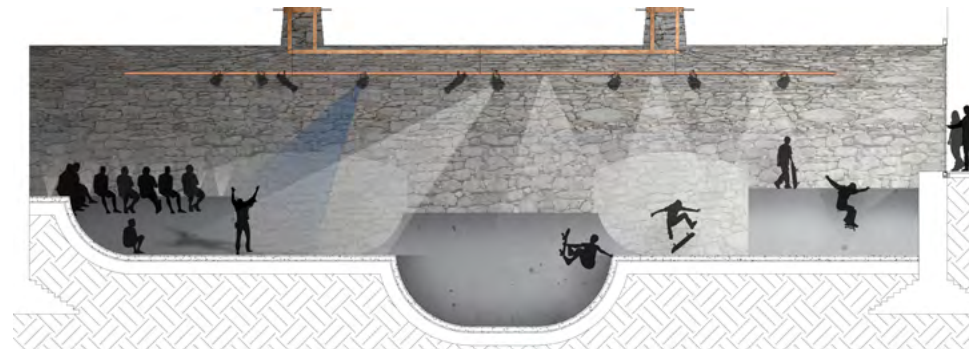


Lee Phing Chuan - "Crystals are living beings at the beginning of creations"



Megan Tranter - Community Landscape

As our final year project, our task was to adaptively reuse the old ash pits of Temple Meads Station. The site consisting of 9 vaults and a ground level area running adjacent had minimal natural light available. My proposal suggests a creative mixed use arts venue called Community Landscape. Analysing the immediate context highlighted the surrounding constant and unstoppable motion of traffic and commuters. Translating this into the site emerges the intervention of a concrete landscape of motion in the vaults bringing the bustling city at its doors, within. By day the site will offer an interior landscape for skateboarders, cyclists etc., to fluidly flow from interior to exterior, whilst windows puncturing through to the interior landscape will provide unusual and enticing entertainment of those using the site. By night the interior landscape will be transformed into a stage for performances with ramps becoming seating areas and performers taking centre stage with the use of theatre lighting.

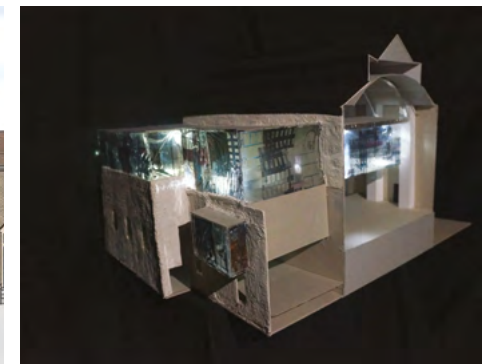


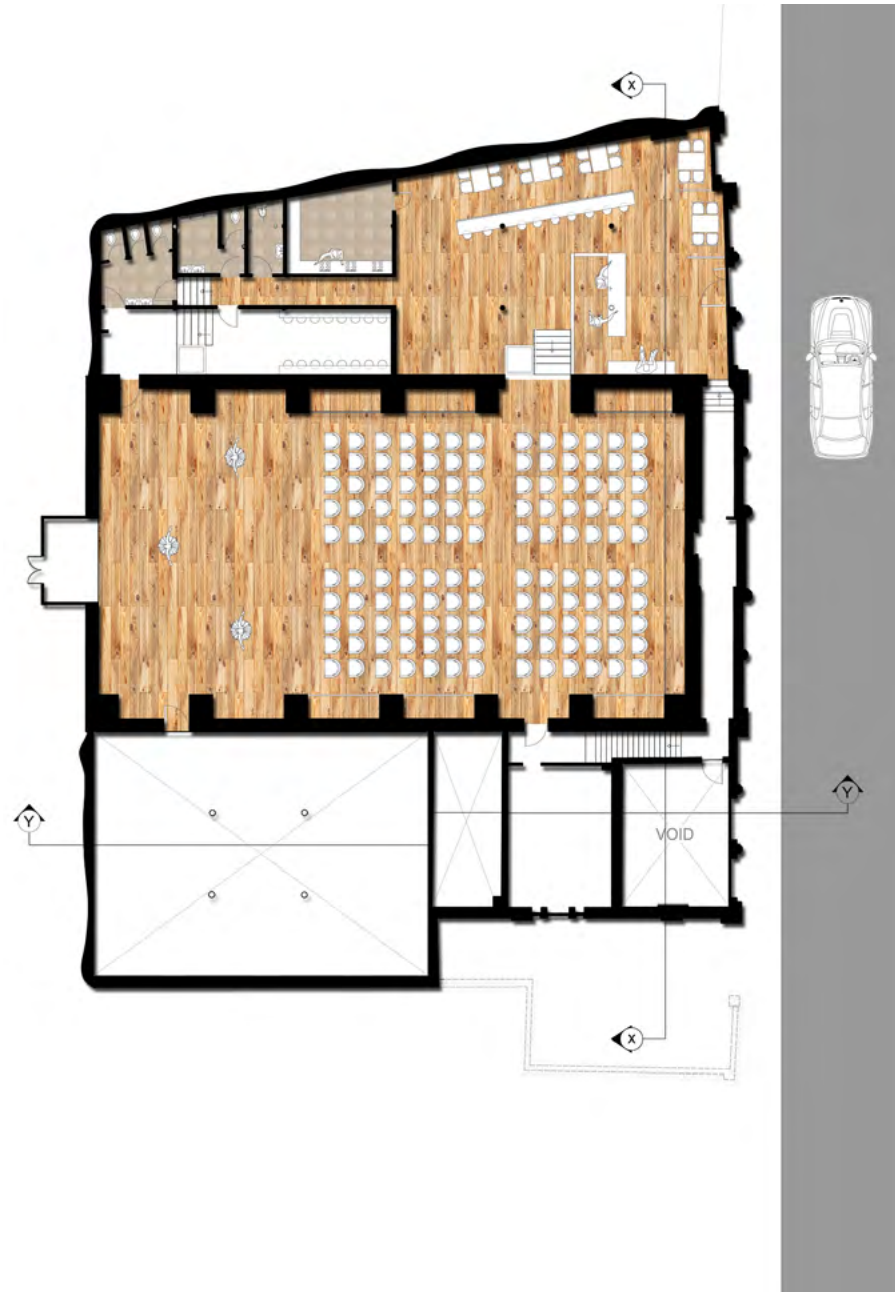
Nelanne Shanmuganathan - Transparency and Movement

Moo Suen Nam - Solidified Light (Loco klub)

Solidified light is a design proposal that regenerates the raw underground arts venue of the old railway social club. My intervention is a modern temporary structure that provide a new space within space while contrasting the existing. The purpose of my design is to redefine the perception of light and space and contrasting the venue by having dynamic structure inspired by light forms so the user can explore the new while appreciating the history.

Light has the potential to experimenting and produce dynamic shapes through modular progression and multiple projection. The produced and solidified light form encourages an approach to the space using prefabrication technology in community use spaces. The contrast between light and darkness, historic and new will provide stimulating sense within the space using translucent materials and dynamic forms.

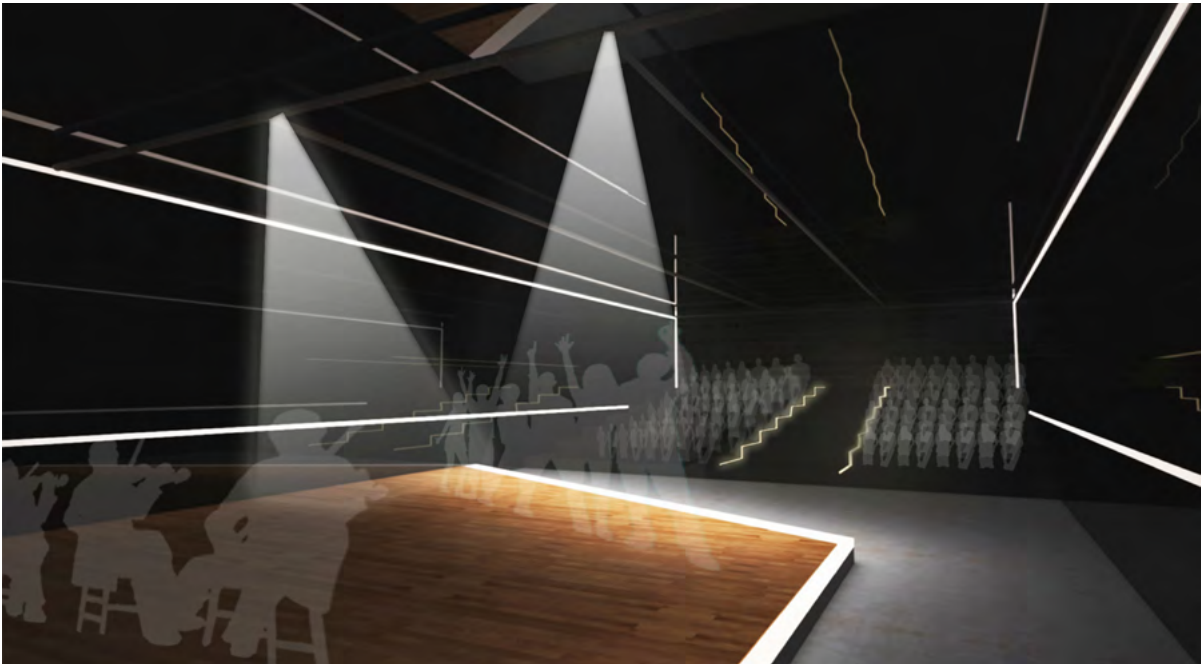


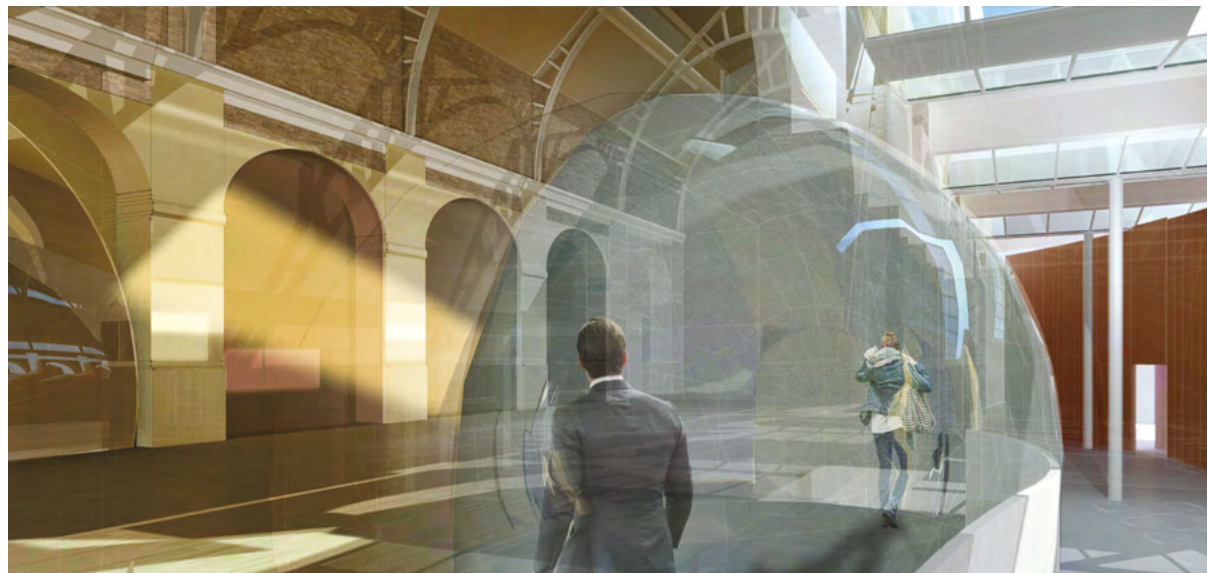


Ng Shu Wei - Dancing in the forest

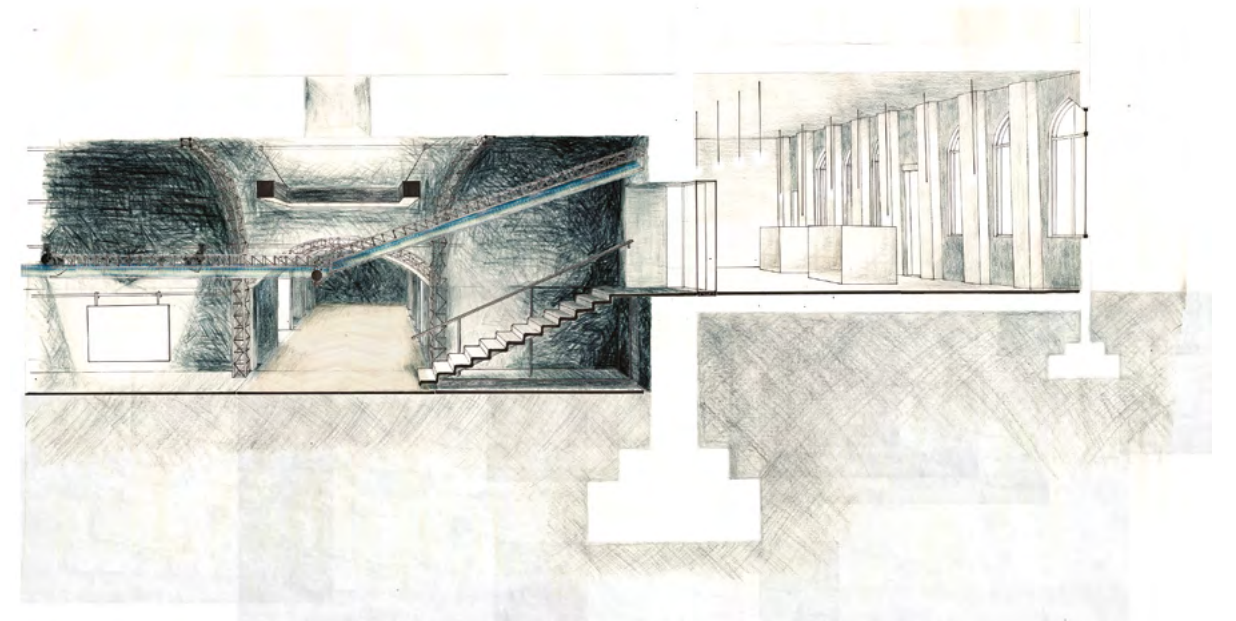


Nicholas Ang Zhou Yang - Illufissure

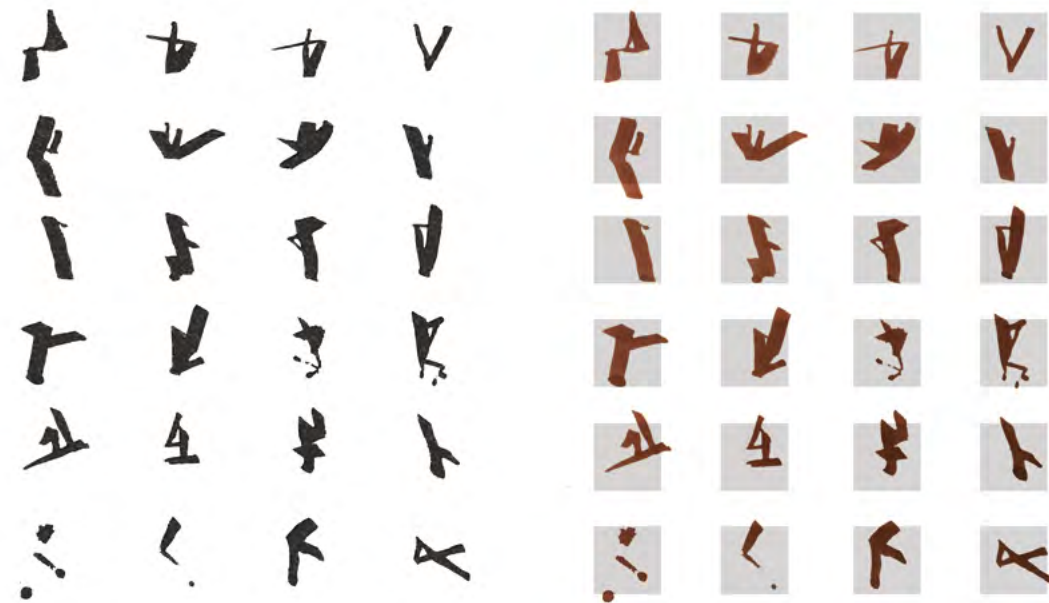




Victor Tan - Breaking Boundaries



Roseanne Large - The Production Line



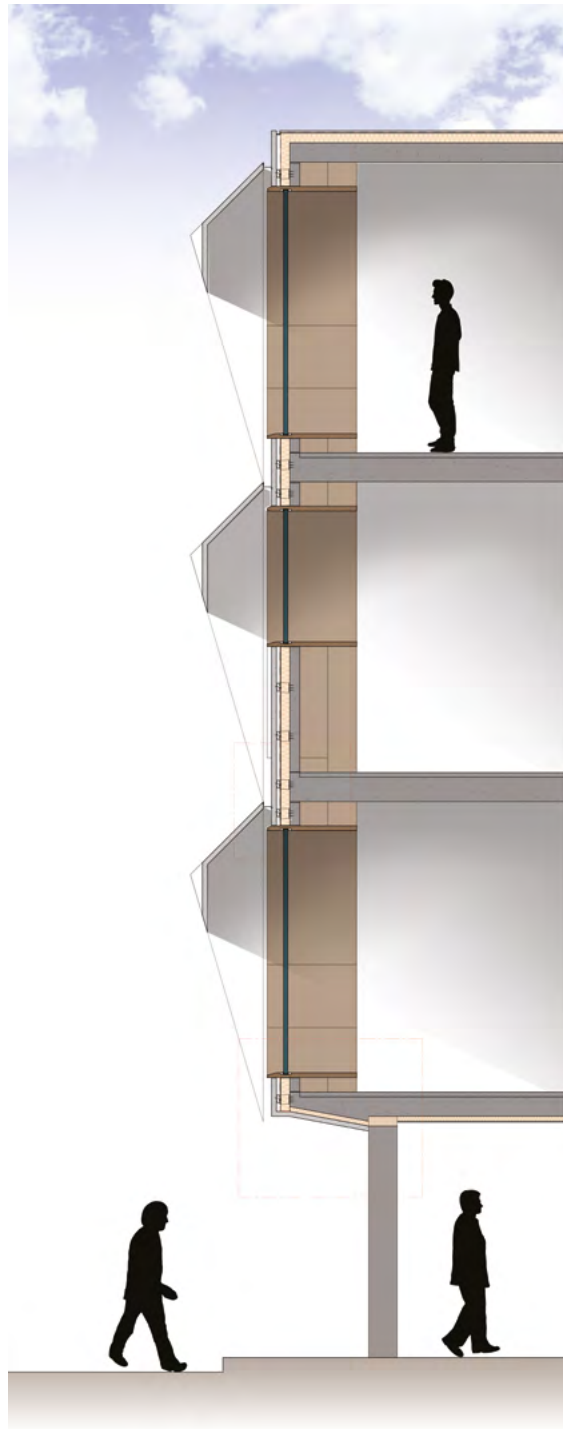
Chan Xiu Ming - Scheme Design - Hotwells Community Centre

BSC (HONS) ARCHITECTURAL TECHNOLOGY AND DESIGN / THREE YEAR UNDERGRADUATE DEGREE

‘Technologists leading the detailed design and construction management of contemporary architecture.’

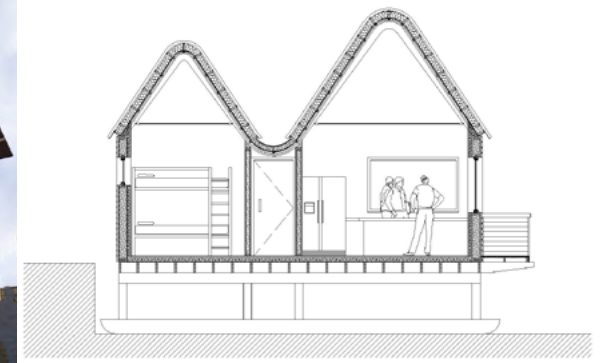
The BSc (Hons) Architectural Technology and Design programme (CIAT and CIOB accredited) equips students to be a chartered Architectural Technologist working at the centre of the contemporary construction industry. Students learn how to design buildings in detail. They develop expertise in construction technology, structural design, building science, refurbishment and Building Information Modelling. In their second and third year specialist technical studios, students learn how to integrate their creative ideas with technical detail in to refined design proposals for technical systems and assemblies. Between these two years they are encouraged to take up the option for a year of work-based learning in industry, which stimulates a step-change in their professional skills. The graduating year includes courses in Building Information Modelling, building pathologies and refurbishment, which answer the construction industry’s current needs. Our architectural technologists develop both as designers which can skilfully communicate ideas in a variety of visualisation media and as a contract managers controlling the procurement process.

The first project of the graduating studio explores the detailed assembly of a new ‘shelter’ located on the UWE Bristol campus. The second project encourages investigation into prefabrication and modular construction through a mobile beach-based RNLI rescue pod. The final project is a proposed new Architecture Technology, Teaching and Information Centre (ATTIC) to be located on Bristol’s harbourside. This project re-uses an existing building to investigate in detail a new façade solution to re-purpose and extend the existing building’s fabric. These projects use digital and physical modelling to develop the design and performance of structural systems, building envelope and architectural detailing. They explored how the logic of technical systems inform a particular architectural aesthetic and require a high level of detail resolution to generate the legible and functional structures that the industry requires.



Aidan McMahon - 'Façade' Project

The brief for this project was to extend and convert the Bristol Architecture Centre to become a studio and office space for UWE Bristol's Architectural courses, with an emphasis on the design of the façade. My proposal consists of a 4-storey extension connected to the existing building via a glass-fronted atrium/street space on each floor. This is clad in Corian panels, to create a crisp and seamless white frontage, with cast Corian solar shading for each of the staggered windows, to protect from the afternoon sun. The timber frames for these windows extend into the studios behind to create window seats and built-in storage between them. This way the façade is not purely aesthetic, but can also be part of the building's use for the students inside.



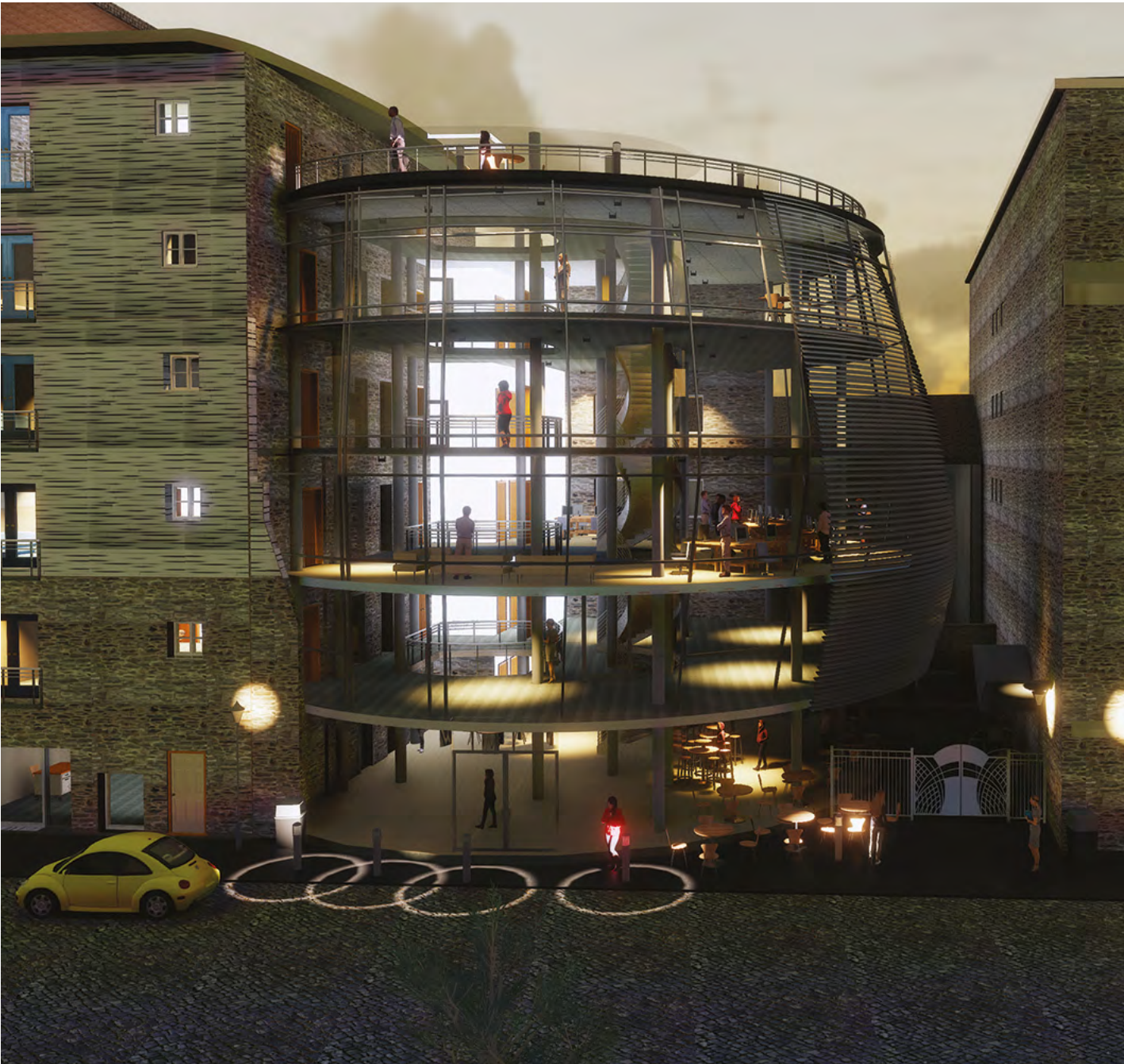
Ben Macey - RNLI Beach POD



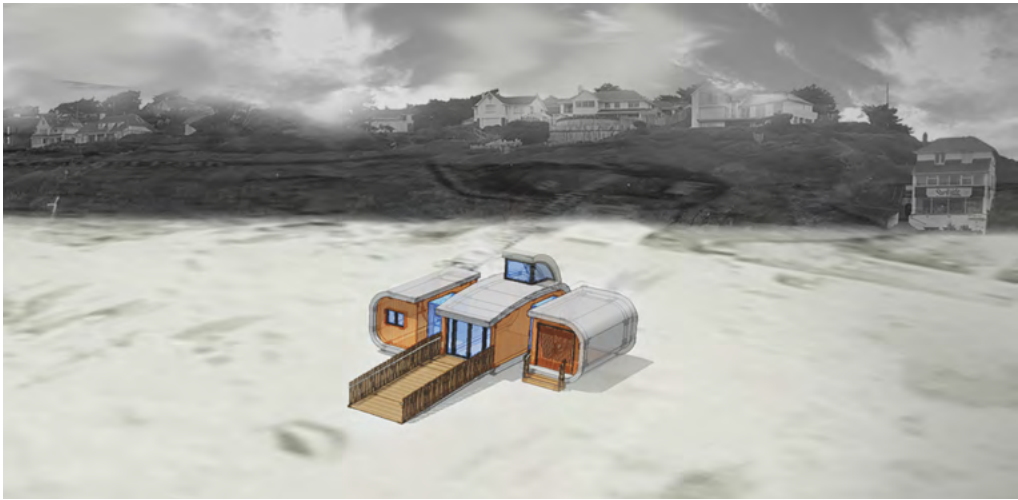
Daniel Jessop - Bus Shelter



George Clarke - RNLI POD



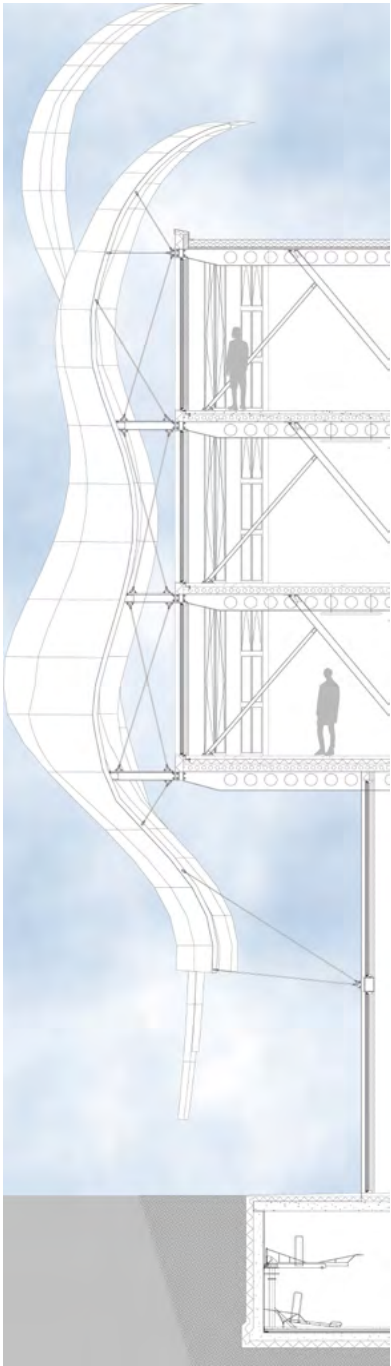
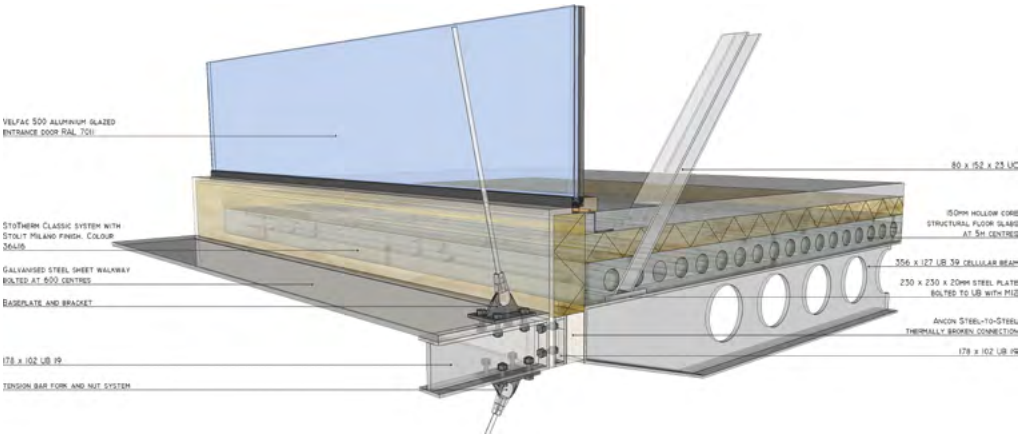
Lloyd Gordon - Skin Project

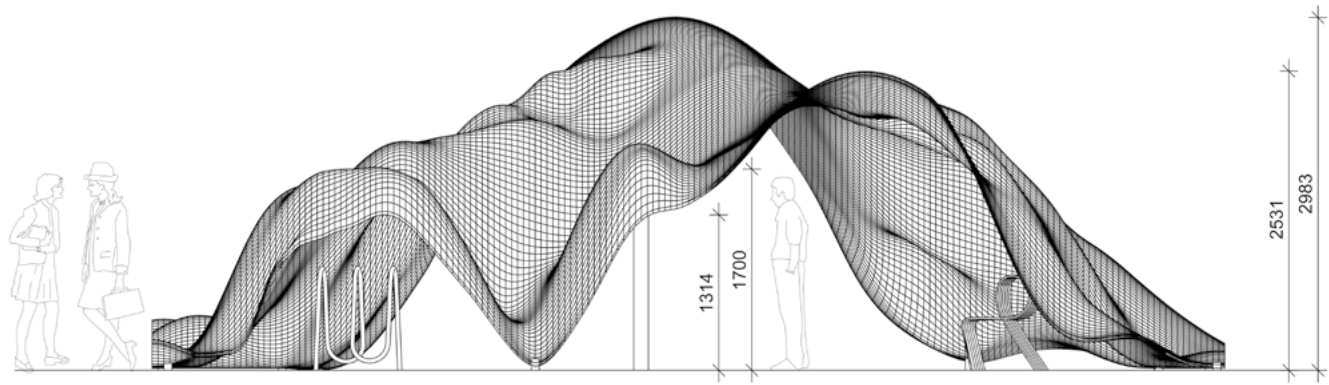


Lauren Winfield

POD (above): The requirement for a Lifeguard rescue pod that had the ability to be relocated to other beaches made it necessary for robust detailing to ensure that the structure could withstand the elements endured on the exposed beach. The focus on the detailing and the need for precise connections between each element was a challenging part of the project but one which I enjoyed and developed new skills from.

SKIN (below/right): With an existing building on the site, and the decision to keep the structure without the new design, the connection between the new and the old was an important aspect of this façade project to me. To integrate these two spaces a perforated aluminium 'wave' façade falls across the front of the building, cloaking both the new and the old structures.



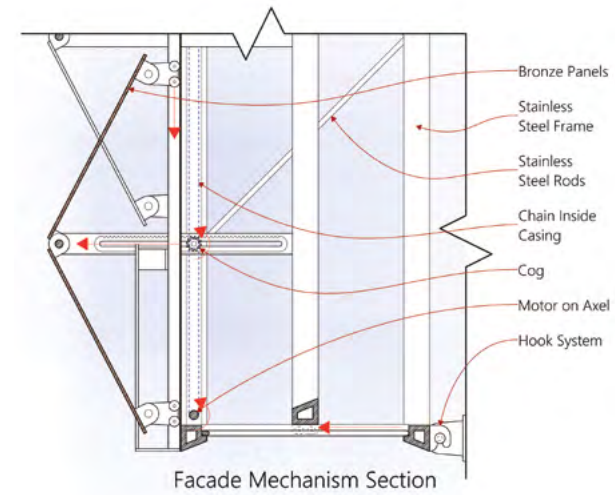
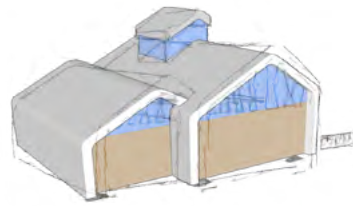
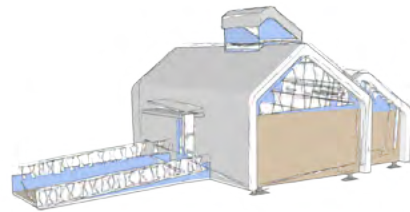


Hannah Richards - Shelter

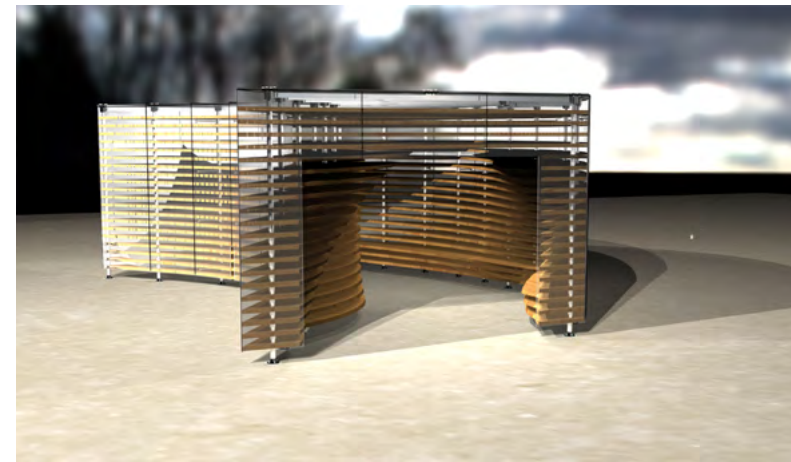
Designing an architectural but artistic bus shelter for UWE Bristol posed quite a challenge. I looked at a range of art instalments and precedents to see what was possible - I wanted a design that was striking but practical as a bus shelter. My final design came from the concept of a crunched up piece of paper (relating to university life). The design brings an element of sophistication, artist interpretation and technical qualities.

Pod

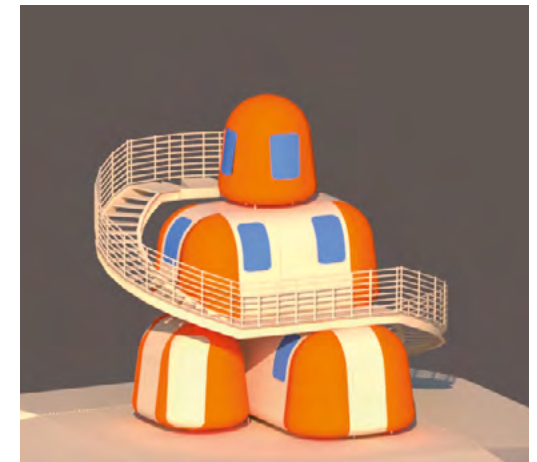
This rescue & resuscitation pod was to be designed for a beach. This entailed bespoke detailing and creating a design that fitted the clients' needs. I created a design that was obviously a 'pod' but could be easily dismantled and moved to a different location. The Kalzip skin that is wrapped around the centre is contrasted with the timber and glass ends that allow for a stream of natural light to penetrate the pod.



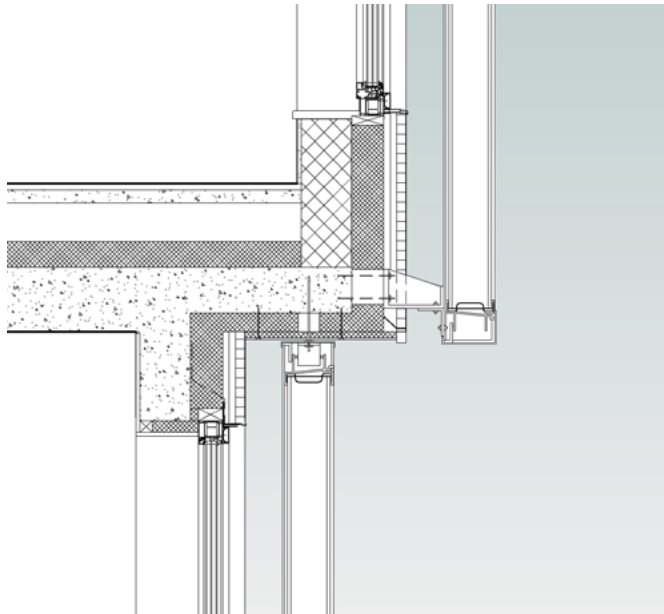
John Hamilton - Facade Project



Lee Robert Bindon - Temporary bus shelter



Terrence Hutchinson - Adaptable

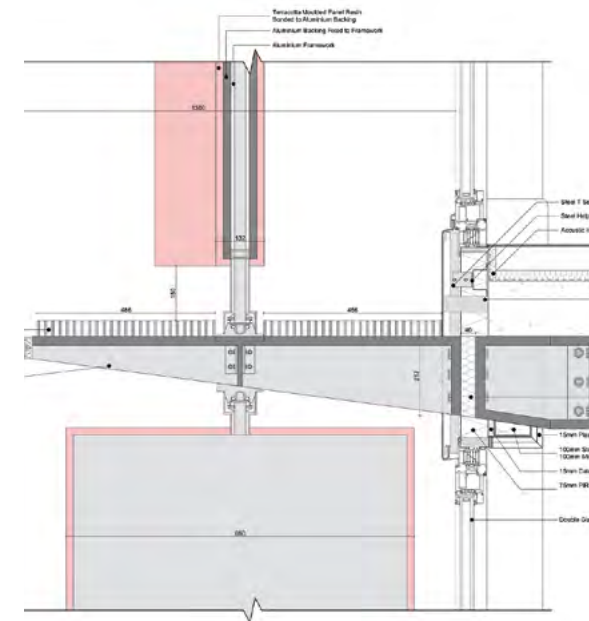


Oliver Evans - Facade

The brief given asked of us to address the issue of designing a new building on an empty plot of land in Bristol by the Arnolfini (Harbour side), whilst keeping the facade of the Architecture Centre on the site 'untouched'.

To address this issue I placed the new building behind the Architecture Centre tying the original facade back to the concrete structure of the new build with anchor ties. New openings were formed on the south elevation of the original structure. This along with the U-Channel Glass cladding system with varied translucencies of the panels frames the views outside. The form of the building was depicted by its location - the courtyard allows for light and air to flow freely into the lower levels.

A block work wall sits on top of concrete slabs which creates the external envelope while the glazing system is either hung/or supported by steel angles which are tied back to the concrete frame through thermal breaks.



Richard Bridges - UWE Bristol Architecture Department

This project involved the design of a new architectural department building for the University of the West of England. The site is located alongside Bristol's floating harbour and includes the Bristol architecture centre building. In this project the architecture centre has been refurbished and extended. The extensions involve adding new form over the top of the existing building. A double façade has been added at the front of the building to merge the building's extensions in with the existing building. The façade has rotating louvres inside it, which creates a heating and cooling management system on the front of the building. The louvres rotate to provide solar shading to the users inside and will also collect heat from the sun and distribute it into the ventilation stack. Vents at the top of the stack are used to control the temperature of the air in the ventilation stack within the façade. Automated windows help control the temperature of the building and provides natural heating and cooling. The rotating louvres also allow the building users the choice of privacy or interaction with external elements whilst undertaking their academic their studies.



HANDS ON BRISTOL / LIVE PROJECTS

At UWE Bristol both students and tutors love being involved in live projects. Every year as part of the Masters in Architecture we run a series of 'live' projects where students work with local community groups, charities and not for profit organisations to undertake a piece of architectural work. Our input can range from design feasibility studies that can help with funding bids to hands-on construction work. Its very important for us that the project is 'real' - in that students do actually undertake some work that is useful to our clients and community groups.

However our involvement does not stop there. Every year numerous projects are initiated at both undergraduate and postgraduate level. The selection on the following pages shows the extent of the projects that we have been involved in this year. Over this summer we will be progressing and developing more live projects moving towards a couple of student/community self-build projects for Horfield Common and Elm tree farm.

This year we have also collaborated with The Architecture Centre in Bristol, adding our voice to exhibitions, workshops, events and undertaking our first live-build project. Our collaborations continue to prove both great fun and a chance to connect with the city and architecture enthusiasts of all ages.

Highlights this year include:

Ebenezer Gate pocket park, a 2015-16 M Arch live project that was completed in Spring 2016, was selected by Arch Daily as one of the best student design-build projects worldwide! See <http://www.archdaily.com/794566/the-best-student-design-build-projects-worldwide-2016>

Ebenezer Gate pocket park also won an honourable mention in the 2017 SEED Awards, Live projects network Available from: <https://designcorps.org/seed-awards-about/> in Portland, Oregon, USA

Making Lewes Art and Architecture Festival Live build helped to save the future of the old Turkish Baths Building, Lewes, UK

An article discussing our work is in New Start Magazine here: <https://newstartmag.co.uk/articles/live-architecture-helps-residents-reclaim-streets-in-bristol/>
These projects and more can be found on our live project website:

www.hands-on-bristol.co.uk

Come and join us!

BABBASSA ENTERPRISE HUB:

Research aim: to design a temporary enterprise hub which acts as a third space for young people to develop their professional careers

Babbasa is a Bristol based youth empowerment group, whose primary aim is to provide employability opportunities for Bristol's youth. During the live project our brief was to relocate Babbasa's office space on a temporary basis and provide a space for professionals and young people to collaborate in a productive and efficient environment. This will be implemented in a 'pop-up', allowing Babbasa to advertise and reach out to the whole city.

To supplement our design process we held various community engagement events in Bristol city centre and St. Paul's, a culturally diverse inner city area. Thanks to that we were able to isolate our target demographic, infer the criteria for developing our solution, and learn important lessons about the economic inequalities in the inner city. The young people of Bristol and others had strong opinions on their perfect work environment which aided our design. In order to challenge the problems faced by young people from disadvantaged backgrounds, we designed a pop-structure to be erected in busy locations across the city.

The pop-up enterprise hub offers passers-by a place to sit, relax with a coffee and conduct their business in a sleek, modern space. This could generate income for the charity, through use of their "hot desks", as well as raising the company's profile. The structure acts as a "Third Space", one where the users can work on projects, deal with private matters away from distraction, or engage in efficient conversation with other like-minded people. The pop-up also serves to provide the staff and young people in the Babbasa community with a space to hold events, have meetings or seminars.

UWE Bristol MArch Students: Benjamin Davis, Lina Ourabah, William Millest, Yorgi Kalomenopoulos
Clients: Babbasa : Poku Osei | programme director, Urfan Ali | member of advisory board



a walk in st paul's

Community engagement 2: a walk in St. Paul's 5/10/16

After the make.believe event, we decided that the results were not as useful as we had hoped. We didn't encounter enough of our key demographic of 16-25 from St Paul's, Lawrence hill and Easton. So we responded by simplifying our approach. We took a chalkboard and a two mood boards with us for a walk around St Paul's.

The chalkboards aim was to simply get people to write key words that would define their workspace. And the mood board was to see what kind of furniture and colours people were more inclined to work in or feel comfortable with.

During our walk we set up base in a few locations, but it was interesting to see that some of the best feedback we had was whilst we were walking around from point to point. People in the street came up to us to see what we were doing.

Our community engagement lacked this curiosity, so in doing this we had far more people in our demographic take part in the activity.



ELM TREE FARM

Elm Tree Farm is an urban farm in the heart of Bristol, specialising in organic produce and livestock as methods to delivering care farming. More than 50 people with learning difficulties work on the farm, benefiting from the opportunity to learn key social and vocational skills and employment training.

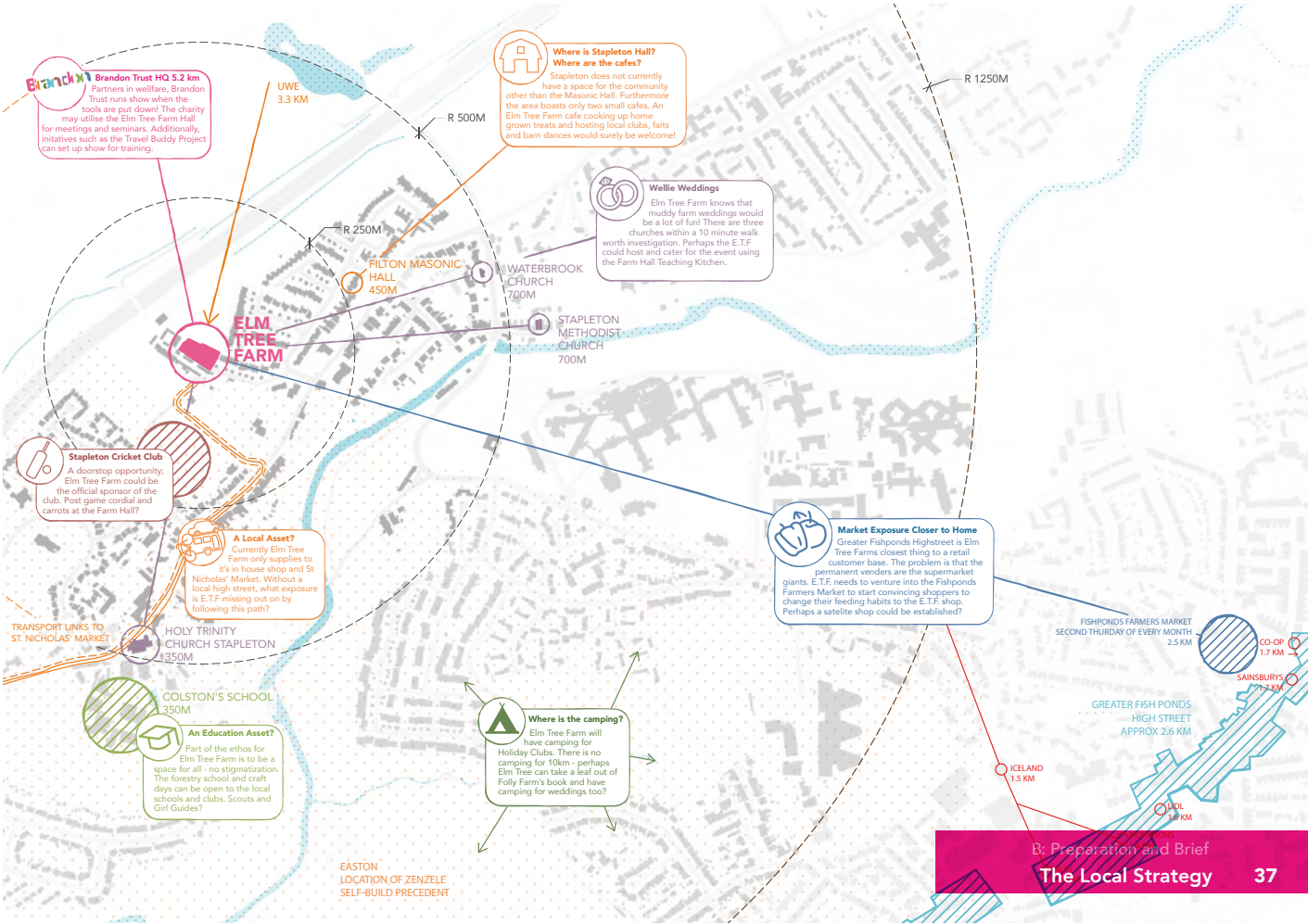
Brandon Trust, a charity focused on providing care in the community, has managed Elm Tree Farm since 2000. Elm Tree Farm is the only farm currently managed by Brandon Trust and as such has been able to have a degree of freedom and individuality in its growth. However the farm identified that they were working around a number of issues which needed improvement. The site did not wholly work for the supported workers. Moving from area to area was tricky and involved many changes in level, adding to this was the illogical arrangement of the spaces, they lacked ‘flow’. They were also concerned about the lack of environmentally sustainable efforts on site.



Considering ways to improve the general suitability of the site, Elm Tree contacted, among other organisations, the UWE Bristol Architecture Department. This began the relationship that Elm Tree Farm and UWE Bristol now have, and the process leading to this current project. Last year a group of MArch students developed a master plan for the farm – initiated by and aiming to alleviate the Elm Tree farm team’s concerns. This year’s project has focussed on developing a space from which to run holiday clubs, which might also be used for ‘Welly Weddings’ and other indoor/outdoor activities.

Students worked closely with their clients at Elm Tree Farm to propose a building that could be self-built by a diverse range of community members to create a new classroom and covered kitchen space.

UWE Bristol MArch Students: Ellen Sinclair, Rosa Premier, Katy Lodge, Nicholas Paley, Joe Copp



EAST STREET POCKET PARK, BEDMINSTER

Research question: how can public consultation and engagement events, help to inform the design of a pocket park on an underused and unloved high street space?

Following the success of the Ebenezer Gate Pocket Park Project in Bedminster, UWE Bristol continued their on-going collaboration with Bedminster Town Team and Master of Architecture students. In 2016, the students started to develop proposals for an underused and unloved space at the junction of East Street and Church Road in Bedminster.

The aim was to enhance the public realm of East Street, to provide a usable and safe place for visitors and shoppers of the area that will encourage the use of the site and engagement with the surrounding shopping area. The site would become the link between the established pockets parks of Ebenezer Gate and Caraboo Square.

Through a series of public consultation and engagement events, the students started to gather ideas of what people would like to see on the site, and test initial ideas through the form of pop-up installations. Following consolidation of the consultation feedback, it was decided to form a pocket park with an emphasis on: seating; green space and play. The resulting design incorporated



a timber bench, with a screen and planters to conceal the existing phone boxes behind and adding a green element to the street frontage. The design also features a maze and ‘playground’ game artwork to encourage play on the site.

The student project allowed the client to apply for grant funding based on a set of initial proposals, with options provided to further develop the Bedminster Pocket Park, at East Street. Following the conclusion of the student project, Bedminster Town Team were handed the project, taking it forward with the aim to make the scheme a reality and introduce another Pocket Park to Bedminster.

UWE Bristol Master of Architecture Students: Emily Clowes, Bethanie Hamblett, Charlie Ardren, Manuel Kämmerer, Hueyling Lee
Client: Bedminster Town Team
Collaborators: Town Centred (regeneration consultant)



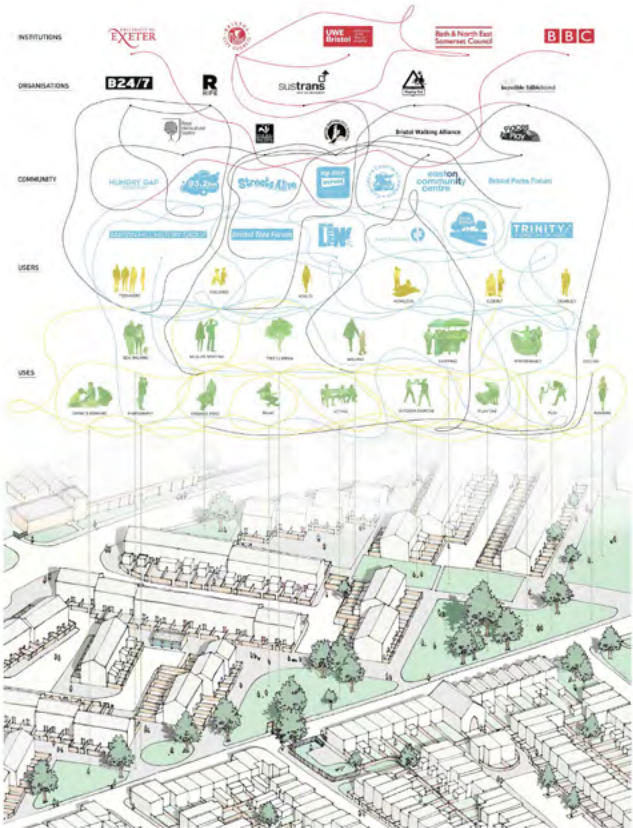
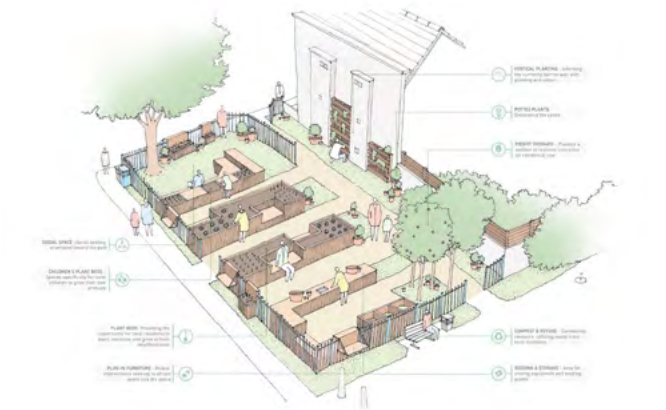
ACT EASTON AND LAWRENCE HILL – OPEN SPACES REPORT

Research aim: to engage, encourage and empower the community to unite and shape their own environment

Laurence Hill and Easton is a well-loved patchwork quilt. It is diverse, with different coloured and patterned patches that are tightly threaded. It does, however, have some tears that need stitching together and holes that need patching over. This project analysed the open spaces in the Lawrence Hill and Easton area to understand the issues of ownership and see and how these align with the ambitions of the community.

Through this project we worked to engage the local community in developing a strategy for the many public spaces in the area. We aimed to use existing space to form new diverse social bonds, to empower communities to act in their own spaces and create a lasting connection between people and place which brings well-being to the forefront. The project catalogued existing spaces along with opportunities for re-appropriation, and summarized this in a Green Spaces Map. It connected useful organisations and developed a strategy for a network of interactive spaces. We connected with the BBC’s People Power Event. Finally we developed a proposal for a communal space as an exemplar for engaging existing networks and local residents.

UWE Bristol Master of Architecture Students: Lewis Denson, Phil Price, Tom Southall, Tyron Tucker
Client: Up Our Street



JUNCTION 3

Research aim: to explore ways that low cost interventions in community gardens can encourage social interaction and engagement.

The client for the project was the J3 Forest School, a collection of residents who organise weekly outdoor learning activities, primarily for children who live at the Junction 3 development.

They currently rely on community spaces and other Forest School's around Bristol in order to run their own sessions. They would like to be able to host their own Forest School in the community garden at Junction 3.

Whilst the J3 Forest School were our primary client, there were a number of other stakeholders who we had to liaise with to give the project the best chance of progressing successfully. A local CIC group meet with the housing association on a monthly basis and discuss any concerns the residents have and opportunities for future events and funding. It was important that we discussed any proposals with them in order to deliver a design that suited the needs of the whole community.

One of the first things we proposed was to run an engagement event in the green space and invite local residents along to share their ideas and opinions. We provided activities for the children that simulated potential events and sessions that they could expect the J3 Forest School to run in the community garden. Adults and children were really excited to join in with activities that were happening right on their doorstep, in a space that they see rarely get used.

Our proposals detailed a phased strategy that would initially enable the housing association and council to provide low-cost interventions to encourage the engagement from other residents. This could act as a springboard for future development when further funds become available.

Phase 1 outlines a landscaping strategy; self-build grass mounds that are constructed from cardboard. The design and construction is simple to encourage the residents and Forest School to get involved. There is the opportunity for residents to adapt the seats to become planters, as there is an active gardening community at the Junction 3 Development. By kick starting the development

with phase 1, we envisage further stages being a gradual process and encompassing green spaces further afield.

UWE Bristol Master of Architecture Students: Esther Slade, Thomas Bostock, Rhiddi Bora, Katie Chu and Kay Ma
Client: J3 Forest School



PARCEL FORCE

Research aim: to pilot methods of engaging with the public to inspire and raise awareness for community-led development, to challenge the standard commercially-led development for derelict buildings and sites.

The site in question belongs to the former Parcel Force Office, which is now in a derelict state. Being close to Temple Meads, it is a well-known landmark, but currently for the wrong reasons. Bristol City Council now own and wish to regenerate the site through commercially driven development. The organisation 'SORT' (the client) wish to challenge this approach, arguing the people of Bristol own the site and should be allowed a voice in the development. As such, this site should be a community led scheme.

The client required a consultation that fully captures the needs of the community – contrasting to the previously run consultation which proved to be limited. The client suggested that this might involve the stages research, design and piloting. This would form a 'package' that could be left with the client so that it could be used for further consultation and the basis for design. After establishing the community, gathering site analysis and researching precedents the group embarked on primary research in the form of community engagement involving questionnaires and open discussions with the public at multiple locations near the site.

Throughout the project the team heavily promoted and raised the awareness of the project via social media platforms and physical advertisement. This promotion led to a piloted event where the public could enjoy engaging activities and though-provoking talks from various members of related groups within Bristol such as Abolish Empty Office Buildings and The Island. With these new findings, alongside previous research, the team produced a design option for the site including a masterplan, phasing plans, perspective views and costings.

UWE Bristol Master of Architecture Students: Georgia Antonopolou James Watson, Tom Harper, Hazel Hodges

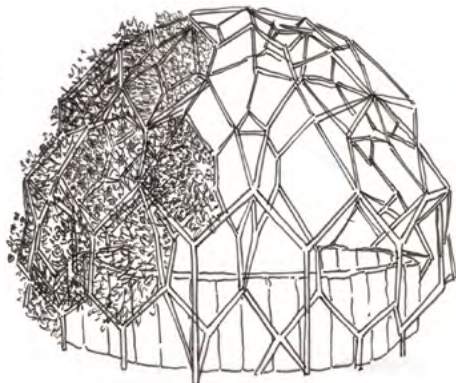
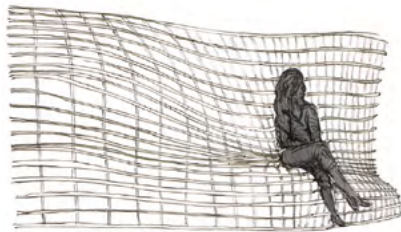


HORFIELD COMMON

This project builds on an emerging partnership between UWE Bristol Architecture students and staff, and the local Horfield Common community organization that has built over the last 4 years. In May 2014 two UWE Bristol Architecture and Planning students developed a ‘Concept and Vision for the Ardagh’, which was instrumental in galvanising community interest in taking ownership of the space in resistance to Council proposals to sell the site to a developer.

In October-November 2016 this work was developed through a Hands-on-Bristol live project (see <http://www.hands-on-bristol.co.uk/projects/>) which engaged Master of Architecture Students to develop a strategy for a sustainable community focused redevelopment of the site. This stage of the project developed three key phases of development, exploring the masterplan for the site as a whole, an illustrative plan for the Ardagh building and a concept development for the café on site.

We are hoping to develop the café element of the project as a community build in the summer of 2018. The community build will be a collaboration between UWE Bristol and the Horfield Common Community Interest Company (HC-CIC), facilitated by the project leads, and the wider engagement of the Hands-on-Bristol group that works between UWE Bristol and the wider community. The



following sections outline the expected contribution of each. Our proposals detailed a phased strategy that would initially enable the housing association and council to provide low-cost interventions to encourage the engagement from other residents. This could act as a springboard for future development when further funds become available.

Phase 1 outlines a landscaping strategy; self-build grass mounds that are constructed from cardboard. The design and construction is simple to encourage the residents and Forest School to get involved. There is the opportunity for residents to adapt the seats to become planters, as there is an active gardening community at the Junction 3 Development. By kick starting the development with phase 1, we envisage further stages being a gradual process and encompassing green spaces further afield.

UWE Bristol Master of Architecture Students: Daniel Hilliard, Zeynep Sert, Francesca Clarke, Kloe Thorner, Daisy Denny-Higgins

Client: Horfield Common Community Interest Company

INCLUSIVE ENTERPRISE ZONE

Research aim: how can a major regeneration area be re-imagined as an accessible, inclusive, and connected resource for the people of Bristol?

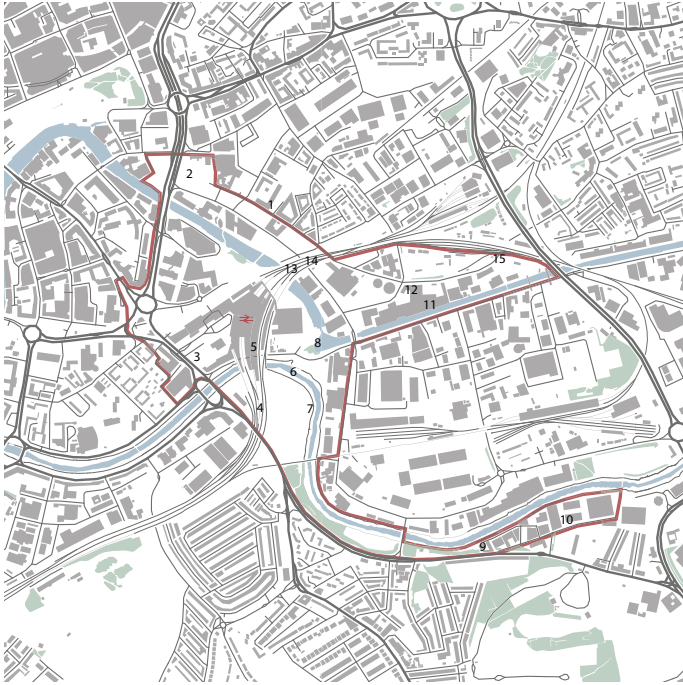
UWE Bristol were approached by Bristol Women’s Voice to analyse and re-imagine the current Temple Quarter Enterprise Zone framework. The aim was to highlight areas where the framework could be made more inclusive and areas where the council should consider the potential community and the surrounding communities.

We produced a series of documents, posters and leaflets to be used as a tool by Bristol Women’s voice in future meetings and discussions with the council and other stakeholders of Temple Quarter Enterprise Zone as a means to encourage consideration of inclusivity of the proposed framework. The leaflets and posters were designed as a means of engaging further with the public to gauge public opinion and to further the consultation process.

As part of the project we reviewed previously successful council led community developments with a view to raising these with councillors involved as a benchmark for how the development should be organised.

UWE Bristol MArch Students: Richard Glass, Hannah Drake, Sophie Lloyd, Ross Green

Client: Bristol Women’s Voice



TOTTERDOWN STEPS

Research aim: how can a neglected site potentially be restored through community engagement and resources?

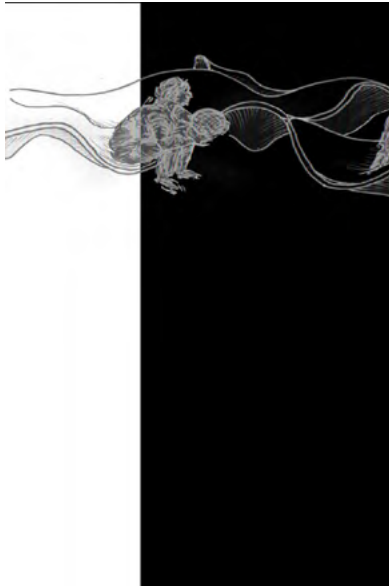
This project is initially intended to look at the potential for a pedestrian crossing across St. Luke's Road, to extend the natural desire line to Victoria Park. It is also to explore what can be done to improve the experience for pedestrians and cyclist using the underpass under the railway line along St. Luke's Road.

In addition, we hope to create a sense of ownership over the steps to overcome current issues, including fly tipping, poor lighting and antisocial behaviour. It is the intention of the project that through the promotion of the steps and thorough consultation, it will improve the aspirations of local residents around the steps, to not only see the steps as a popular commuter route, but to also make them a feature of the community, as a place to dwell and enjoy. An emphasis on consultation and engagement will create increased user participation, and sense of ownership and appreciation of the current urban environment.

To engage the local community we held three public consultation events, which included the community litter pick, the Light & Colour event and finally the Totterdown Arts Trail consultation. Each event was to show the community the potential use of the site. Our final design proposals identified the current issues and made practical options to improve and enhance the site. The main proposal was the zebra crossing design, which was the most appropriate solution in connecting Victoria Park to the Totterdown Steps. We also put forward planting, seating and lighting schemes to add texture and colour to help generate a vibrant atmosphere that highlights the characteristic of the Totterdown community.

UWE Bristol Master of Architecture Students: Daniel O'Brien, Jessica Baker, Dave Caldwell, John Mullankuzhy & Priscila Andreia Sousa

Client: Totterdown Residents Environmental & Social Action Community Interests Company (TRESAcic)



IBSTOCK GUEST LECTURE SERIES

This year we hosted a series of excellent talks by leading practitioners and experts in our weekly school-wide lecture series. In addition, four fantastic public events were held at the Arnolfini in the City Centre, in collaboration with the Architecture Centre. We would like to extend a huge thank you to each of our guest lecturers, the staff and students involved in setting up the series and to Ibstock for their continued support of the lecture series and the school as a whole.

Design Thinking 1

Emerging practice

Talk at Arnolfini Wednesday 9 November, 18:30, £7/£5

Booking through Arnolfini: 0117 917 2300

What does it take to succeed as a practice in tomorrow's Design, Mark Wray Architects, David Huxford and Robert Huxford Architects share their views, approach and experiences in response to changes in the profession.

IBSTOCK LECTURE SERIES

FREE FOR STUDENTS EVERY THURSDAY FROM 1-2pm

THURSDAY 3RD NOVEMBER

Claire Bennie

Community Housing Design Champion

IN 1R26 FROM 1-2pm

IBSTOCK LECTURE SERIES

FREE FOR STUDENTS EVERY THURSDAY 1-2PM (1R026)

THURSDAY 20th OCTOBER

DISSERTATION STORIES FROM FOURTH YEAR STUDENTS

LEWIS BROWN, EMMA SCOURFIELD AND ISA WLODARCZYK

DISCUSSING THE KEYS TO NAILING A GOOD DISSERTATION.

IF YOU HAVE ANY QUESTIONS PLEASE CONTACT IOLU RICE

Design Thinking 2

Loyn & Co Architects

Talk at Arnolfini Wednesday 30 November, 18:30, £7/£5

Booking through Arnolfini: 0117 917 2300

The 2016 Solihull Prime Resident Challenge by Loyn & Co has been described by Architects' Journal as one of the most outstanding new houses in Britain this decade. Chris Loyn shares the design process from the initial brief to the final build and the 2014 BRIA Master Medal-winning 'Wooley Castle'.

UWE Architecture

Lunchtime talk series

Sponsored by IBSTOCK

THU 16 MAR 1-2pm 1R26 R Block

DSDHA, David Hills

Architecture Research Sustainability

UWE Architecture

Lunchtime talk series

Sponsored by IBSTOCK

THU 23 MAR 1-2pm 1R26 R Block

Peter Salter, Walmer Yard

John Comporelli

IBSTOCK LECTURE SERIES

FREE THURSDAY FROM 1-2pm, 1R26

THURSDAY 2nd February Prewett Riley

Passivhaus and retrofit

IBSTOCK LECTURE SERIES

FREE FROM 1-2pm, 1R26

MONDAY 6th February Patrick Fallon

Photogrammetry and Architecture

IBSTOCK LECTURE SERIES

FREE FOR STUDENTS EVERY THURSDAY FROM 1-2pm

MONDAY 28th NOVEMBER

Disorder & Song

Talk on artist installation at Somerset House

Caillin Shepherd & Taibitha Pope

IBSTOCK LECTURE SERIES

FREE THURSDAYS FROM 1-2pm, 1R26

Thursday 2nd March Andrew Foyall

Bristol Pevsner

IBSTOCK LECTURE SERIES

FREE FOR STUDENTS EVERY THURSDAY 1-2PM (1R026)

THURSDAY 6TH OCTOBER

FORBES MASSIE FROM FORBES MASSIE VISUALISATION

DISCUSSING IMAGE MAKING AND 3D VISUALISATIONS

IBSTOCK LECTURE SERIES

FREE FOR STUDENTS EVERY THURSDAY 1-2PM (1R026)

THURSDAY 13TH OCTOBER

BILL WYB FROM MAKE ARCHITECTS

DISCUSSING ARCHITECTS AND MANUFACTURERS

UWE Architecture

Lunchtime talk series

Sponsored by IBSTOCK

THU 9 APRIL 1-2pm 1R26 R Block

Professor Tom Woolley

Building Materials, Health and Indoor Air Quality No Breathing Space?

UWE Architecture

Lunchtime talk series

Sponsored by IBSTOCK

MON 13 MAR 1-2pm 1R26 R Block

Greengauge

Consultancy Passivhaus

IBSTOCK LECTURE SERIES

FREE FOR STUDENTS EVERY THURSDAY FROM 1-2pm

THURSDAY 17th NOVEMBER

KRISTIN HIBBS

Head of Design at the Science Museum

IN 1R26 FROM 1-2pm

IBSTOCK LECTURE SERIES

FREE FOR STUDENTS EVERY THURSDAY FROM 1-2pm

THURSDAY 24th NOVEMBER

Cormac Farrelly

Allford Hall Monaghan Morris

IN 1R26 FROM 1-2pm

IBSTOCK LECTURE SERIES

FREE THURSDAY FROM 1-2pm, 1R26

THURSDAY 9th February Dragon Krstevski of Make

London and Skopje

IBSTOCK LECTURE SERIES

FREE THURSDAY FROM 1-2pm, 1R26

Thursday 23rd February Charles Wellingham SPAB Scholar

Feilden Clegg Bradley Studios

Church POD, Research & Design

Lecture series organisers:
Matthew Hynam & Matthew Jones

Student co-ordinators:
Elise Narnor, Julia Arska, Quadri Shogunle, Ainslie Plews, Jourdan Palmer

DESIGN RESEARCH /

Design Research is undertaken as part of the Master of Architecture and PhD in Architecture programmes. Design Research offers each student the opportunity to develop a personal exploration of an explicit question or hypothesis using design as a research method. The module firstly introduces the context of research in design, the ethics of research and how design may be used as a method. Each student then generates a proposal followed by a rigorous research process underpinned by theoretical understanding of the research context. An amazing range of work results that is witness to the students' imaginations and variety of interests. Projects this year include research into the use of slime mould as a tool for urban design, explorations of visualisations of air as a design element in interior space, design experiments in sonic / tactile concrete panels and an adaptable interactive environment that studies the relationship of architecture to performance. Some research projects have resulted in the development of innovative products and processes, some have been commissioned by external organisations. Design Research offers the chance to develop a specialism, an expertise; to explore in-depth design processes; to experiment and achieve a high level of understanding of a chosen research project, aiding the advancement of each student's architectural practice within both the academy and the workplace.

As a celebration of Design Research at UWE Bristol, each year we convene a symposium and exhibition to showcase the student work and bring leading external practitioners and academics together with internal academics and students. The symposium provides an opportunity for exchange and exploration of this rapidly evolving field.

Keynote:
Ruth Morrow
(Tactility Factory
/ PS² / Queens
University,
Belfast)

DESIGN RESEARCH SYMPOSIUM AND EXHIBITION

DESIGN RESEARCH - PROCESS AND AUTHORSHIP

10.00am – 6.00pm
Thursday 4th May 2017
Exhibition reception - 5.00pm

Centre for Architecture and Built Environment
Research (CABER), The Studios Building, R-block,
Bristol UWE, Frenchay Campus, Bristol BS16 1QY

The symposium and exhibition are free and open to the public.
Places for the symposium are limited. Please rsvp to
Jonathan.Mosley@uwe.ac.uk / Rachel.Sara@uwe.ac.uk



DESIGN RESEARCH PROJECT FOCUS

The Stage (Working Title) is a collaborative project, commissioned by Arnolfini gallery featuring students of Design Research from the Master of Architecture course - Michael Daley, Subarna Gurung, Dhaval Hasmuclal, Thomas Sale tutored by Jonathan Mosley and Rachel Sara. Arnolfini offered design research students a commission to create an installation for Gallery 1 as a setting for public interaction and performance events over six weeks in early 2017. Four students put forward a proposal to design, construct and manage an adaptable live environment. This was accepted and then realised to public acclaim and an audience in the 1000s.

Design research is a process of searching for answers to an explicit set of questions using design as the principle method. Each student pursued an individual investigation through the design of the installation whilst also collaborating on its overall form. As such the project was a composite piece of design research and a site of experimentation rather than a finishing point.

The Stage (Working Title) offered space for performance, gathering, idling and discussion. Following the idea of a performing architecture, the stage was conceived as a functioning and adaptable apparatus. Its elements were mobile and could be moved by performers and visitors alike. Configurations created different territories, set up intimate or public spaces, enabled informal social meeting or placed all on view. Upon entering the gallery an individual or group could change the environment, thereby instigating interaction with others and raising the question, who and what is performing?



OUR YEAR IN ARCHITECTURE / UWE BRISTOL

@uwearch / @emarco14 / @UWEArchBuiltEnv







CONTRIBUTORS AND THANKS

We would like to thank everybody who has been involved in the production of this yearbook. We would also like to thank all of the Associate Lecturers, visiting speakers and reviewers who help make our department a great learning environment for our students.

Chapter Introductions:

Rachel Sara – MArch

John Comparelli – MArch Conservation Unit

Craig White – MArch Sustainability Unit

Louis Rice – MArch Urbanism Unit

Mike Devereux – Architecture & Planning

Elena Marco – Architecture & Environmental Engineering

Scott Hills – Architecture

David Noble – Architectural Technology & Design

David Littlefield – Interior Architecture

Sally Daniels, Mat Jones & Rachel Sara – Live Projects

Mike Devereux – Erasmus & Foreign Exchanges

Editor and Graphic Design:

Jamie Roxburgh