ARCHITECTURE AND THE BUILT ENVIRONMENT THE YEARBOOK 2015-2016

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Front cover image: Frankie Pearce, Year 3, Interior Architecture

Left: Kyle Wylde, Final Year, MArch



WELCOME

Welcome to the 2016 Yearbook of our architectural students!

Bristol has a long tradition of practising and teaching professional architecture, a tradition as old as that of the Royal Institute of British Architects. We are a youthful continuation of that tradition, beginning in 1996 with our unique course in planning and architecture. As we have grown we have added other innovative courses that connect architecture across disciplines to engineering, technology and interiors. This year our first cohort of students from our newest programme, the BSc (Hons) Architecture, graduate for the first time. We make connections across disciplines with the critical vitality, curiosity and enthusiasm of a young school; and with a youthful appreciation of the urgent environmental and social complexities to which architectural thinking must adapt.

This year we celebrate our 20th anniversary and have gained the highest student satisfaction score in the Complete University Guide. We are the same age as many of our students and we are enthused by their energy and commitment. They create our school of architecture and we are very proud to showcase their work in this book.

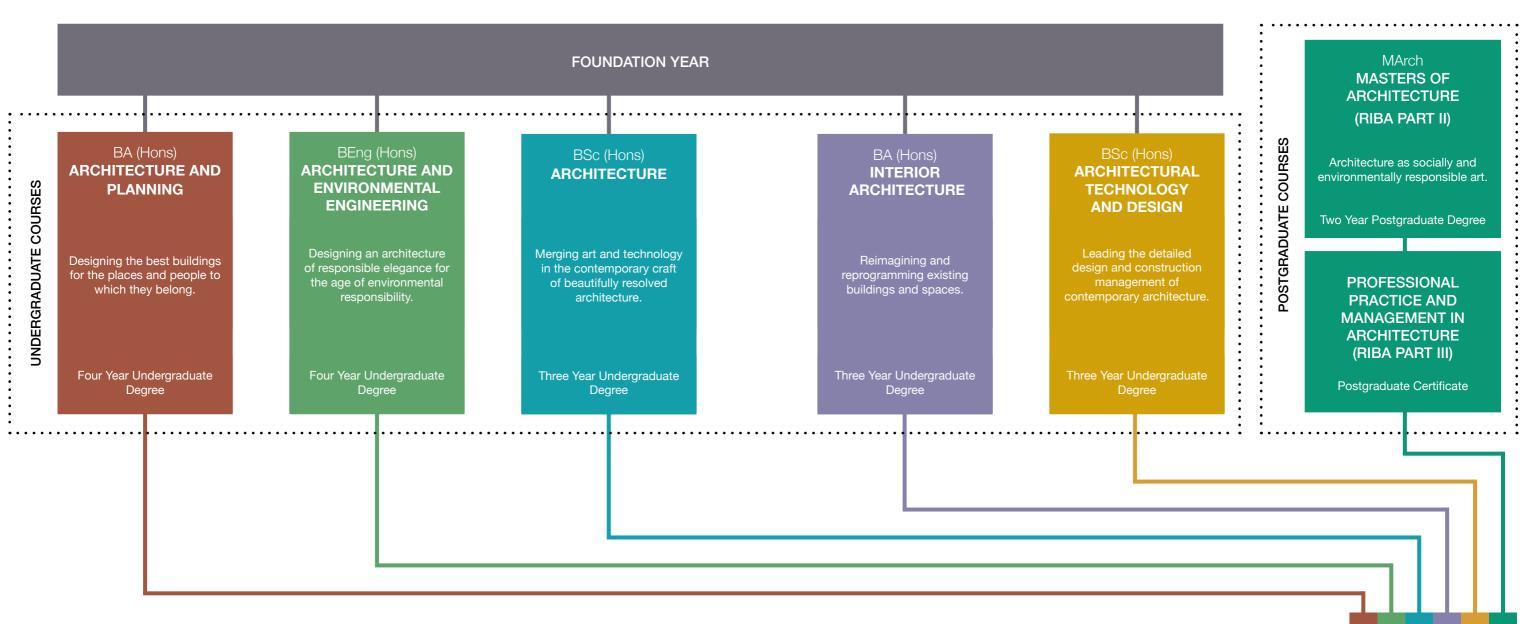
Elena Marco

Head of the Department of Architecture and the Built Environment

Opposite page: Ben Pratten, Final Year, MArch

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.



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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, Community Land Trust Housing, Nudge group, and TRESA (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 the body in the design of a dance centre.

In the second year students are able choose between three specialist units exploring: sustainability; conservation and emergent cities. 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 second annual Design Research symposium to launch the exhibition with external speakers Murray Fraser (The Bartlett, University College London); Karsten Huneck (Office for Subversive Architecture); and Katherine Clarke (MUF Artists/Architects).

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?



Eirini Grigoriadou - Sociopolis Co-Housing

Sociopolis manifests another way of living and working that aims to deal with the unsustainable way of living, stress and isolation that characterises our everyday life. The proposal suggests an alternative way to correspond to our needs, in which sharing with our neighbours and respecting nature, play a key role.

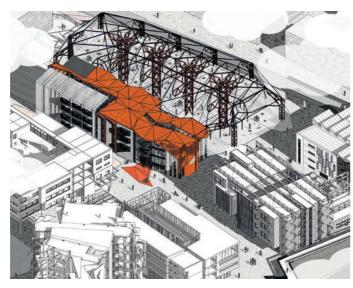
Situated in the South-East of Bristol, Sociopolis provides diverse housing solutions as well as a working environment to its residents, which aims to reduce food waste and to promote products coming from the local farmers of Bristol. At the same time it aims to educate and inspire the community to come together, while promoting planting initiatives and sharing.



James Morris - Atmospheric Research Centre



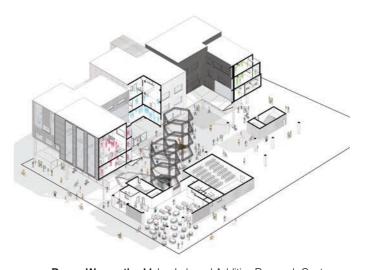
Will Kerry - Promession Centre and Columbarium for Bristol



Dan Basey - Bristol's Aerial-Drone Research and Flying Centre



Callum Garrison - Dyslexic Architecture



Danny Wenmoth - Maker Lab and Additive Research Centre



Faye Morrison - BIOLogical Research Hub





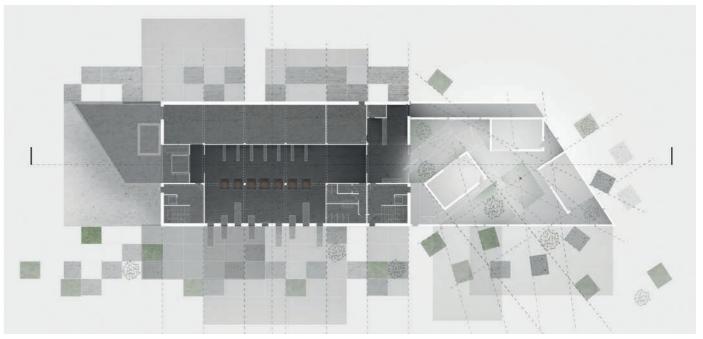
Brynmor Williams - Spa



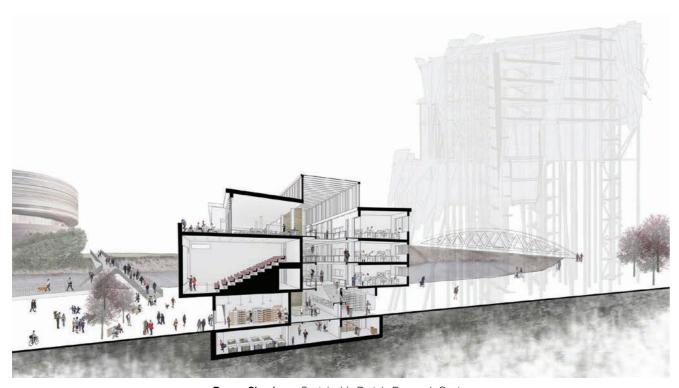
Laura Mitchell - Semantic Library_ Adaption between Books and Digital Collections



James Prior - The Production Shed_ A manufactory, theatre and performer facilities



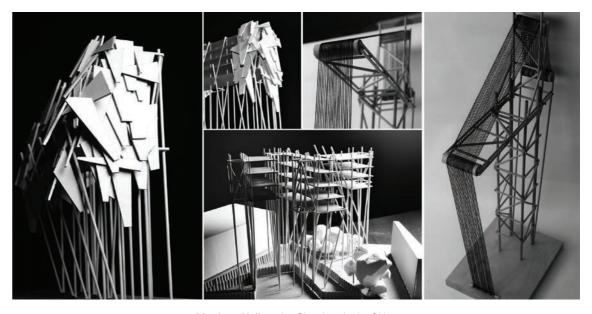
Richard Kennedy - Industrial Reformation



Poppy Sheehan - Sustainable Protein Research Centre



Lee Goddard - Bristol's Digital Fabrication and Printing Institute



Matthew Holbrook - Slaughter in the Skies

The proposal manifests the mechanical, industrialised and ultimately depersonalised attitudes towards slaughter that humanity is subjected to. The mechanical monstrosity orchestrates a vertical slaughter-line in the sky, haunting over the centre of Bristol and hoisting the otherwise invisible taboo into the skyline, in a theatrically horrific spectacle. The project seeks to create theatre, drama and controversy. Whilst previously invisible and ignored, the notion of exposure probes our capacity as a culture to accept what previously we collectively concealed.



MArch URBANISM UNIT

SUSTAINABILITY UNIT – LIVE WORK MAKE GRADUATING STUDIO

STUDIO LEADER - CRAIG WHITE (WHITE DESIGN)

The curriculum of the MArch Sustainability Studio has used the theme of Live Work Make.

The UK has failed to meet the demand for housing for a decade. In 2013, for example, less than half the demand was built. This market failure has its roots in the financial crash of 2008. The price of housing has now risen to the point where access to home ownership is out of the reach of the young and those on low wages. At the same time, as we move deeper into the first part of the 21st century and globalisation transitions into its post expansion phase, there exists new and emerging problems as well as opportunities for how we might use material resources to make the things we need.

Today, we are at the start of a new revolution, the combination of the digital with the physical to perhaps 'publish' the things we make, whether they are smart phones, furniture or the homes we live in. The technologies that allow us make things are reducing in size and increasing in sophistication to the point where we can now desktop-make some of the things we need. Live Work Make explores how a combination of the making of communities, the proposed Custom Build agenda for homes and the things we need to live in them could now be combined to deliver a new form of sustainable development.







Kyle Wylde - Digital Realities

The intervention at Eden seeks to engage minds and provide experiential learning in a continually evolving project. Digital Realities emerges in the new era of 'digital craft' and serves as a new focal point along the coastal landscape of Cornwall. Establishing itself as a transitional gateway into the Eden Project, the facility enables houses to be built for the people, by the people. Here, all age groups can learn about parametric processes, and how homes can be created with precision whilst using sustainable materials. Promoting a sense of place, this scheme will be focused towards hands on education, where people can establish and develop their own identities.





Brittany Bedford - Culinary Knowle

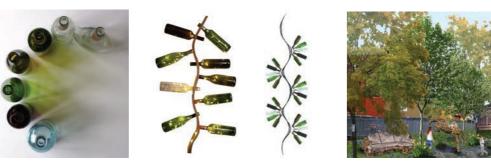




Samuel Blight - Knowle Craft Quarter



Anita White - Eden Makerspace



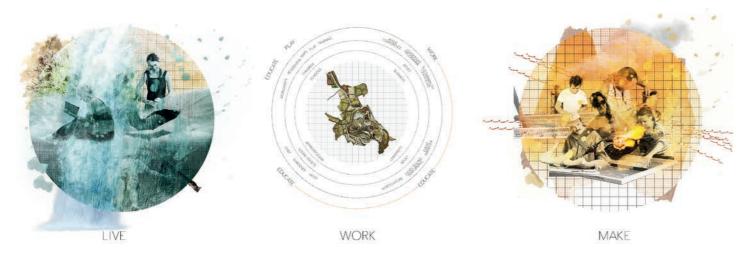
Clare Heath-Pratt - Knowle Forest-The Bottle Tree



Shelley Oliver - Live-Work-Trade

MArch SUSTAINABILITY UNIT





Louisa Heyworth - Generation Make

Generation make is an experiential apparatus seeking to engage the mind, body and soul. It provides a place for learning, creating, and immersing into the arts. By journeying through the spaces, one transitions from conversational interactions to secluded states, which provides protection and tranquillity from the distractions of life. Through the act of retreating into a more primitive existence, for the purpose of reflection and creativity, the clarity of the mind offers the opportunity to explore the sublime. The spaces are sculpted and hammered to expose the aggregates of the ground that the retreat inhabits, offering a crafted atmosphere which is excavated out of its surroundings and exhibited there.

MArch SUSTAINABILITY UNIT



Stephanie Austin - The Interactory



Hannah Pigrem - Bristol Dance and Dementia Centre





Sam Chant - Restineas Learning Village



Ben Pratten - Self-Sustaining Makery

MArch SUSTAINABILITY UNIT

CONSERVATION UNIT GRADUATING STUDIO

STUDIO LEADER - JOHN COMPARELLI

The curriculum of the MArch Conservation Studio was set up to give each of its students the opportunity to develop a personal attitude towards conservation in the built environment. This overarching ambition was tested in the first semester with three 'competition proposals' of varying scale.

The first of these was to recreate a house for Thomas Pitt, the 17th century MP for the 'rotten borough' of Old Sarum. He almost certainly did not live there but we wanted to explore 'artistic license' in reconstructed heritage. The only given were the foundations discovered last year through ground studies undertaken by Southampton University.

The second, biggest and perhaps ubiquitous of the proposals was to propose a development strategy for the western end of Bristol's Castle Park. This was as much about restoring the central intersection of medieval Bristol as it was the development of the expedient park.

The third and most popular project was for a new Ship Museum in Newport South Wales. This was to house the recently discovered Newport Medieval Ship, two smaller medieval vessels and other medieval navel artefacts. This is certainly a live project with the trustees of the Ship Museum and Chris Brandon, architect of the Mary Rose Museum, keen supporting the students investigations.

The most 'profitable' of these sketch schemes were brought forward into the second semester for a suite of buildings to be developed and the student's particular position to be sharpened.



Andrew Murphy - Self-Sustaining Makery

The long history of international shipping trade in Newport has left many traces of its past glory on the cities' Waterfront. The site of Jack's Pill, where this project is situated, was once a berthing site of many ships during Newport's heyday and is now the proposed resting place for the Newport Medieval ship.

The proposal manifests the theories of phenomenology, where the museum aims to form an empathetic connection between the visitor and the artefacts. It recreates the physical and psychological experiences of a shipwreck to develop a more personal and immediate understanding of what is on display to the point where the experience becomes the exhibit. The architecture achieves this by plunging the visitor through spaces that begin to lose all sense of rationale. The forms and materials begin to warp and degrade, providing a continually evolving palette of sounds, smells and tactility, ultimately detaching the visitor from reality.









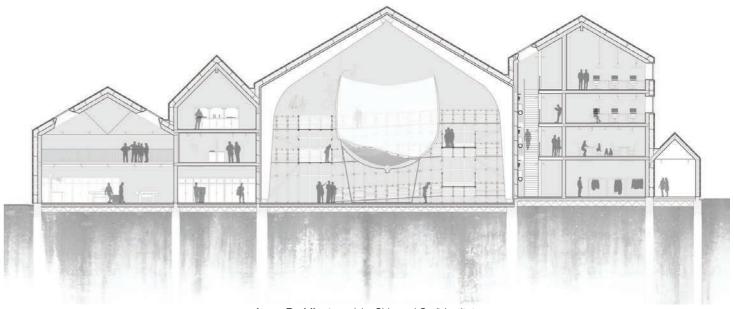
Jonathan Twigg - A Bridge for Newport



Thomas Barker - Boat³



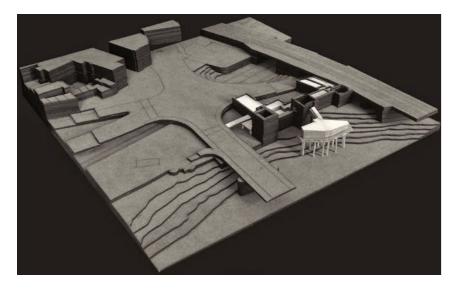
David MacDonald - Newport Maritime Museum

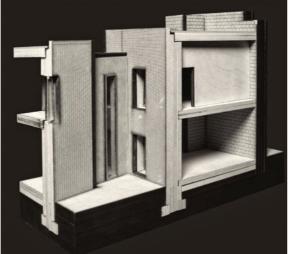


Jenny Boddington - Iska Ship and Craft Institute



Jason Hoholis - Conservation of Mary-le-Port Church and Square

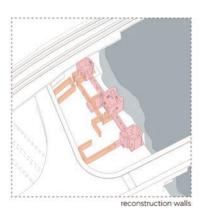


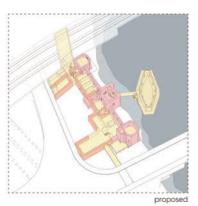


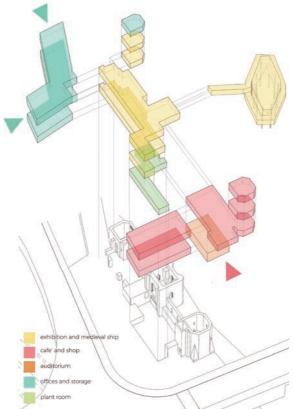
Anna Basso de Marc - Newport Medieval Ship Museum, Newport Castle

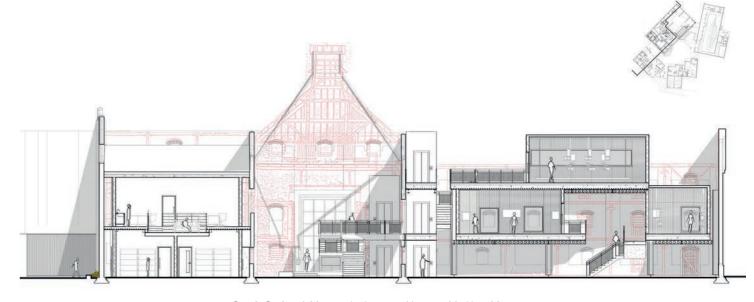
The project is situated in Newport Castle, a fourteenth century castle on the river Usk, of which only the ruins of the east side remain. The project aims to rehabilitate Newport Castle, to become a museum for a recently discovered fifteenth century medieval ship.

A 1858 ground floor plan of Newport Castle shows the surviving portions at the time and an interpretative reconstruction plan of the rest of the castle. In the 1970s, parts of the western wall of the castle were demolished to build a roundabout. The project aims to remove the roundabout to restore the previous road junction, and to use the 1858 plan as footprint for an extension to the castle. The Newport Medieval Ship is housed in a pier-like structure on the river.









Sarah Gyde - A Mnemonic Journey_ Newport Maritime Museum.



Luke Smith - The Forgotten Borough

MArch CONSERVATION UNIT

BA (Hons) ARCHITECTURE AND PLANNING Four Year Undergraduate Degree

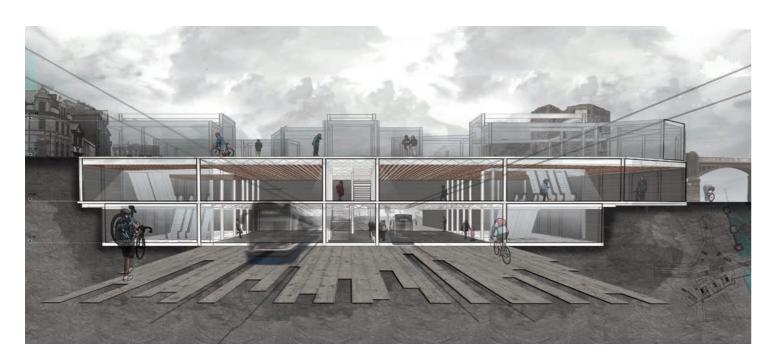
'The Urbanists'

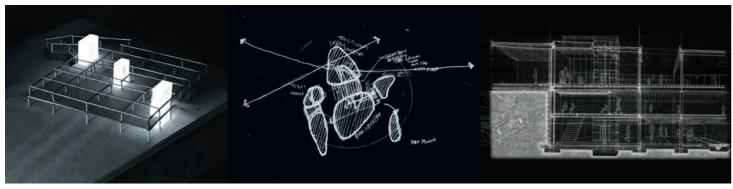
This degree is unique in the UK. It qualifies students professionally in architecture, planning and urban design (ARB/RIBA/RTPI accredited). Students take a very contextual approach to their outputs and understand how places work and what makes them different from one another. They design buildings informed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





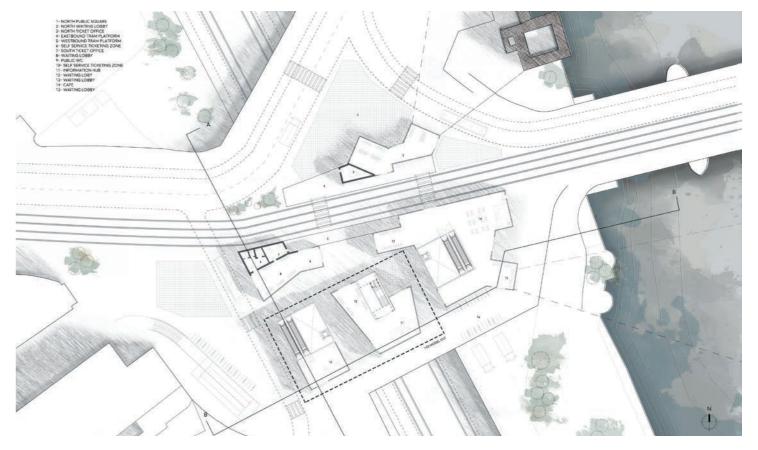
Alejandro Abreu Hermoso - Transit Interchange Centre

The proposed Transit Interchange Centre in Newport, Wales, aims to reconnect the pedestrian to the public realm by proposing a dynamic change to current car centric transport behaviour through an integrated transit network.

The project sees the importance of circulation and connectivity throughout the city, hence the notion of flow and movement is taken from the site, where an elevated roundabout is transformed to create a multi-tier transport hub that prioritises the pedestrian. By understanding the movement of the people and commuters, the transport hub acts as a catalyst for social integration by creating a flow architecture that connects people to employment, open space and key landmarks whilst creating a vibrant urban realm for the public to thrive in.











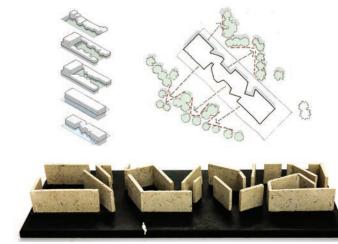


Lily Farmer - Clayworks @ The Maltings

With so much of modern life ruled by technology and virtual reality, it has become the concern of many that both current and future generations will lose the ability and initiative to be able to make something - whether practical or artistic - using their hands. Handicrafts can act as a powerful catalyst for physical and social change from the human scale through to the city scale. Being able to have pride in one's abilities allows selfconfidence to blossom whilst equipping a person with useful skills in order to both survive and thrive. If a person is unable to find formal employment crafts can offer a means of financial help through selling handmade wares. Modern life has forgotten the power of the phrase "I made this myself" to its eternal detriment. By creating a 'clay campus' in Newport craft can act as a catalyst for change.



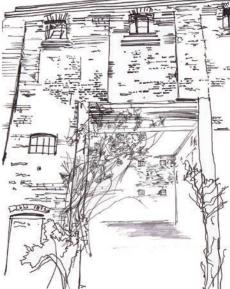




Oliver Sanger - Restorative Justice

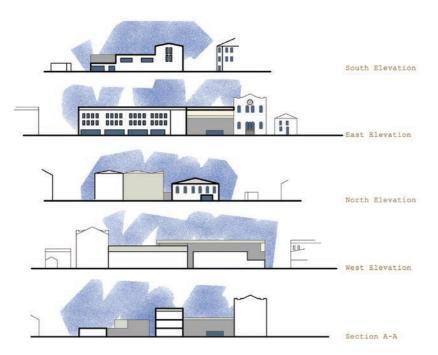




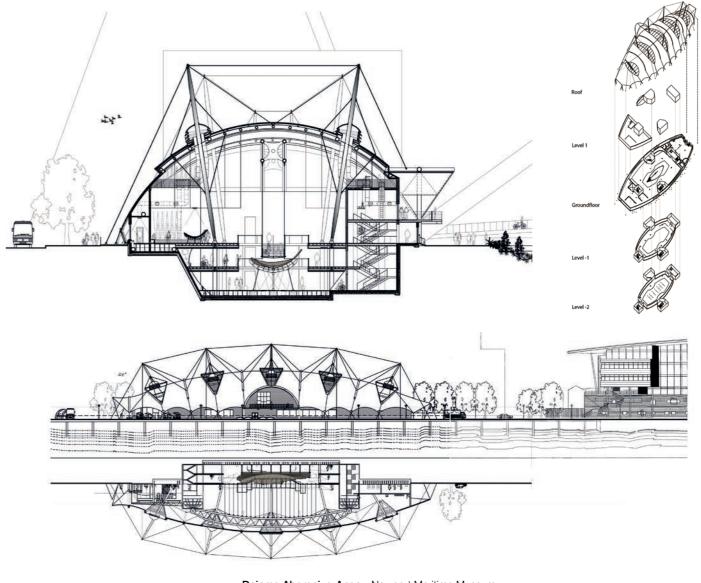




Ben Hackland - Dance School and Creative City



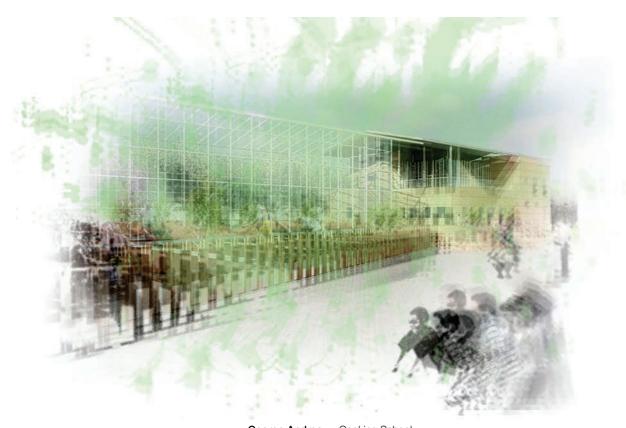
Suner Syuleyman - Seeding Industry



Deinma Abereniye-Anga - Newport Maritime Museum

The City of Newport has witnessed periods of significant success as well as major declines in its industries. Now well into the 21st century the post-industrial city seeks to re-invent itself and is currently undergoing major transformations and reforms in its economic sector and overall image.

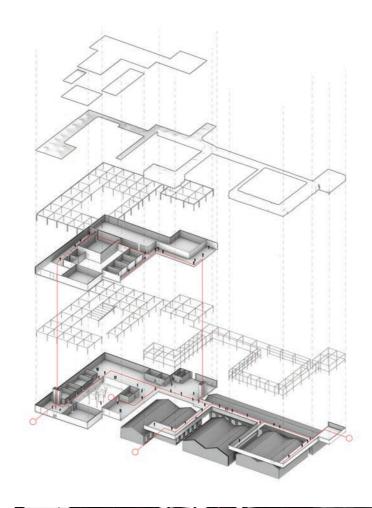
The Newport Maritime Museum spawns from a greater masterplan strategy which seeks to re-vitalise the city's waterfront and further emphasize a sense of place by injecting its heritage and history into the current urban fabric. The museum itself is designed to represent the ship by further emphasising its importance and placing it within the landscape.

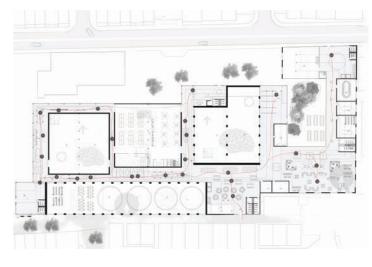


George Andreou - Cooking School



George Harkins - The Welsh Refugee Council HQ



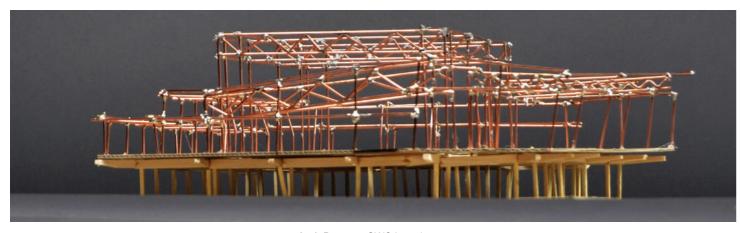


Giles Nartey - Seeding Artistic Agency

The project aims to use art as a catalyst for social regeneration, through the seeding of the Newport industrial quarter with an industrial art school. Social regeneration will internalise the system. Instead of externalising the process of regeneration to investors and early gentrifiers, it promotes the idea of local action and local actors.

The training and exposing of people to artistic ways of thinking and doing becomes the seed. So in turn through the adoption of creative principles and a change of perception they start to recreate and reimagine their ideas of home, community and area to transform it through interventions and transgressive tactics, that encourage and require engaged activity from inhabitants to re-appropriate the quarter and city, transforming it into self managed space.





Jack Dewey - GWC Interchange





Richard MacDonald - Newport Fabrication Laboratory : The Revival of Steel



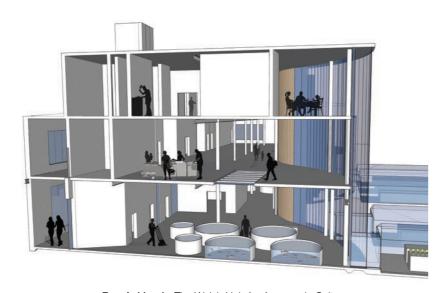
Kalia Charalambous - Newport Ship Museum



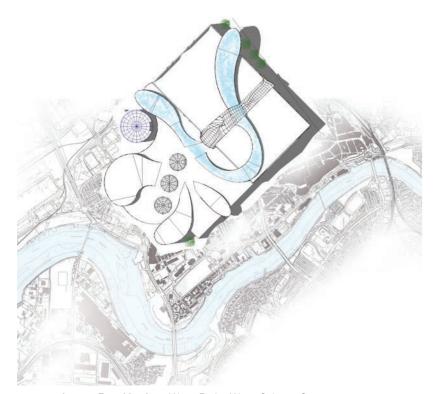
Bradley Beament - Aquaponics Plant



Andreas Leonidou - Raw Synergy: An Inner-City Food Hub



Ben Ackland - The Welsh Hub for Aquaponic Culture



Joanna Roszkiewicz - Water Park - Water Science Centre



Rebecca Verhaeg - Centre for Commerce



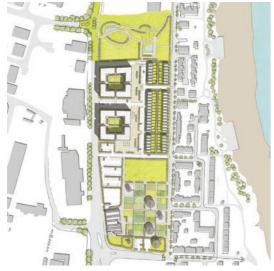
Benas Gerdziunas - Industry Forum



Nat Siraviwat - Innovate UK Adaptable Research Facility



Motunrayo Adegbenro - Community Wellness Village





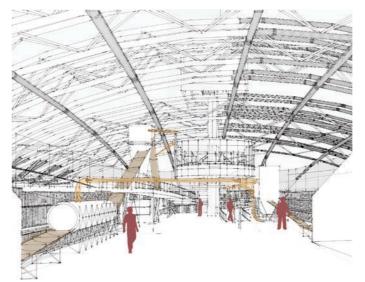


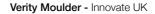


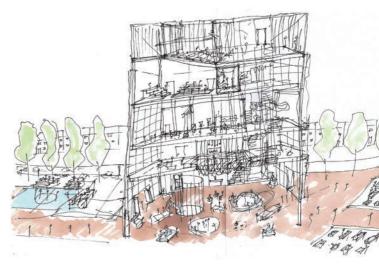
Eliot Ellis-Brown - w2e Anearobic Digestion Plant

This project is a waste-to-energy plant for the city of Newport, which uses the process of anaerobic digestion to create heat and electricity from discarded food. The purpose of my programme is to represent a closed-loop system, in terms of food waste from residents being processed to create a renewable energy source, as well as a natural soil conditioner (digestate), which in turn is used on the allotments to grow produce.

The project aimed to tackle a number of Newport's issues in an environmentally, socially viable way, whilst creating a hub of economic activity in an area of Newport which appears to be segregated from the heart of the city. Furthermore, it tackles wider problems of climate change and high fossil fuel consumption by introducing a relatively new and undervalued system of generating energy.



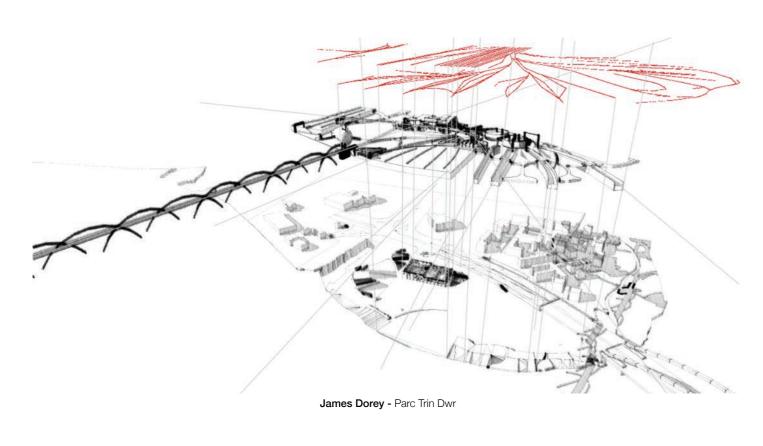




Natalia Psatha - Pill's Community Centre

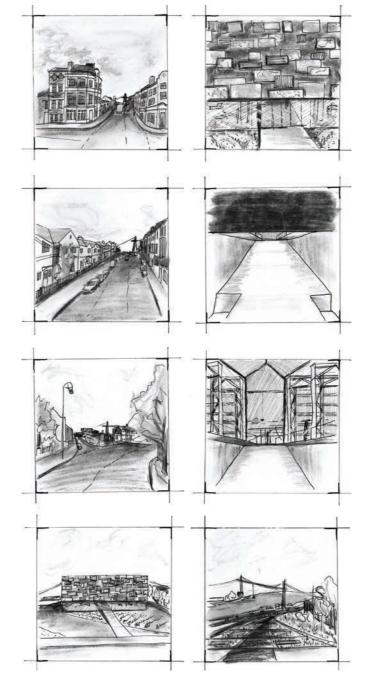


Jonathan Gomes - Transparent Process



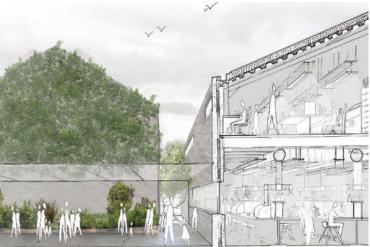


Oliver Filer - A Story of Newport City



Rebecca Loudwell - The Ferrous Fab Lab

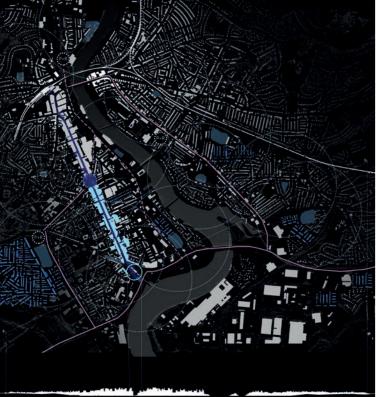


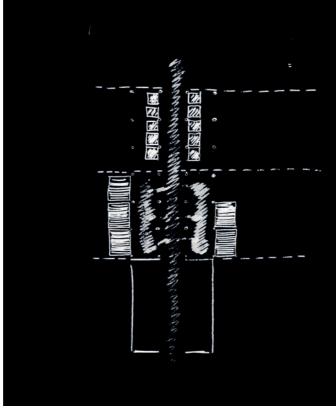




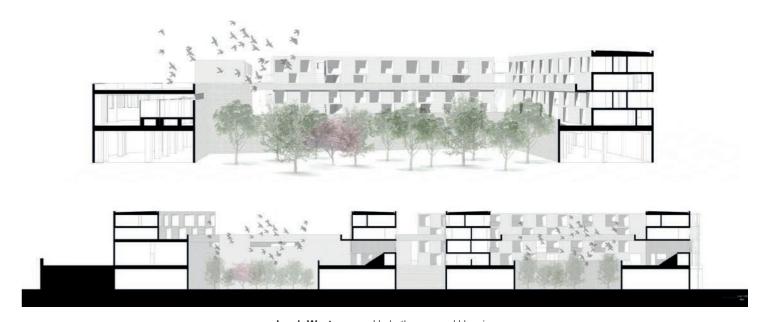
Ross Wise - Newport Botanical Laboratory







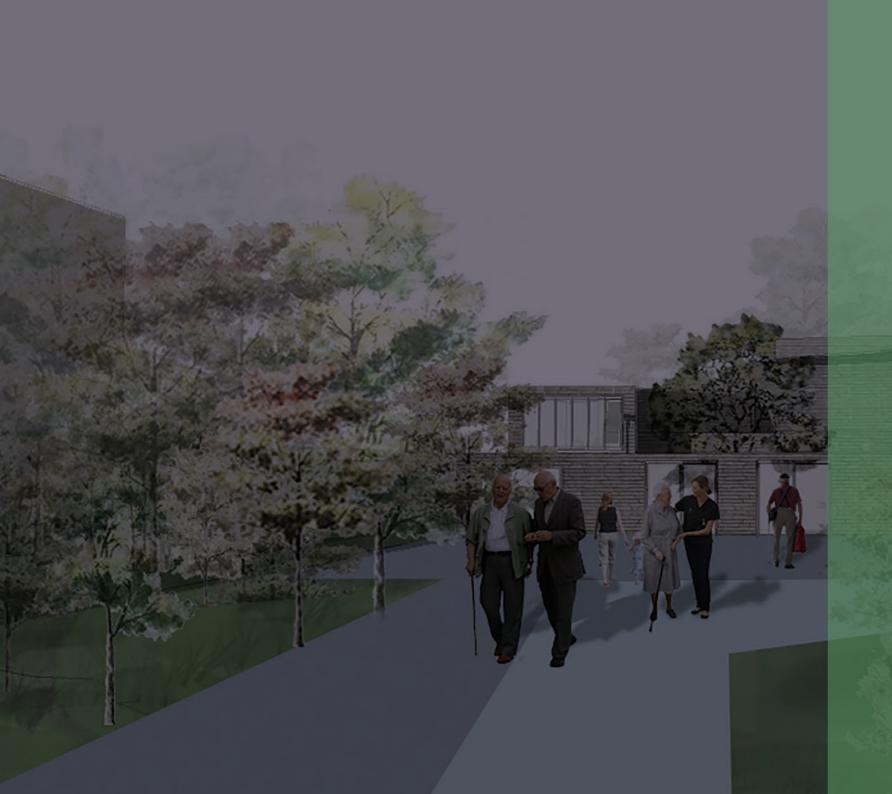
Nicholas Lebrasse - Convivial Connection



Jacob Westerman - Hydrotherapy and Housing



Laurence Richards - The Newport Fishery and Restaurant



BEng (Hons) ARCHITECTURE AND ENVIRONMENTAL ENGINEERING

Four Year Undergraduate Degree

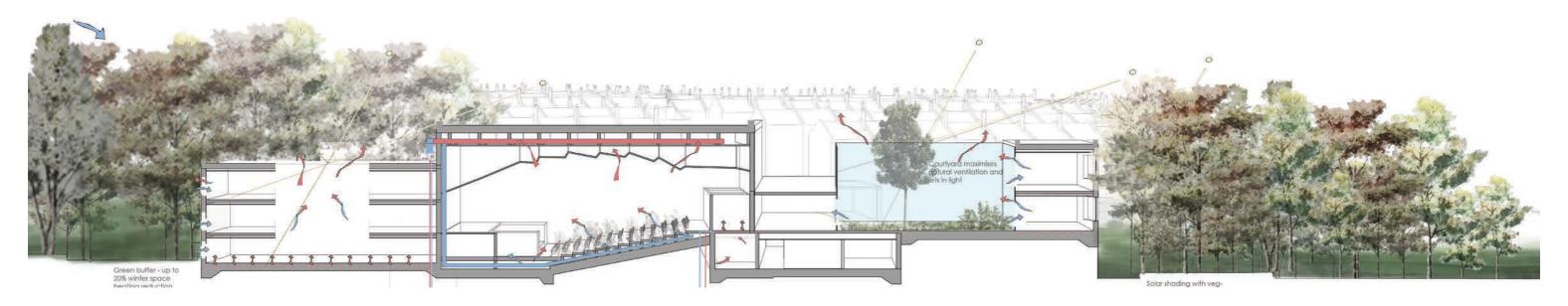
'An architecture for the age of environmental responsibility.'

Many different specialists are needed to design a building and this course is unusual in offering its students the chance to develop two of those complementary sets of skills.

There are many reasons we do this:

- Students can be reluctant to abandon either the Arts or Sciences when they
 choose a degree. It seems to be a limiting way of understanding the world.
 Instead, AEE offers them the chance develop their cultural, artistic and
 technological interests in parallel.
- As well as being more enjoyable it is also important not to be forced to choose between Arts and Sciences, because in the overlaps between function, aesthetics and physics true inventiveness can flourish as each way of thinking stimulates the other, prompting innovative solutions grounded in their cultural context.
- In a resource hungry world buildings need to be efficient in their use of materials and energy. This needs designers who understand and can harness the natural the flow of light, warmth and air through spaces; designers who have absorbed the wisdom of both architecture and engineering.
- Since the AEE course began it is our experience that it has helped its graduate's secure good jobs at times when the economy as a whole has suggested it should be tougher. The mix of skills the course develops is unusual and sought after, and we are happy to report employers asking for more of our graduates.

And so we are happy to offer the AEE degree, because it's rewarding to individuals who take it and it makes a useful contribution to the world the rest of us live and work in.











Ana Recio - The Connecting Arts

The central concept of the project was to create a space that would act as a catalyst for social interaction to tackle the issue of loneliness (especially amongst older people), and thus promote intergenerational relationships and social sustainability within the local community.

The link between psychology and human behaviour with nature is also explored by having central courtyards that not only encourage social interaction but also bring an element of nature into the building.

The activity chosen through which to combat loneliness is the arts. The arts is explored as a form of therapy and rehabilitation as well as a social connection amongst society.



Andrew Elliot - Vice to Vice





Aurea Botelho - Greenbank Cardiac Clinic



Tom Gravelle - Bristol Tea House

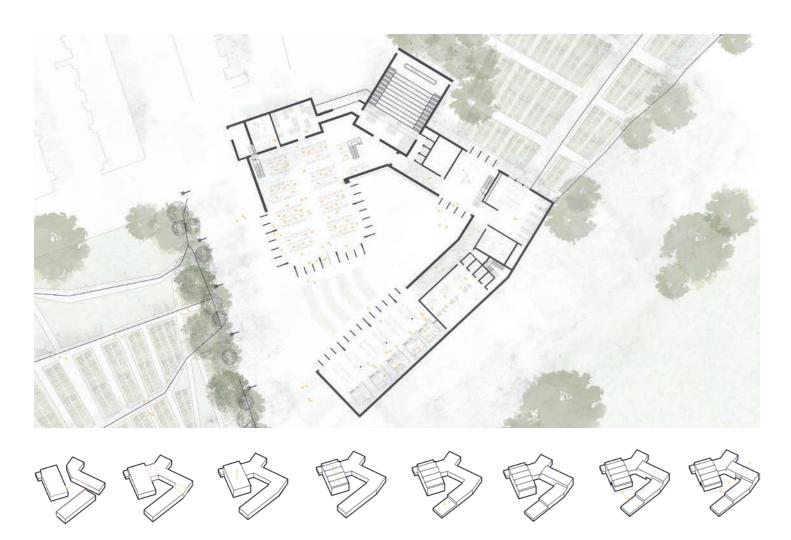


Fred Hagley - Constructive Deconstruction



St John Townshend - homeGROWN Bristol

ARCHITECTURE & ENVIRONMENTAL ENGINEERING

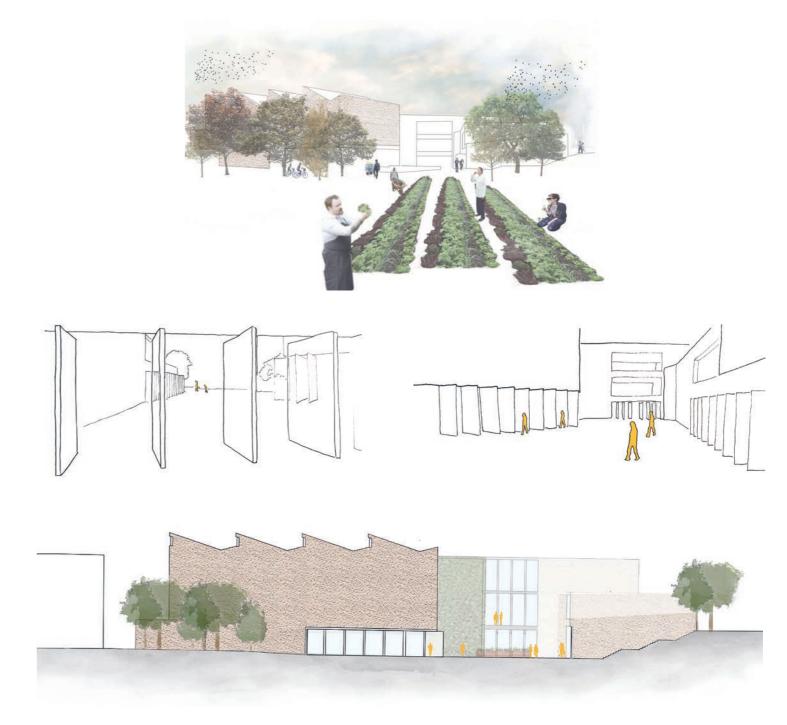


Joshua Boyd-Smith - Bristol Food Hub - Ground to Table

"A Diet of minimally processed foods close to nature, predominately plants, is decisively associated with health promotion and disease prevention" Katz DL

Our participation levels with food production, preparation and education are low; thereby creating a disconnect which this scheme hopes to improve. The creative re-use of a derelict chocolate factory into a local food market, culinary school and restaurants will symbolise the changed attitude towards food. It will become a local landmark for the promotion and celebration of Bristols' healthy local produce.

The proposal re-uses the original bricks, the rough texture being symbolic of the dichotomy between the perfect and the imperfect; of imperfect items being positioned within a perfect grid to emphasise its individuality and beauty. This draws a parallel to how the building will to showcase natural local produce which while not being traditionally aesthetically beautiful still may be very tasty.



ARCHITECTURE & ENVIRONMENTAL ENGINEERING



BSc (Hons) ARCHITECTURE Three Year Undergraduate Degree

'Merges art and technology to explore, develop and finely craft architectural solutions using both hand and advanced computational methods of design and fabrication.'

BSc (Hons) Architecture aims to equip its students with a set of theoretical and hands-on practical skills, to explore, develop and finely craft architectural design solutions. The programme balances history and theory with concepts, material knowledge with technology and detail design to stimulate and challenge students to respond creatively and imaginatively to current issues or themes. There is a strong bias towards understanding how buildings work, to promote an awareness of material science and detail in architecture. In the department, we have an inter-disciplinary educational approach to the making of places and buildings at all scales encompassing urban and spatial strategy, environmentally responsive design and interior architecture. To that end the course investigates design, from re-use and refurbishment of the existing urban fabric to computer driven digital fabrication, with an emphasis on technology for a sustainable and resilient future.

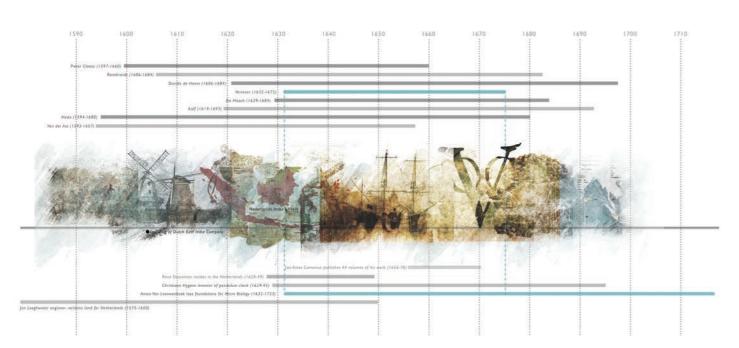
The course is aimed at enthusiastic and talented people with an enquiring mind, the ability to think three dimensionally and adopt an ethically responsible attitude towards society, clients and users in the built environment. Working in the Design Studio you will build your portfolio and develop design skills including site mapping and analysis, hand-drawing, design strategies, 2D and 3D CAD, physical and computational modelling, and mapping as well as refining a material approach to architecture. An arts and technology background is essential, as is a hunger for this unique discipline, a willingness to ask questions, to think laterally and engage with architectural design as an iterative process within the context of the built environment.

James Grey - Traders Alchemy: A Forum for Culture and Commerce

In 1602 the East India Trading Company came to Delft; its arrival brought prosperity beyond contemplation, and was intrinsic to the Dutch Golden Age. Holland's tolerant and socially mobile society combined with its new-found wealth created a diverse and thriving culture, where the worlds greatest minds could explore and exchange ideas. Fast forward 400 years and Delft is a different place; its waterways and market square sit sedentary yearning to be bustling with the trade and the vibrant culture that once thronged throughout the city.

Trader's Alchemy seeks to provide a new platform for trade; acting as a catalyst for a commercial and cultural bloom. Providing a phenomenologically rich building, atmospherically conducive to the trade of both ideas and commodities, to further develop the Netherlands society.

THE DUTCH GOLDEN AGE: ECONOMIC & CULTURAL BLOOM(1584-1702)



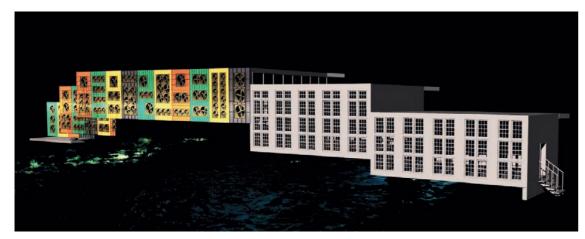




ARCHITECTURE 6

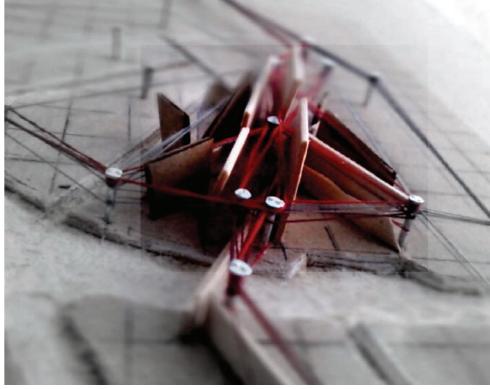


Julia Topley - Micro-Algal Centre for Learning



Athena Gaskin - The Living Bridge







Renata Garbolinska - The National Centre for Arts

The National Centre for Arts offers creative art program for young artists from all over the world. It also provides a number of different workshops for TU Delft students, as well as weekly workshops for families and children with special needs.

The key space are the Golden Age galleries and modern galleries that are filled with students' artwork. These exhibits are periodically changing, with older art creations being sold at the auctions and replaced with new material. The key objective was to create the national centre that would support young artists in learning the fine art techniques of Dutch painters and developing their individual arts skills.

ARCHITECTURE ARCHITECTURE









Raymonde Bieler - National Centre for Microbiology and Design

The National Centre for Microbiology and Design is a scientific centre undertaking research in the field of microbiology, specifically researching how microbiological organisations can inform innovation in design. The N.C.M.D. has for mission to exhibit its researches and findings to the public. It is a place of experimentation, education and awareness-raising in support to innovation in design & technology.

Encouraging a cross-disciplinary approach to design focusing on the possibilities of a closer relation between microbiology, design and technology, the N.C.M.D. wants to generate curiosity among the public in regards to innovative design solution. To do so, it facilitates opportunities for the public to engage with the scientific culture through its architecture, interactive exhibitions (films, interactive animation, models, and microscopes) and organised lectures & events.



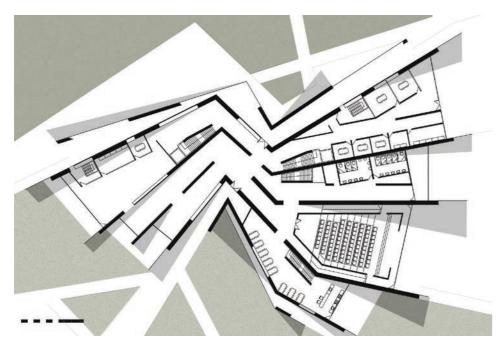
Kyle Koops - The Living Bridge



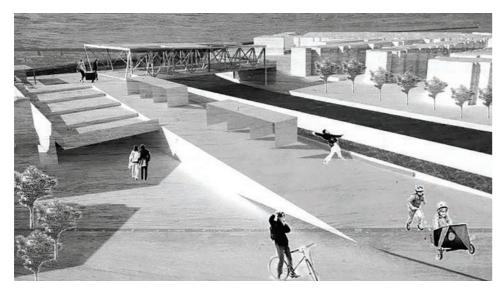
Julian Lee - The Living Bridge



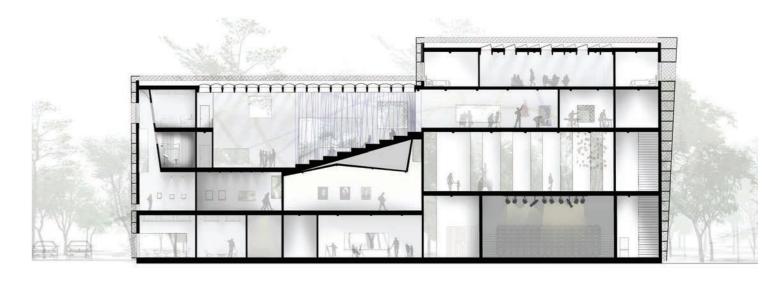
Serra Unal - National Centre of Botany

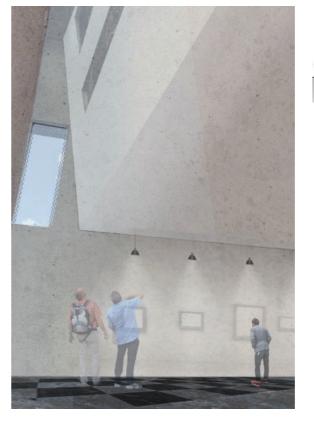


Yin Mak - The National Centre of the Weaving Industry



Rainbow Chan - N.C.A.S.T







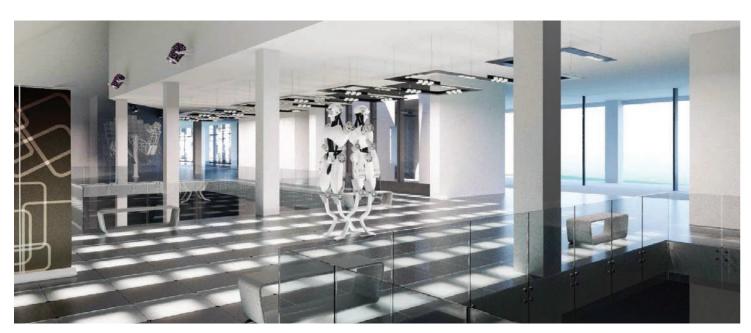
Gintare Arlauskaite - National Centre for Arts

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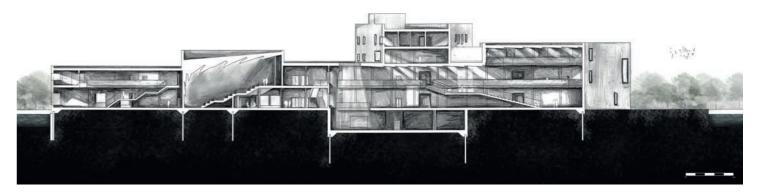
Anupa Puri - National Ceramic Centre



Iulia Lichwar - National Centre for Intelligent Megatronics

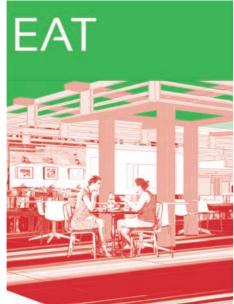


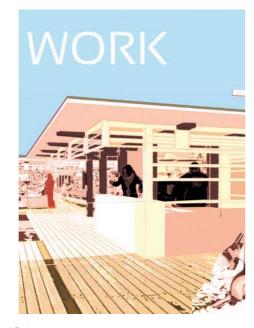
Liam Price - De Groene Kerne



Tara Saxby - National Centre of Contemporary Design Research







Oliver Flexman - The Delft Phoenix: Adaptation and Renewal Delft

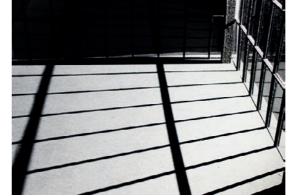


Charles Finebone - National Centre for Ceramic Arts



Umar Abdulmumin - National Centre for Delftware









Ian MacLeod - Trail-Tower-Terminus: National Centre for Art, Science and Technology

There is no doubt that the Netherlands has a liberal, and at times radical, attitude towards public art. Funding available through the Amsterdam and Mondrian Funds has limited the development of public art to the tourist centres of Amsterdam, Utrecht and Rotterdam. The proposed concept of the building intends to redress the balance by providing a nationally recognised centre to promote and develop digital, new media and techno-sculptural art for Delft and further afield. The aim of the project was to provide a bespoke, adaptable and innovative facility which acknowledges the local significant art history but also responds to Delft's 21st century Knowledge City aspirations.

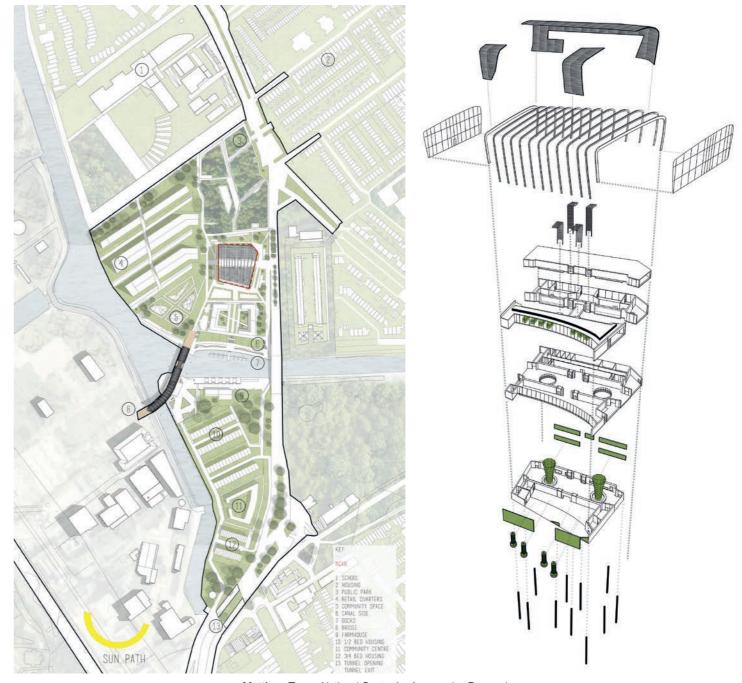
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Jack Thompson - National Centre of Dutch Art and Culture



Samantha Hayes - The Living Bridge



Matthew Tseu - National Centre for Aquaponics Research

74 ARCHITECTURE

BA (Hons) INTERIOR ARCHITECTURE Three Year Undergraduate Degree

'Reimagining and reprogramming existing buildings and spaces.'

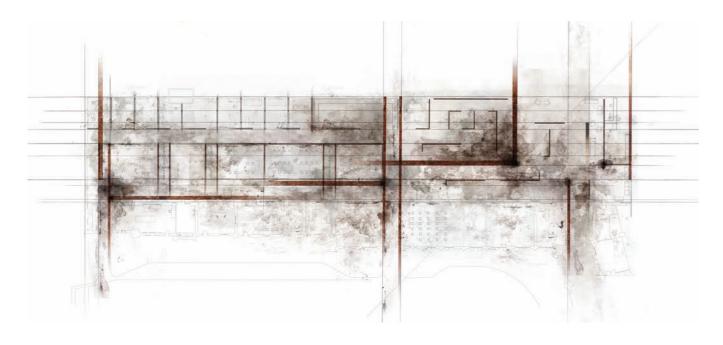
Interior Architecture at UWE Bristol explores four principle themes:

- 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 - how we go about it. We aim to work in a trans-disciplinary way, taking our inspiration from wherever we can find it (art, film, science, sociology...), transgressing the normal boundaries of things in order to transform places, spaces and even ideas. The [re] demonstrates our free-thinking and experimental approach, embracing, 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.

IA at UWE, formally, situates 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; our students have worked with organisations such as the Arnolfini contemporary art gallery, the Bristol Architecture Centre, Ernst & Young, the Roman baths in Bath, and the Knowle West Media Centre to investigate real design projects.

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? How to create a space which responds to changing social conditions? These are important questions, and ones which IA at UWE endeavours to investigate.

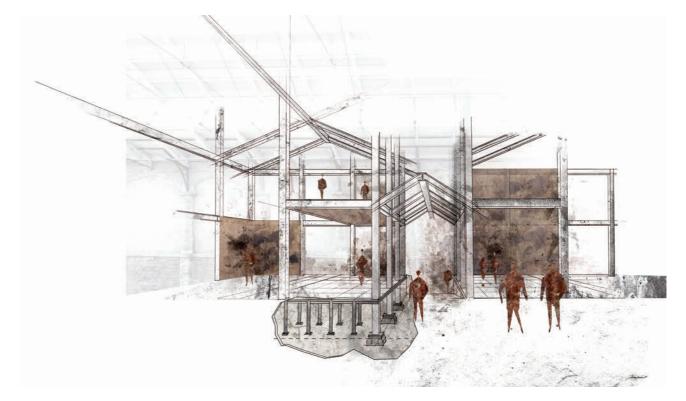


Frankie Pearce - City of Artists

This design project has been created on the basis of the well-known creative and artistic culture that is unique to Bristol. The design scheme establishes a creative hub for the local area which enables a range of different artistic disciplines to express their creative interests in one space. The space has been designed to allow for collaboration to take place between different areas of the arts industry, which can introduce a new element to the existing culture that Bristol maintains. The creative hub has been designed as a flexible and adaptable space to accommodate all of the different extents within the arts industry. This has been executed through designing a basic steel structure that can withstand many different adaptations and functions to accommodate the needs of the current user







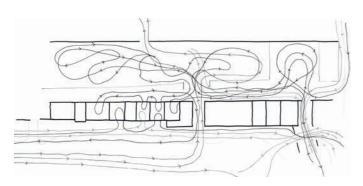
INTERIOR ARCHITECTURE

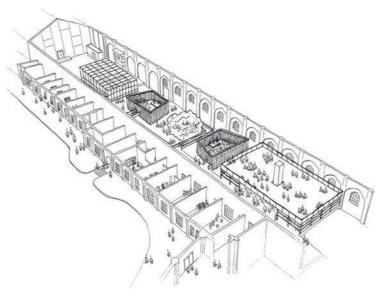


Sabrine Keir - The Music Shed

Based on the culture of live music within places such as train stations, and in combination with the musical context of the city of Bristol, the initial design brief developed around the notion of creating a live music destination in the Midland Shed and currently empty Digby Wyatt buildings which form part of Bristol temple meads station.

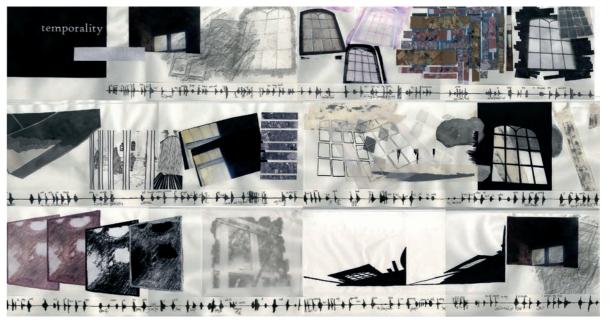
The design proposal is for a live music space to bring life and new energy to this originally industrial-based area of Bristol, but which has gradually become a creative business oriented location. The proposal will also encourage new audiences to visit the temple meads and temple quay districts of Bristol, in reflection and conjunction with the Temple Quarter Enterprise Zone scheme being carried out in the city centre.







Arabella Gamble - Apocalypse

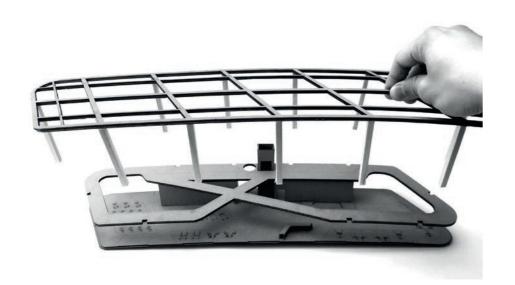


Anita Westmorland - Temporality

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Ioanna Papa - Art Exhibition Centre



Lee Hong - Paragym



Karoliina Helin - Lost & Found

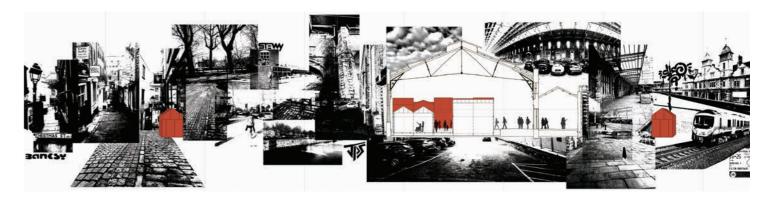


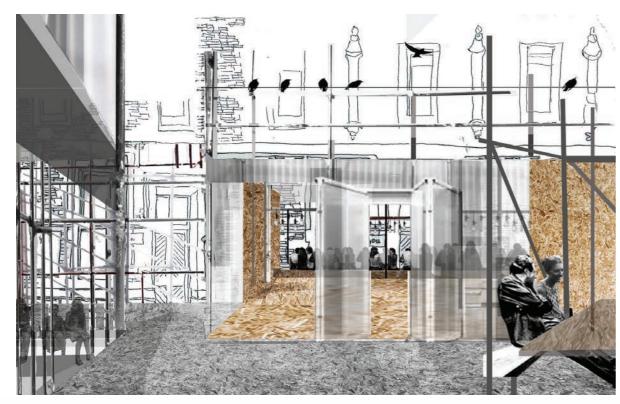


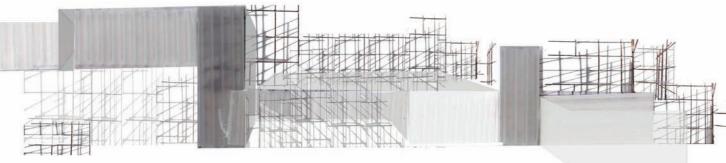
Katie Jago - Streetscape

To provide a space which acts as a creative hotbed that empowers artists to immerse themselves in imaginative, innovative forms of expression, specifically through the means of 'Street Art'. Designed to speak its own expressive language, not only in its own context and form but also in a much wider spread uninhibited meaning and 'system'. The treatment of forms, colours and space act in such a manner as to emphasise the correspondence to Street Art and to act as a visual experience.

With an impressionistic approach to realism and expressionism, volumes have been designed to slot into a grid that expands over the site of Bristol Temple Meads. These spaces can then evolve and be moved around, to as far as the city where a rich history and culture of Street Art already exists. My concept sees graffiti as a form of urban exploration, which offers an escape from the somewhat monotonous spaces of the city, where artists can treat the space as a canvas for creative expression.







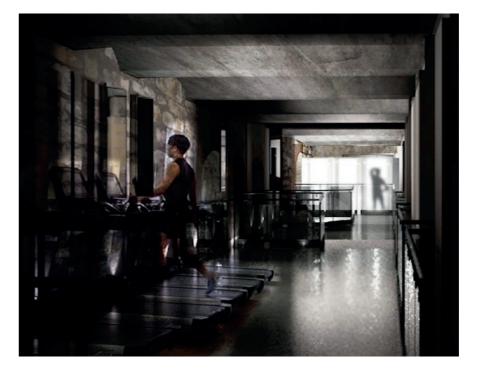
Sarah Pasquall - The Stock Exchange

I developed this design brief in response to poverty in Britain; more than 15 million people live below the poverty line and rely on charitable donations to survive. By adapting the structure of a traditional food bank, my design proposal attempts to bring together formerly disparate groups through the exchanging of goods, bartering and social interaction, whilst also addressing the issues around fresh food waste and food education.

The scaffolding structure creates a mixture of inside and outside circulation spaces, and polycarbonate enclosures create functional processing and storage areas, informal meeting spaces and a communal dining room and kitchen. The materiality of the scheme suggests low cost construction and a temporality, thus its ability to move, expand and contract, responding to demand.



Georgia Dallinger-Bradshaw - Jog on Bristol



Madison Osborne - Still captured from short film 'Gymnos'





Amy Tsang - Interactive Playscape



Chloe Morefield - Artist Hotel 'Jarman's Parade'



Hanna Davies - Sensorium

The York Street Vaults, next to the Roman Baths have many different man-made and natural textures and layers that have built up over time. My intervention is a new, modern layer to add to the history of the Vaults while contrasting the existing. The purpose of my design is to empathise the site architectural quality with minimal intervention so the user can appreciate, experience and explore the building in a new.

The sensorium encourages a new approach to the space, using technology and the existing to stimulate the senses, triggering both memory and imagination, and giving time for reflection. This will promote the user to be in tuned with all their sense within the space through touch, smell, sight, hearing and taste in this immersive historic sight.



INTERIOR ARCHITECTURE

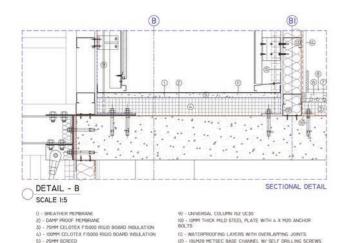
BSc (Hons) ARCHITECTURAL TECHNOLOGY AND DESIGN

Three Year Undergraduate Degree

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

The BSc (Hons) Architectural Technology and Design programme 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 two projects of the graduating studio examined the architectural potential of exhibition pods using engineered timber and structural steel. These projects explored how the logic of these structural systems inform a particular architectural aesthetic. These projects require a high level of detail resolution to generate the legible and functional structures that the industry requires. The studio's major project was to design a new façade for the site between the Arnolfini and The Bristol Architecture Centre. Students used digital modelling and large-scale physical models to develop the design and performance of this building envelope.



Charlie Self - 40 Berkeley Square

7) - NU-HEAT SLW - IMM FASTFLO UNDERFLOOR HEATING SYSTEM

8) - 20MM TIMBER FLOORING

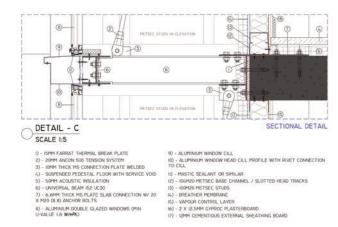
This project was aimed to refurbish an existing, out-dated, 1960 4-storey office building located in the centre of Bristol.

II.) - 2 X IZ.5MM GYPROC PLASTERBOARD II.) - I2MM CEMENTIOUS EXTERNAL SHEATHING BOARD

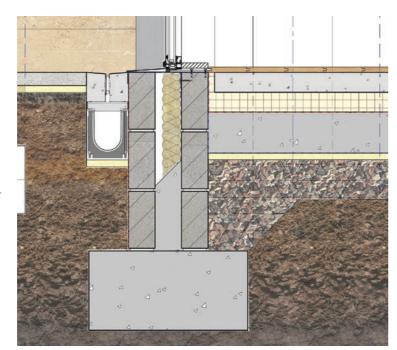
From undertaking a detailed analysis of the site and the building, the current issues included; excessive heat loss due to poor thermal performance, overheating in summer months, poor indoor air quality due to the lack of natural ventilation, and visually detracts from the area.

My concept was to design a high performance building in which sets out to resolve the current issues associated with the existing building, by utilising the means of passive heating, cooling and ventilation strategies. This has been achieved by designing solar chimneys on the façades to provide solar shading, natural ventilation and exhaust source heat

recovery. The choice of colours and materials have also been selected to consider and reflect the surrounding architecture and natural environment.









Jennifer Broad - 40 Berkeley Square Renovation

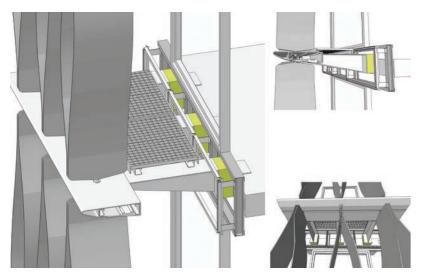
The aim of this project was to completely regenerate the 1960's office building. The site was unusual in the sense that it was tucked away in the corner of the square.

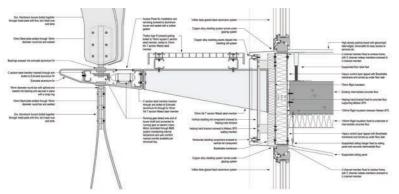
My concept was to have large angular boxes projecting from the frame, showing the existing form while creating a dynamic façade. The boxes are made of cross laminated timber clad in a Booth Murie system. The CLT is visible from the inside and affects the organisation of the space, which can be seen from the exterior, linking the offices to the square. On top the two flats rise out of the curved green roof.





ARCHITECTURAL TECHNOLOGY & DESIGN





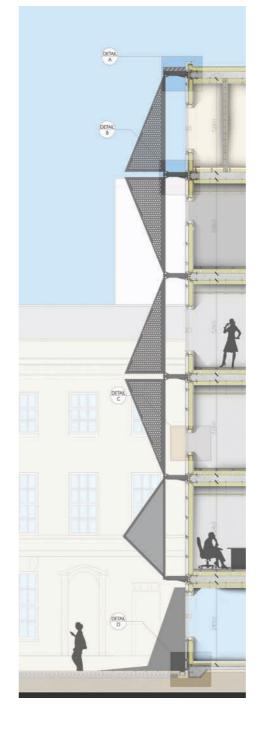
Adam Baker - 40 Berkeley Square Renovation

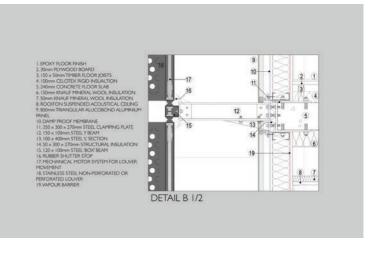
This project required a new facade to be designed for a 1960's office block, with the addition of an upper floor for apartments. It became quite apparent from our initial survey how poorly the office spaces had been designed and that it had been left in a dilapidated state. The design of the façade was based with emphasis on solar control to maintain internal conditions.

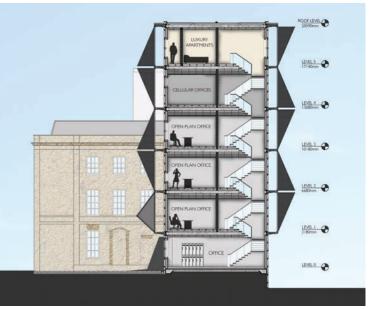
My main design influence was how the Xi'an Jiaotong Liverpool university building used natural rock formations to inspire their design. My interpretation of this was using Tafoni, small cave-like features found in granular rock connected to form honeycomb geometry. I decided to express the connected honeycomb style geometry using a series of dynamic curvaceous horizontal louvers to shade the occupants from sunlight but also to allow them to connect with the external spaces when direct sunlight was minimal.





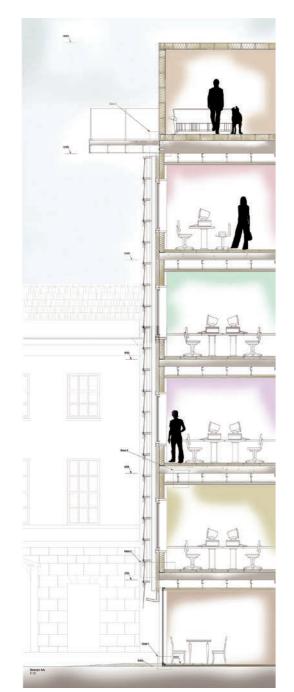






Kyle Metcalfe - 40 Berkeley Square Renovation

For this project it was my task to redesign the facade for an existing building which is located amongst Georgian architecture in Berkeley Square, Clifton, Bristol. My facade design explores the use of geometric shapes, such as the triangle, and how they can be used for solar shading and to help the overall performance of a buildings 'skin'. My facade is a double skin facade which uses an aluminium cladding for the inside skin, while using stainless steel triangle louvers for the outside.



Claudia Pogorzelska - 40 Berkeley Square

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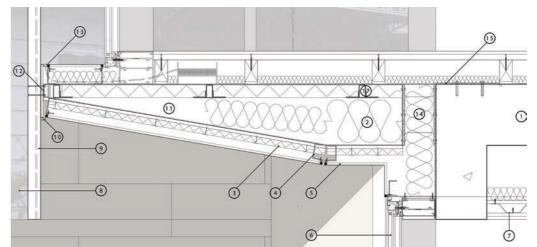


Lauren Dunphy - 40 Berkeley Square



Liam Leonard - 40 Berkeley Square Renovation

The concept of my proposal was to complete Berkeley square, a late Georgian square in Bristol, whilst simultaneously responding to its environmental needs and contemporary requirements. Digital ceramic printing has been used on a SSG system to create an abstract image of a Georgian façade from the square. On the other side of the fins highly engineered acrylic planks have been used to diffuse light and give shading, allowing the public to see the range of activities within the building from both the square and Brandon Hill.





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 including actually building pocket parks and 'Making Lewes'.

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 the design and construction of a storytelling bench for a pocket of leftover space in Bedminster
- Asylum Seeker's Allotment a collaboration with the Architecture Centre's Shape
 My City youth participation project to build a kitchen and shelter in Speedwell
- Wayfarers a piece of portable, recycled architecture commissioned for a performance event on the Portway
- Stroud Ideas Shop a pop up exhibition to consult local people on ideas for future homes

These projects and more can be found on our live project website:

www.hands-on-bristol.co.uk

Come and join us!

EBENEZER GATE POCKET PARK

We worked with Bedminster Town Team to develop ideas for a small pocket of disused space on North Street, Bedminster. Behind the Ebenezer Gate lies a narrow alleyway, lined by an avenue of trees. The forgotten space was not open to the public and there was an opportunity to create a space that would be beneficial to the local community by bringing the many different demographics together.

Through a process of community consultation we gathered opinions of local residents and condensed their ideas and suggestions down to a core concept of a pocket park designed for storytelling. The act of sharing stories is a group activity that can be shared by all ages, providing a platform for communication. Following a successful funding bid, a first stage of the project was undertaken by Hands On Bristol with architect George Lovesmith and maker Ooma. The resulting bench is crafted in Accoya that was generously gifted by James Lathams of Yate. The storytelling bench gives a sense of an enclosure where children and can cosy up and tell and listen to stories with parents and friends. Following an opening event in April, the space is now being taken on by a group of local residents- the Ebenezer Angels- to develop the landscape and planting and plan future events in the park.

UWE Master of Architecture Students: Connie Gregory, Amy Evered, Anna Blamire-Brown, leva Zeltina







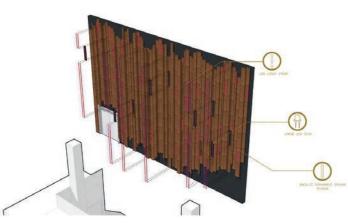


UWE SPONSOR'S STRUCTURE

The new Faculty of Business and Law building at University of the West of England is currently under construction, set for completion in December 2016. An internal feature wall has been allocated to host a permanent installation of donor organisations, with the potential to form part of the building's public art offering. Our design proposal seeks to expand the client brief by exploring interaction and integration within the building as a whole, considering both the donor and the prospective donor at the heart of the design development.

UWE Master of Architecture Students: Dudley Jones, Roxanne Townsend, Francesca Johnson, Tom Gibson, Samuel Hold





RECLAIMING TOTTERDOWN

This project aimed to design low-budget interventions in the streetscape to instigate change in motorists' behaviour and to reclaim the streets for the community. Working with Totterdown Residents Environmental and Social Action Community Interest Company (TRESAcic) we carried out a thorough site assessment of the existing issues and developed a masterplan strategy for the area. Alongside addressing traffic issues, we designed parklet interventions which were prototyped for the Totterdown Arts Trail. The community has taken forward the proposals and is building a number of parklets in Upper Totterdown.

UWE Master of Architecture students: Elliott Ballam, Christopher Trant, Tom Beazley, Habib Patel









SHAPE MY CITY LIVE-BUILD

The live-build was a summer collaboration between UWE, Tangentfield, The Bristol Architecture Centre's Shape My City youth programme, Engineers Without Borders, carpenter Brendan Pike and natural builder Jo Forsyth. We worked with the Speedwell Asylum Seekers Allotment project to provide a low impact straw, timber and earth shelter for the allotment holders and volunteers.

UWE undergraduate student, Suner Syuleyman said "It was really great to work alongside the local community and building specialists. We don't really get the chance in University to interact with the general public and they are the people affected by what we do."

UWE students: Suner Syuleyman, Kareem Cheng, Jack Shaw, Maria Tzanidaki, Vong Ting Hin



LIVE PROJECTS

ELM TREE FARM

This project engaged with the staff and service users at Brandon Trust's Elm Tree Farm to produce a strategic proposal for the site that creates links between the current and future projects along with the local community.

The student group participated in volunteering on the farm in order to observe how the current site works and how activities are undertaken. This also gave us an opportunity to talk to the staff and listen to their ideas on how the site could be improved. At the farm shop opening, we engaged with the public to spread awareness of the proposed development and learn of the services that they would like to see. The final proposal responds to the feedback and suggestions discussed during these engagement activities to produce a strategic design which offers the flexibility of future phased development of the site.

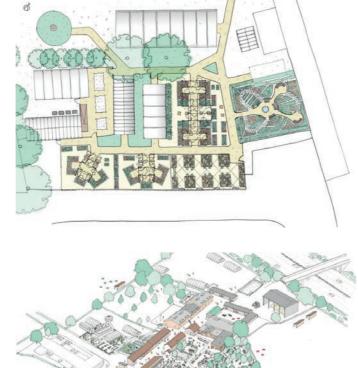
UWE Master of Architecture Students: Eleanor Lasota, Thomas Eddington, Ben Mitchell, Jonathan Jones, Beatrice Sult, Chloe Mann











WAYFARERS

Wayfarers aimed to create a piece of portable recycled architecture in order to reclaim the street and encourage a community to come together through performance.

Wayfarers was commissioned as a part of an event for the Bristol Green Capital, held on Sunday 25th October. With the Portway, Hotwells, closed for the Bristol & Bath Marathon, a performance art event was held to demonstrate what is achievable when communities unite and experiment with resources, places and spaces of a reused / recycled nature for the public to enjoy. The Wayfarers were four individual, temporary and mobile micro works of architecture for performance only using re-useable materials. In doing so they can be created by any members of the public using readily found parts to reactivate unused spaces.

UWE Master of Architecture Students: Luke Carnaby, Luke Copley-Wilkins, Matthew Smith, Thomas Sale

Image credit: Frances Gard







UNDER THE FLYOVER

Following on from the Wayfarers project and working with Anna Wilson, an artist and community project manager, we consulted local people for ideas for Cumberland Basin Piazza. Through consultations it became clear that the local community were interested in three areas of improvement; greening of the site, activities for young people and performance. We were given the task of creating a series of temporary physical experiments to realise the ambitions of Anna and the local community working with these three key conditions.

This project is being built this summer.

UWE Master of Architecture Students: Luke Carnaby, Luke Copley-Wilkins, Matthew Smith, Thomas Sale

02 LIVE PROJECTS

CO-HOUSING: 325 FISHPONDS ROAD

Our project was carried out via a design process that worked closely with the co-housing group across six weekly meetings. An iterative design and review process was carried out involving feedback and design input via the future residents. The final scheme focused on a few key areas and broke the site down into zones. The central courtyard area is the main community hub, this is surrounded by semi-private buffer zones to the homes to allow some sense of ownership and personalisation. The area behind the houses is designated as a community workshop street, allowing each resident to personalise a shed space while still interacting with the other neighbouring sheds. The project will evolve and change as the community group move into their homes and begin the self-finishing process.

UWE Master of Architecture Students: Stuart Rogers, Paul Petrisor, Chris Metcalfe, Rosie Barnes, Markus Goodes-Wilson





PARCELFORCE

This project aimed to challenge the demolition of derelict buildings through creative interventions and events. With a focus on the derelict Parcel Force building close to Bristol Temple Meads station, the project developed a "Plug-In catalogue" suggesting meanwile uses for parts of the building, using Archigram's instant city or ideas circus as a key precedent. These "plug-in programmes" were suggested to run for short time periods in order to keep the building fresh and exciting, including fun, activity based installations, music events, food festivals, markets and sustainable urban plant growing and water recycling projects.

UWE Master of Architecture Students: Joe Trevail, Marcus Still, Alexander Chacko and Subarna Gurung





LOVE THE FUTURE

Love the Future explored how fun, bold and provocative urban interventions could inspire environmental awareness throughout the city of Bristol. The group visited four key areas of Bristol and built two urban interventions; Framing matters and Message on a Bottle. These explored how temporary interventions could provoke curiosity and establish a dialogue with locals residents. The group then designed a plastic bottle pavilion which aimed to develop an ongoing collaboration between UWE, the four communities visited and participants in Bristol Big Green Week 2016.

UWE Master of Architecture students: Kay Ma, Stalo Pitta, Shadie Elyaei, Kate Battersby.



LIVE PROJECTS

MAKING LEWES 2015

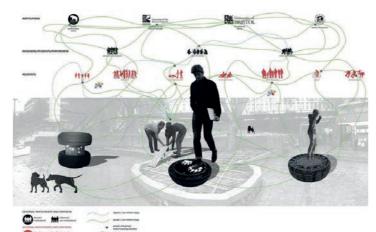
Making Lewes is an annual festival of making, architecture, and sustainable design. The event from included a fantastic spectrum of activities: exhibitions, talks, building visits, workshops, films, and a three-day 'high octane' design & make workshop at Studio Hardie. The workshop involved collaboration between students, craftspeople and locals in designing a portable community structure sponsored by Triton Tools.

UWE Students: Haolin Wang, Suner Syuleyman

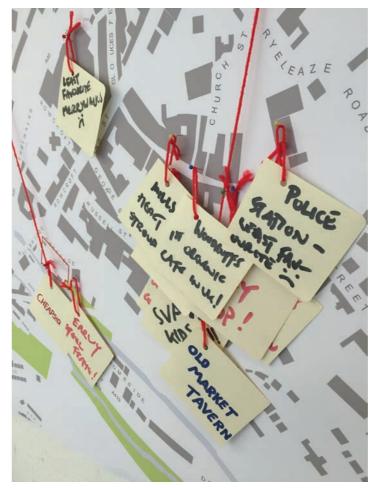
PLAY IN THE BEARPIT

The student group worked with the Bearpit Improvement Group to design a series of interactive play elements to go alongside the development of the site. The overall aim was to make the Bearpit a diverse and inclusive community space. With the £4,000 – 5,000 budget, the design had to focus on simplicity and remain sensitive to the site, whilst appealing to the wide audience.

UWE Master of Architecture Students: Dhaval Hasmuclal, Emily Chappelle, Jessica Bettesworth, Lee Huey Ling, Mike Daley, Stephen Nicholas Olecho







STROUD IDEAS SHOP

As part of our UWE Architecture & Planning/Architecture & Environmental Engineering studio's work in Stroud this year, we put on a pop-up exhibition and consultation event- the Idea Shop.

At the centre of the exhibition we made a 1:200 model of the town from reclaimed and recycled material to allow students to test their ideas and create a focal point for the Idea Shop.

We ran two studio days in the town and spent two weekends finding out about the loves and loathes of the people, getting ideas for future homes and showing our student's ideas for co-housing on two sites in the town centre.





D6 LIVE PROJECTS LIVE PROJECTS







Above: Angel Gambin Gomez

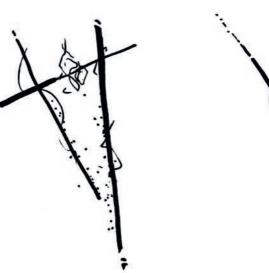
Right: Fedrico Zucchini

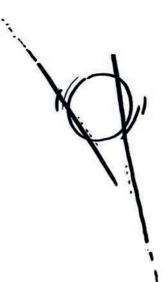
ERASMUS EXCHANGE PROGRAMME & SCIENCE WITHOUT BORDERS

Every year fifty students or so are involved in the Department's international learning programmes. We welcome many students from abroad and many of our students spend a year outside the UK at our partner universities in Hannover, Nijmegen, Tours, Paris, Alicante, Milan and Bologna. Over the last year we have added two more partners to this network from Istanbul in Turkey and Detmold in Germany. As well as welcoming students from Europe on exchange we also host students of architecture and interior architecture from Brazil who are studying here on their government's Ciência sem Fronteiras - Science without Borders programme.

When abroad our students participate in innovative studios dealing with design issues at a wide range of scales from the wider urban scale to very detailed technical levels of resolution. They participate in study visits and of course use the opportunity to become confident in foreign languages and other cultural contexts. Students who come to our Department are often involved in the third year architecture and design studio working closely with our staff and students to understand design through different eyes to develop a new set of design skills. This year they have been involved in master-planning for the dockyard at Sharpness as well as landscaping and designing a bathhouse in the centre of Bristol. The students also use their time here to explore Britain and to take part in a variety of study visits with our students.

The exchange programme is open to students of Architecture & Planning and Interior Architecture and as it develops even further it will become open to all students in the Department; and it will also expand its network of partner universities.







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UWE BRISTOL ARCHITECTURE SOCIETY

It has been another busy year for the Bristol Architecture Society. We have organised several exciting social events including pub crawls and bar nights around Bristol which help to bring together students from all years of the department.

On several occasions we have been involved in helping students, lecturers and small businesses in Bristol with various projects. This has included model making and illustrations. We have also sold many second hand portfolios to raise money for the society.

Earlier in the year we organised a trip to the Ashley Vale Action Group, which featured a lecture explaining how the co-housing and self build community developed, a tour of the community and an exclusive tour of the Gaudi House.







ENGINEERS WITHOUT BORDERS UWE

Our society is a student-led branch of Engineers without Borders UK. It is aimed at removing barriers to development across the world through engineering solutions. Each year we are involved in a number of projects and events, some of which are detailed below.

GLASTONBURY

UWE and EWB were approached by the festival organisers to help support managing their energy use and transitioning onto greener sources of energy over the coming years. Five of our members attended the festival last summer, aiming to develop schemes to improve their energy and water use in the future. The results were presented in November and at a conference at Manchester Metropolitan University.

BUILDING AWAY BORDERS

We are helping to raise awareness of the refugee crisis. Our first phase has a focus on the camp at Calais, by building a shelter prototype and making a training video for volunteers. We have secured £1000 of funding, have been receiving free professional support from Arup Engineering and have won £2000 from the FET Outreach Award 2016.

CAT CENTRE

We organised a trip to the Centre for Alternative Technology (CAT) in Machynlleth. We were given a tour and lecture about both the architecture and it's sustainable design and also took part in a micro-hydroelectric workshop.

EDEN PROJECT

We arranged a visit to the Eden Project to explore the sustainable and environmental aspects, both in terms of Engineering and Architecture.



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IBSTOCK GUEST LECTURE SERIES

We want to say a huge thank you to each of our guest lecturers for a fantastic series of excellent talks by leading industry experts. Another very big, and well deserved, thank you is due to lbstock for their continued support of the lecture series and to the school as a whole.

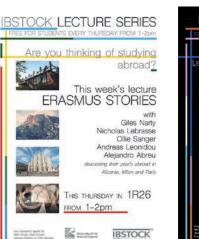
THANK YOU!

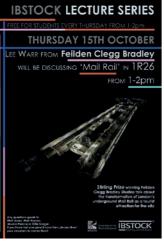


















Thursday IBSTOCK lecture series



Thursday IBSTOCK lecture series



Thursday IBSTOCK lecture series



Thursday IBSTOCK lecture series



Thursday IBSTOCK lecture series



Thursday IBSTOCK lecture series

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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.

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Paula Bisordi

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Elena Marco – Architecture & Environmental Engineering
Scott Hills – Architecture
Andrew Bourne – Architectural Technology & Design
David Littlefield – Interior Architecture
Sally Daniels, Mat Jones & Rachel Sara – Live Projects
Mike Devereux – Erasmus & Foreign Exchanges

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We would love to hear from you with any questions or queries about the courses on offer at UWE Bristol.

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