

THE YEARBOOK / 2017-18

UNIVERSITY OF THE WEST OF ENGLAND

DEPARTMENT OF ARCHITECTURE AND THE BUILT ENVIRONMENT

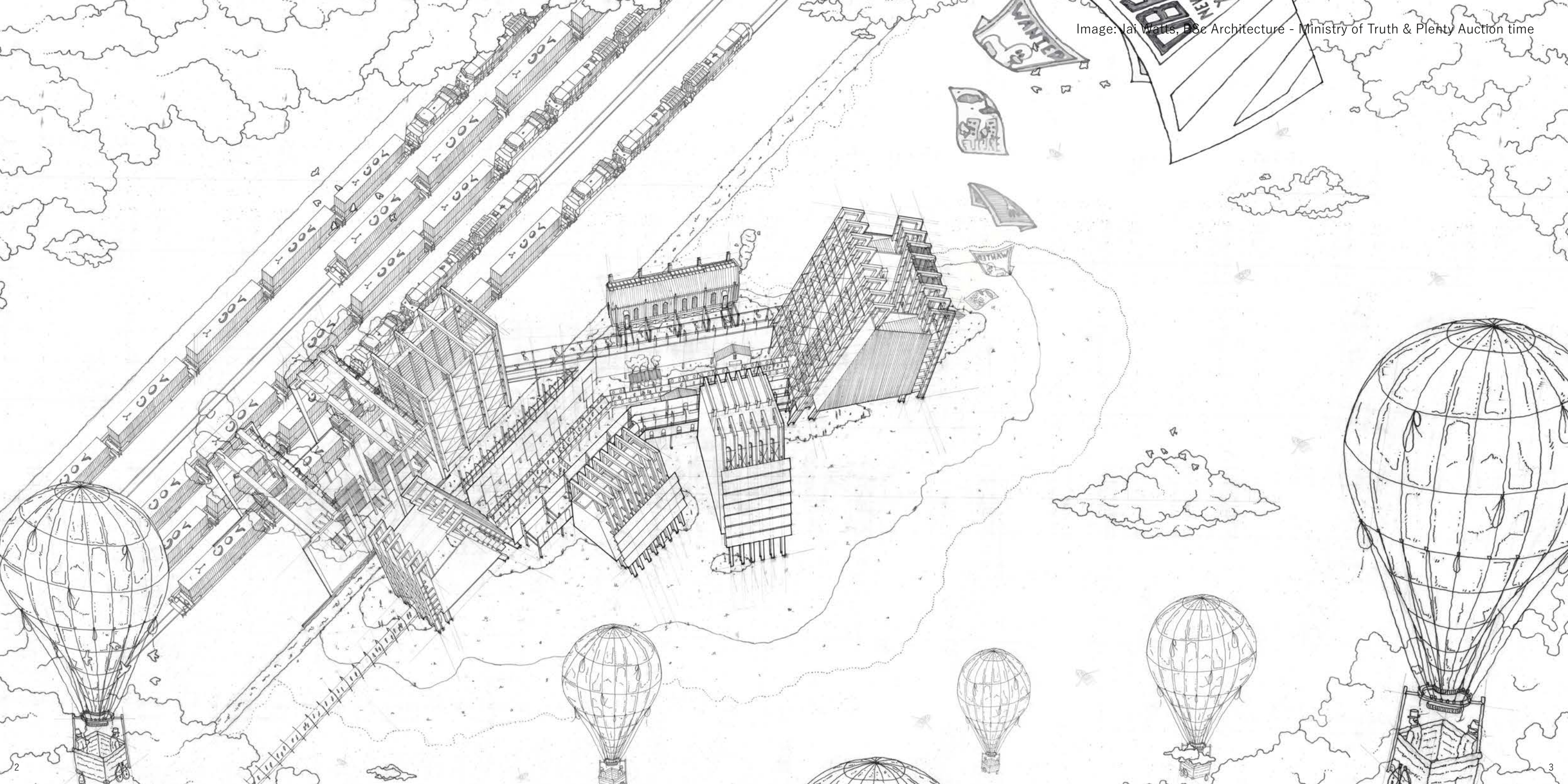


Image: Jai Watts, BSc Architecture - Ministry of Truth & Plenty Auction time

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WELCOME!

UWE Bristol continues its ambitious journey to become the industry preference that offers a multi-disciplinary suite of architecture programmes that understand and respond to today's industry challenges, as well as positioning itself to become the trans-disciplinary model for the ever changing and complex future built environment.

By having a dynamic and committed team of academics, associate lecturers and technicians, the school continues to develop a clear and focused identity that is very much appreciated by both students and industry. Energy, dynamism and a good dose of self-criticism are the ingredients for a thriving school that continues to develop its own individual voice within the UK.

This year we would like to give special thanks to Jonathan Mosley and Ann de Graft-Johnson, two academics that have been with us for 20 years and have been instrumental to the development of architecture at UWE Bristol.

Also, we are celebrating the 10th anniversary of our BEng (Hons) Architecture and Environmental Engineering (ARB / RIBA Part 1 / CIBSE) Award, as well as saying goodbye to Paul Kirby one of its creators and its Programme Leader for the last 10 years. Thank you Paul for your dedication and contribution!

This year we would like to leave you to enjoy this year's student work with a few words from Paul Kirby. Thank you!

What Is It That We Wish To Sustain?

People can be very defensive of their discipline and have very firm, and narrow views at the extremes of their subject area. They say they want more philosophy and less physics, or more psychometrics and less phenomenology, but both sides miss the essential relationship between these apparent poles; there is a role for poetry, it tells us who we might want to be and where we might want to go and so too is there a role for cool rationality, it shows us how to get there. It's a means and ends relationship. Architects need both. Engineers need both. A good education provides both.

It has been said before that the global population is too large for us all to use resources at the rate of the most economically developed nations but it also too large for us all to be peasant farmers. Given that is probably true, engineers architects, planners and technologists need to invent the technological society that satisfies our wants within the limits imposed by our access to resources. I say 'wants' rather than 'needs' because I am not sure people can ever be disciplined enough to only take what they need. We have to find a way to accommodate a little joyful excess within our resource budget because we will not win over the mainstream by offering it a diet of turnips and sack-cloth. This balance between wants and resources is at the heart of sustainability, which does not, but should carry, the subsidiary question what is it that we wish to sustain? What places, movements, food, air, products, and experiences do we want? What wilderness and what conviviality? That is why we need inter-, or trans-, or cross-disciplinary thinking. That is why courses like Architecture Environmental Engineering are important.

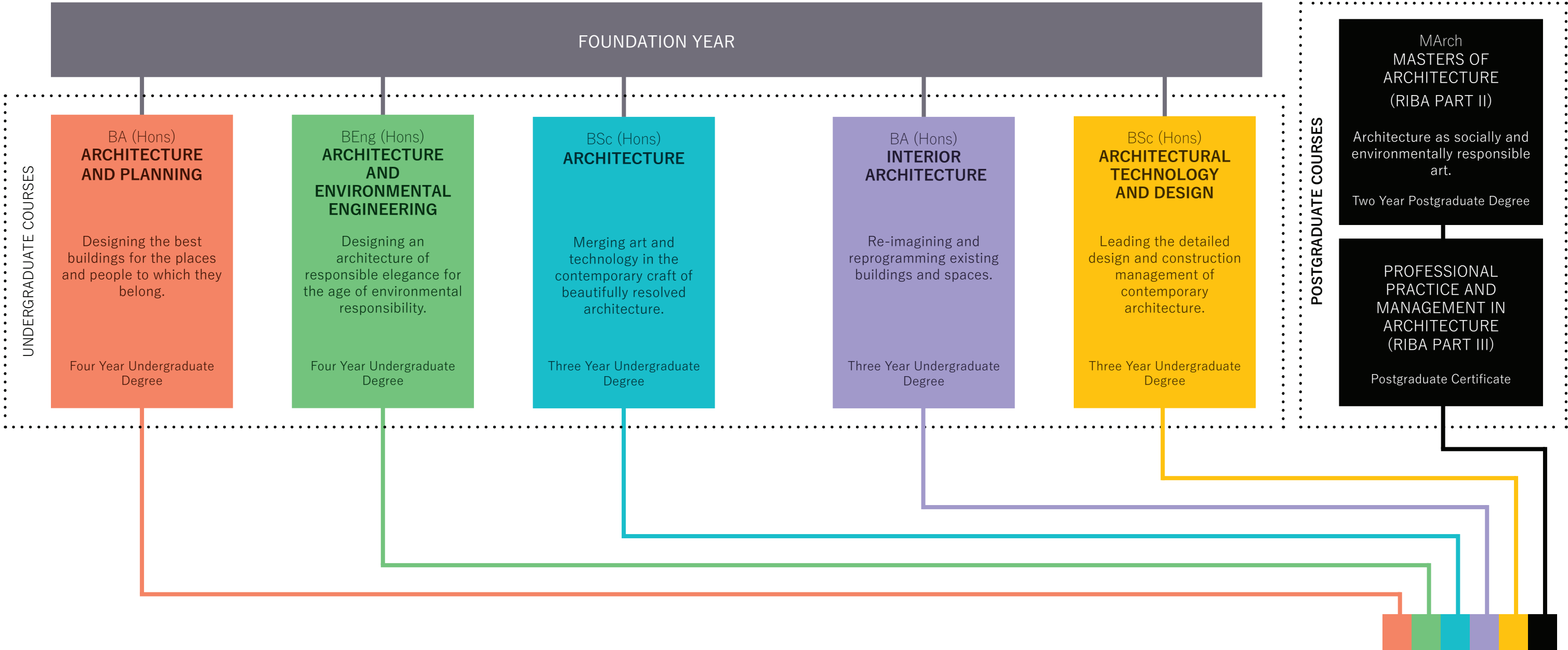
As a jointly accredited degree Architecture & Environmental Engineering is important but also rare, not because it is a bad idea but because it is difficult to achieve, both for students and for Universities. It needs a core team who believe in the idea of working across disciplines and we are fortunate in the Department of Architecture & The Built Environment to find that idea embedded in our descriptions of ourselves.

In parting I'll offer call to action: Whatever politicians might have said recently, we need experts, we need truth and we need a plan. Over to you.

Paul Kirby, May 2018

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 Woodlands Academy School, Bristol; Maindee Library, Newport; Elm Tree Farm, Bristol; Heart of the Forest School, Forest of Dean with artist Rob Olins; Bath Pavilion with Architecture Is..., Bath; Manor Farm Park, Bristol; Engineering Block, UWE Bristol; Filwood Boulevard & outdoor cinema, Bristol; Our digital City, Bristol (for more see: <http://www.hands-on-bristol.co.uk>) and the later chapter on Live Projects. 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 four projects exploring: CIAM (Congrès Internationaux d’Architecture Modern) 6 in Bridgewater with Sally Daniels; Intergenerational Play with John Harding; a Living Factory with Karl Hutchinson; and a Film Factory with Matthew Hynam.

In the second year students are able choose between four specialist studios exploring: socially driven architecture with Tonia Carless and Rachel Sara; sustainability with Craig White; conservation with John Comparelli and healthy urbanism with Louis Rice. These studios 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 two exhibitions (See examples of the work exhibited in the Design Research chapter). This year we held the fourth annual Design Research symposium to launch the exhibition.

The following pages represent a sample of work from each of the graduating specialist studios.

Dr Rachel Sara, Master of Architecture Programme Leader

URBANISM UNIT

GRADUATING STUDIO

Studio Leader Dr. Louis Rice

Healthy Cities?

“A whole god-damned nation of assholes driving automobiles, eating, having babies, doing everything in the worst way possible” Bukowski.

Can we design healthy cities or healthy architecture? This is raised as a question and a provocation by the urbanism unit. There are claims that designers can make people healthier and happier, but the evidence for this is heavily contested. Meanwhile the general population is getting more and more unhealthy. Most illnesses are now termed ‘lifestyle diseases’ as they are caused by a broad range of factors implicated in contemporary behaviours and lifestyles. Eating too much, eating too much of the wrong stuff, getting too little exercise, sleeping badly, worrying, stress; as well as air pollution, noise pollution, visual pollution, allergens, pathogens, carcinogens related to the built environment mean that combatting this problem is very complex. Designers are often overly deterministic in their thinking - promoting physical determinism for how people interact with the built environment. Different human actors, cultural and social groups have divergent attitudes towards health and the built environment. The solutions (if there are any) need to vary from context to context accordingly. The unit adopts the widely accepted World Health Organisation definition of health: “a state of complete physical, mental and social well-being and not merely the absence of disease or infirmity” as the departure point and arrival space for their design proposal.

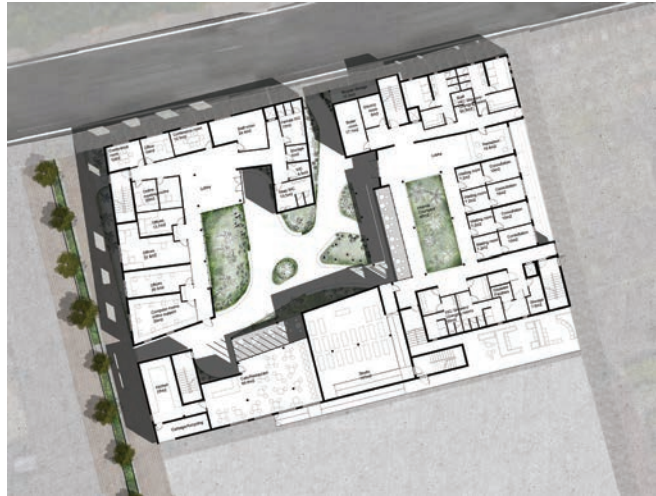


Tom Southhall - Bristol Subter-refuge

Utilising Paul Virilio's Bunker Archaeology and theories of oblique architecture as a basis, this project explores themes of commemoration, agency, and phenomenology within the function of a modern slavery refuge centre and museum of Transatlantic slavery.

The Museum of Transatlantic Slavery serves to remind Bristol of its historical dominance within the slave trade. However, as a commemorative structure this would ignore the persistence of slavery today. Therefore, a subterranean refuge evolves beneath the museum for those suffering and seeking sanctuary from modern slavery. The earthen material excavated for as long as the refuge grows is dispensed upon the museum, with the resultant mound becoming a physical manifestation of society's failure to address this social ill. Within this, the museum utilises light, materiality, and sound to generate atmospheres along the visitor's journey.

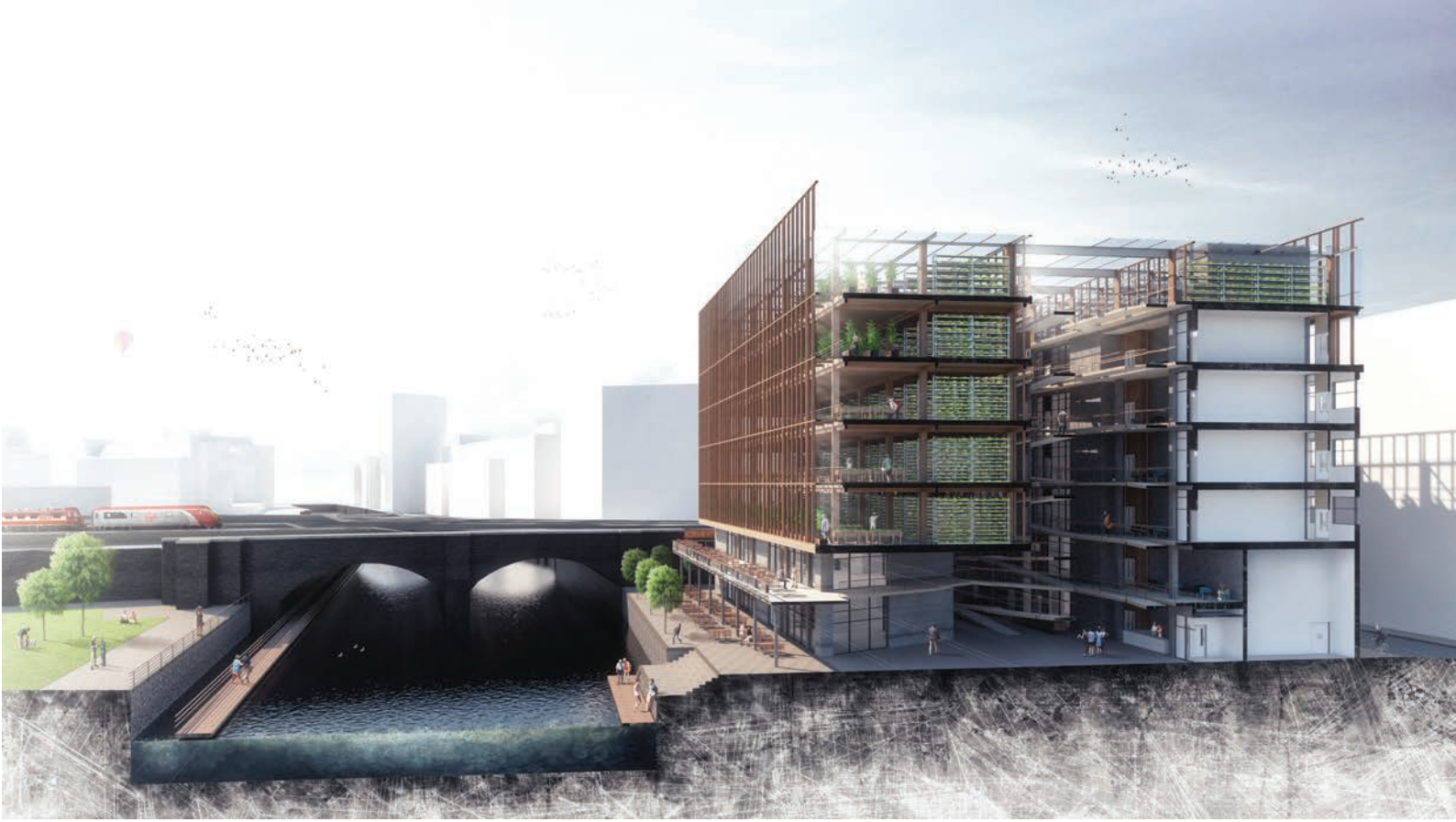




Georgia Antonopoulou - Alternative Healing Centre

It is a fact that 'lifestyle diseases' have become a common phenomenon in our contemporary cities. Patients tend to rely more and more on medication and believe they can experience improvements in their health conditions using medication. But is it always necessary to take it or is this a placebo effect?

The Alternative Healing Centre I am proposing, uses no medication to support patients with treatments, recovery and the healing process as it is based on the belief that medication is not always a solution but simply a placebo effect. The design is based on the principles of Salutogenics focusing on factors that support human health and well being, and Biophilia aiming to intensify the relationship between the user and nature achieving a therapeutic environment.



James Watson - A Bio-mutualistic Machine

The project is called 'A Bio-mutualistic Machine'. Through its programme, the project aims to facilitate and inspire a symbiotic relationship between human and nature, a relationship that contributes positively towards mental, physical and social health. This health-based project involves a vertical urban farm as its main programme that provides for various other uses within the scheme such as: healthy eateries, markets, food research and teaching facilities.

Through systematic processes, the scheme becomes a living machine- a machine that relies on the symbiotic relationship between human and nature. This biophilic collaboration is inspired by the urban farm that provides for other uses within the scheme- a programme that requires a positive human input to flourish.

Through outstretched arms the machine creates a network- bringing together different people of different backgrounds to inspire a vibrant social environment.

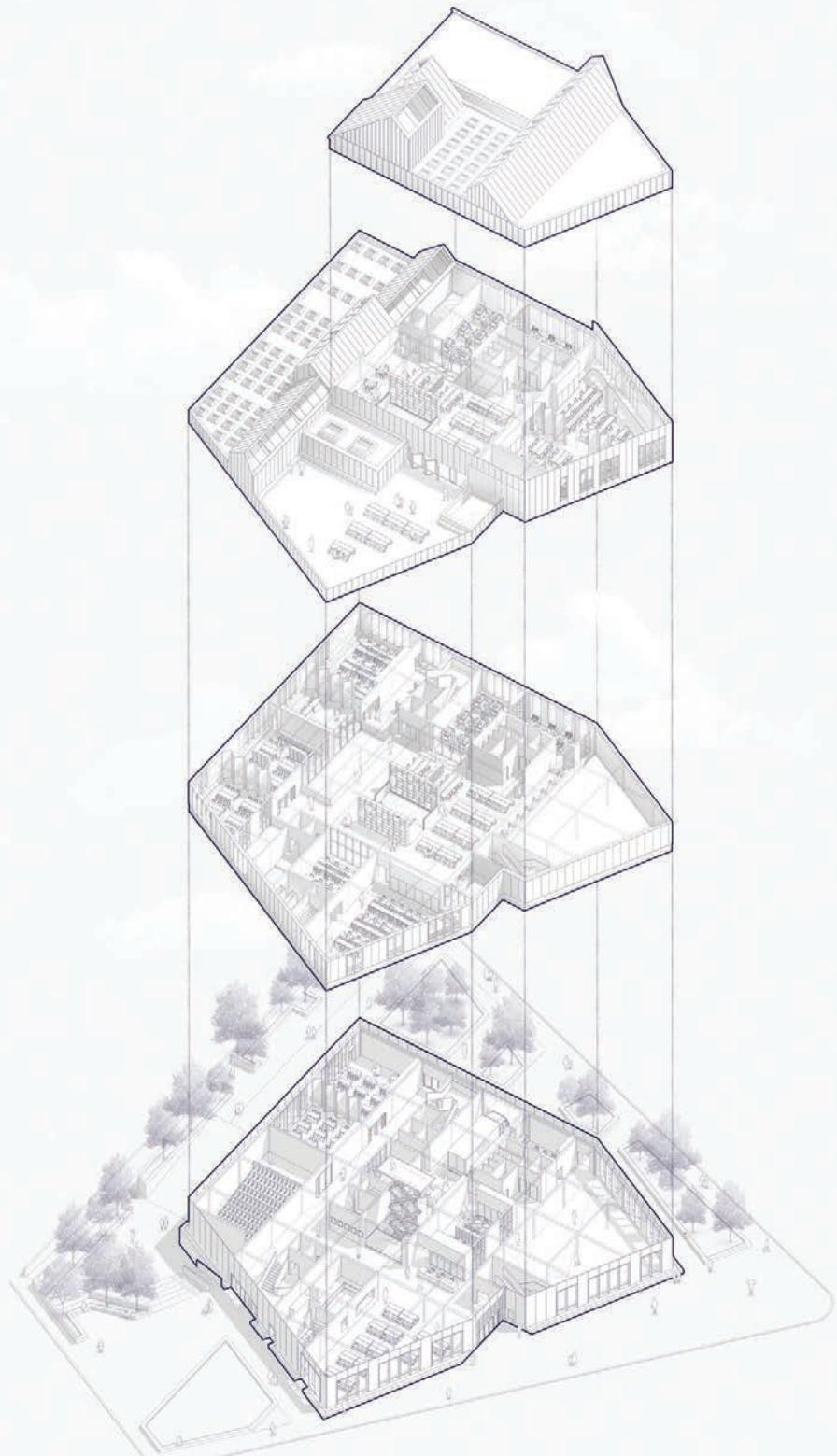
Without this biophilic relationship, the machine dies. A successful relationship yields more produce, improves the mental, physical and social health of the users and keeps the machine alive.

Philip Price - A Collaborative Toolkit for the Production of Art

The proposed program imagines the overhaul of traditional production of art, where sophisticated artificial intelligence has developed the means to operate alongside artists, enabling creative industries to build more complex and connected works of art in the digital space.

The proposal seeks to accommodate these new creative A.I. technologies in collaboration with an educational institute to provide a platform for the next generation of artists. The building will offer a new educational space that integrates digital skills in a creative domain.

The facility that will focus on delivering flexible, permissive and supportive learning environments that enable the research, education and integration of Artificial Intelligence, Art, and Digital Skills.



SUSTAINABILITY UNIT

DESIGN STUDIO B - LIVE WORK MAKE PERFORM!

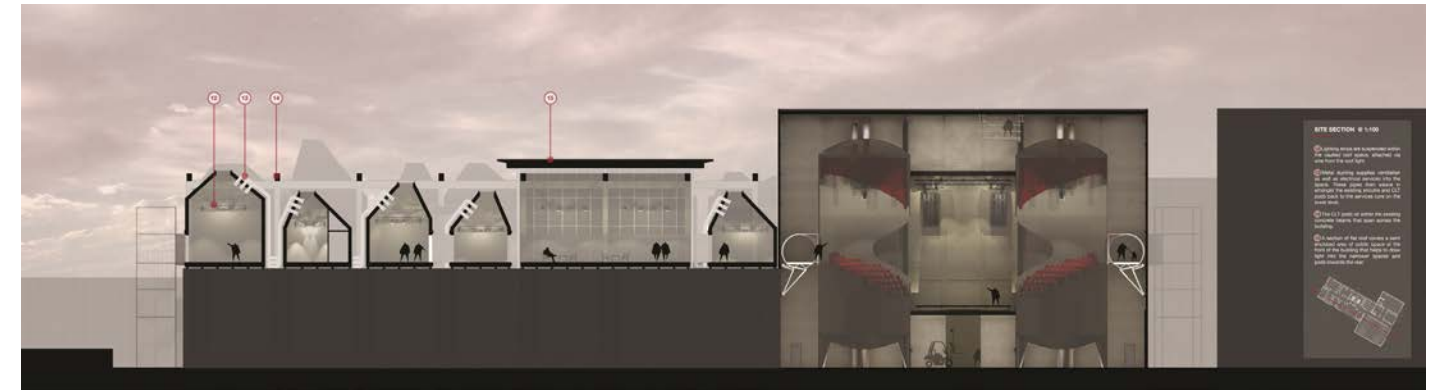
Studio Leader: Craig White

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>)

This year we have worked with the Circomedia school for contemporary circus and physical theatre based in Bristol. Students' work explores the theme of Live Work Make Perform, to create a residential co-living community for a school of modern circus performance. They have explored how the act of performing can improve mental health and well-being, how an ageing population might benefit from learning performance in skills in later life, the fusion of martial arts and performance, a museum of circus history, the creation of resilient communities through permaculture as performance and much more besides. The project as a whole marks the UK-wide celebration of 250 years of circus in 2018. Circus is acknowledged to have been established in 1768 by the showman, entrepreneur and equestrian rider Philip Astley, after he drew out a circle in the ground at Waterloo in London and filled it with astounding physical acts.

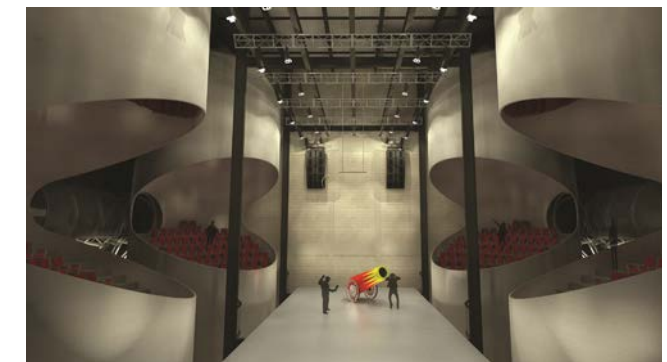
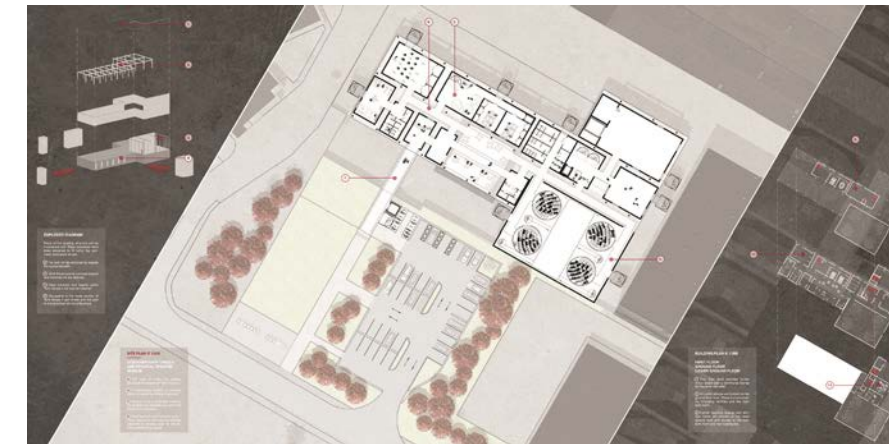
Let the show begin!



Thomas Bostock - The Bottle Yard Circus School

I have been working within two existing buildings to develop a proposal that explores ways of adapting the structure to provide functional space. There are a number of neighbouring warehouses and offices, some that sit within part of the same building. Therefore, my proposal is based on retaining the main structural elements of Tank House 3 and 4, whilst adding a series of timber pods and metal tanks that respond directly to the concrete and steel framework.

As the site was once used to house the bottling facilities for Harvey's Bristol Cream Sherry, my proposals draw on this historical influence as well as the necessary space requirements in order for the circus school to be able to practice and perform various acts and aerial stunts. Both of these factors have contributed to my exploration of movement and flow within the building.





Francesca Clarke

Keskorra in Cornish means to bring together and the concept behind my project was the bringing together of all things quintessentially 'Cornish'. Through encouraging craftsmanship and creativity in North Cornwall, Keskorra as a centre of art aims to revitalise Cornish crafts and traditions new and old by bringing together those skills. In a central Hub building shared workshops both specialised and open to all seek to simulate the sharing of techniques among the artists. The studios, shown in the image, provide a live/work/make scenario, with a private studio and one bedroom living accommodation, for residents both short and long term. Copper, a material synonymous to Cornwall has been used to articular transitional elements throughout the site as a way to tie the scheme together.



Hannah Drake -
The making of circomedia

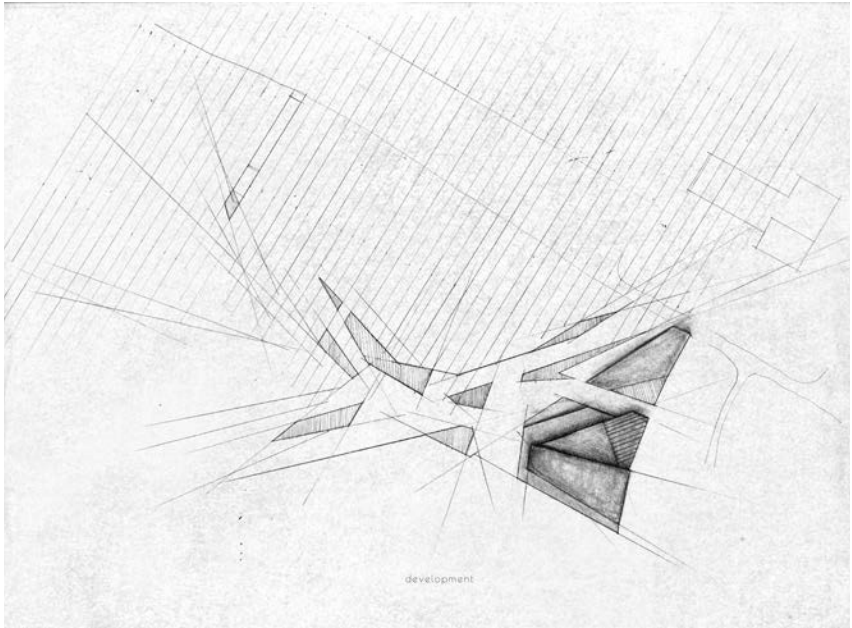
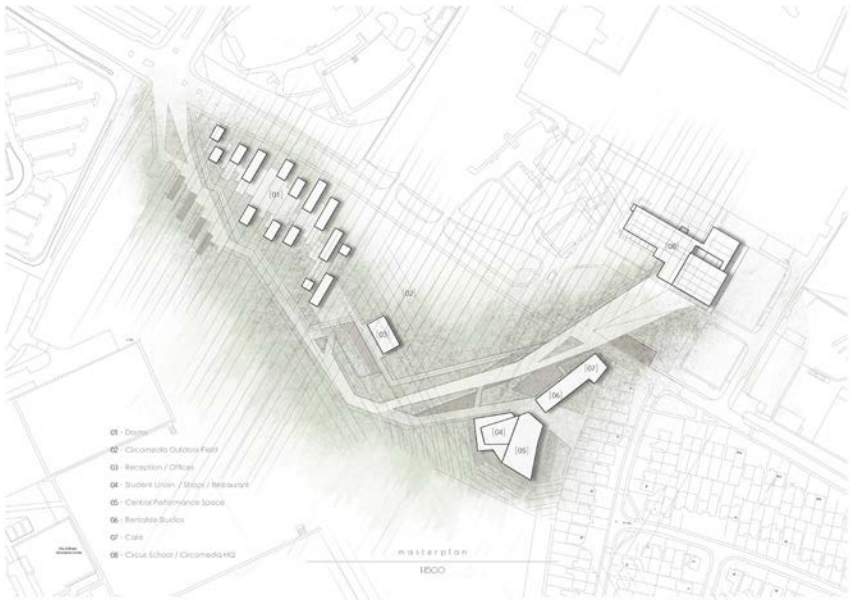




Jessica Baker - A Place Beyond The Trapeze

The housing crisis is a pressing agenda. So too is our increasingly aging population. Whilst these might appear separate issues, there are currently over 1 million people over the age of 75 living alone in the UK. Not only is this technically an inefficient use of our current housing stock, but it increases the risk of social isolation, loneliness and subsequently depression in older people. These ailments can contribute to a decrease in physical activity, which in turn increases the rate of cognitive decline. This project seeks to redefine the “retirement home”, by creating a retirement community which is entwined within an active circus school. The design provides opportunities for intergenerational interactions, participation, performance and friendship.

Georgios Kalomenopoulos - Performance Architecture



Georgios Kalomenopoulos - Performance Architecture

What if architecture was not strictly defined by the architects?
This concept explores the possibility of occupant activities being the driving factor of the architectural gestures.

The program has been written according to the occupant's needs, then creatively re-interpreted into a performance by myself and two students from CircoMedia. The performance was then decoded in order to dictate the scheme from masterplan down to detail.

Performance is about the performer and the spectator. The occupants become the spectators of the performance that choreographed the building but also part of it as they move through the spaces. Performance is also about the 'slower' moments in order to emphasise the climatic moments. This idea sets the basic rhythm of the architecture. I'm taking this concept further and saying the architecture provides a set of tools and unrestricted parameters to help the students and other occupants enhance their creativity. Essentially, the building is performing with the occupants as the architecture adapts and moves with them to express their diverse needs. The architecture is always in flux and every space lends itself to the possibility of performing in it.



CONSERVATION UNIT

DESIGN STUDIO B: CONSERVATION UNIT

Tutor: John Comparelli,
with help from Chris Brandon, Phil Cox, Rob Kenny, Ollie Sanger and Elena Marco

Introduction

The MArch Conservation Unit continues to place itself within and adjacent precious historic fabric. The project briefs below were vehicles the students used to develop their own particular philosophies toward conservation. They chose one of those ‘competition briefs’ to developed in the second semester with exercises, such as the 1:1 Drawing, The Brief Brief and The Heritage Statement, set to sharpen their nascent ideas on conservation.

A Slave Museum for Bristol

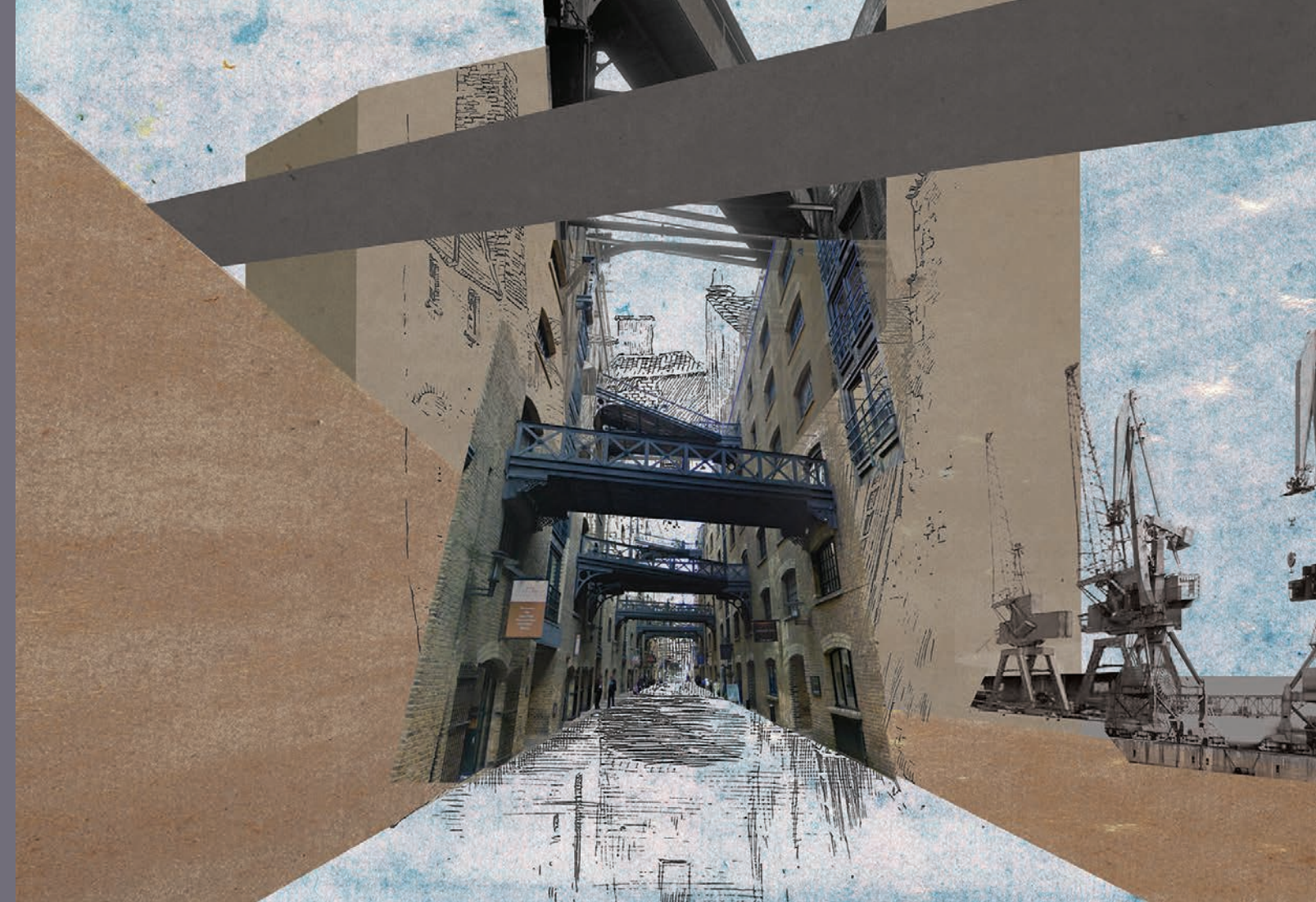
The historic centre of Bristol survived and indeed thrived into the middle of the last century. Hilter’s Luftwaffe then badly damaged the area with a series of bombing raids. Town planners, overzealous traffic engineers and other technocrats finished the job. In the 1000 years of existence this physical erasure is very recent. We looked at exposing both the older fabric of Castle Park and the other, darker trading history of Bristol.

Waterworks on Obuda Island

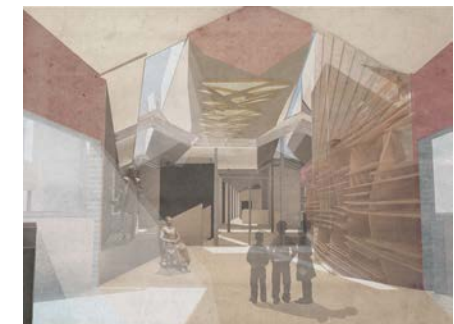
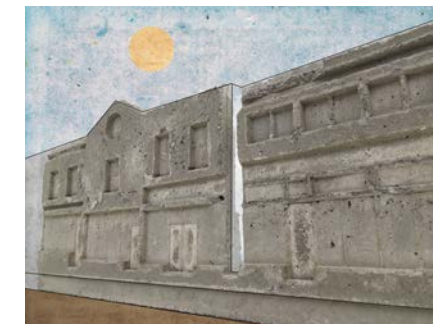
Budapest is hatching a plan for a 5 star hotel and casino on Hajogyari Sziget or Obuda Island. We are not so sure this programme is appropriate. More relevant to the island is the fact that it hosts the 4 day SZIGET Festival, the biggest Rock Festival in Europe with 450,000 revellers landing on the island over 4 days. What can be designed to accommodate for both the context of the historic island AND this pop up city?

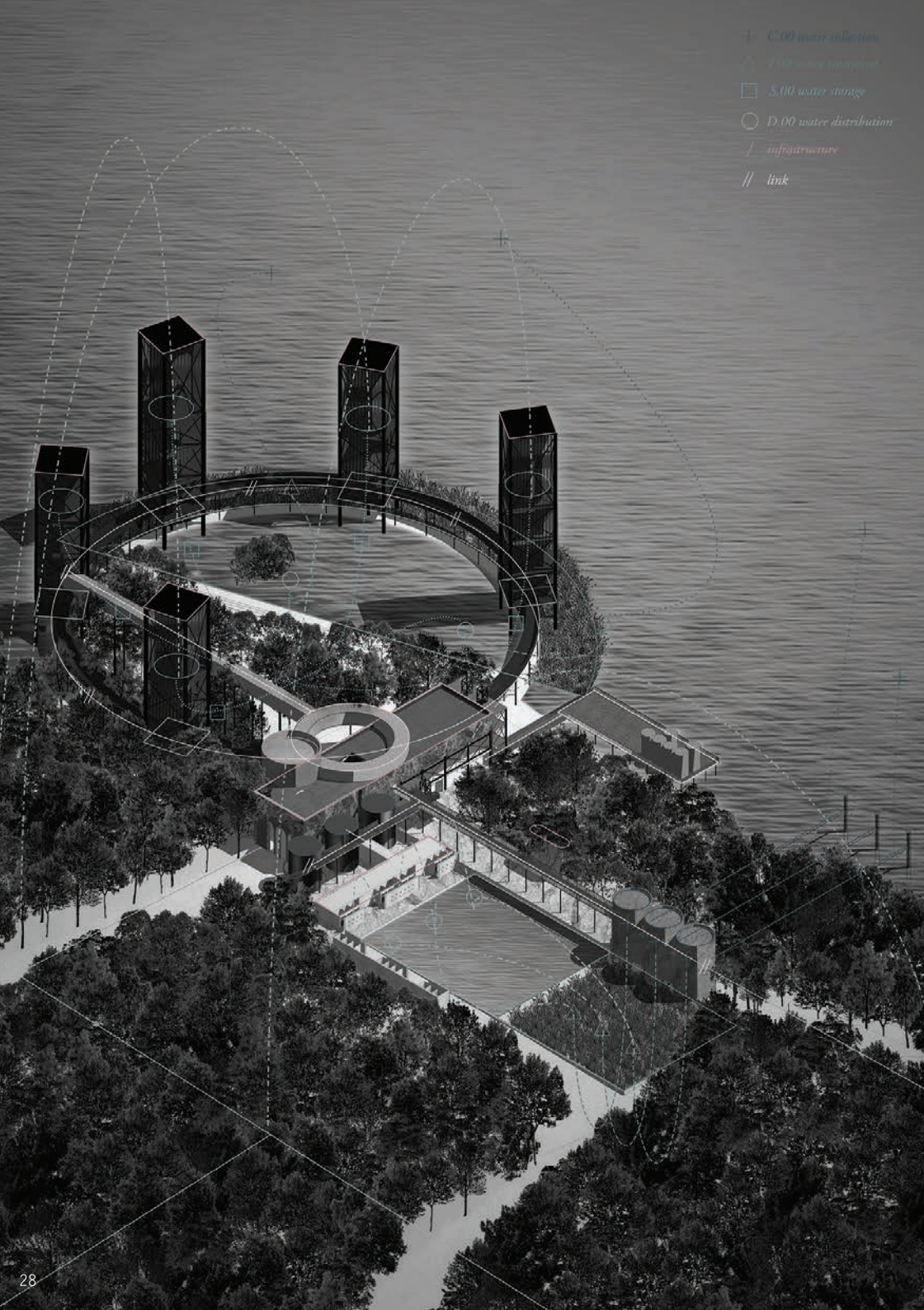
Newport Ship Museum

Newport, South Wales is looking to build a new Ship Museum somewhere along the banks of its River Usk. This is to house the recently discovered Newport Medieval Ship, two smaller medieval vessels and other medieval navel artefacts. Here the students needed to choreograph a ‘pas de deux’ the two heritage assets; place and relic. It is certainly a live project with the trustees of the Ship Museum and Chris Brandon, architect of the Mary Rose Museum, keenly interested our investigations.



Richard Glass - The Moat Shed

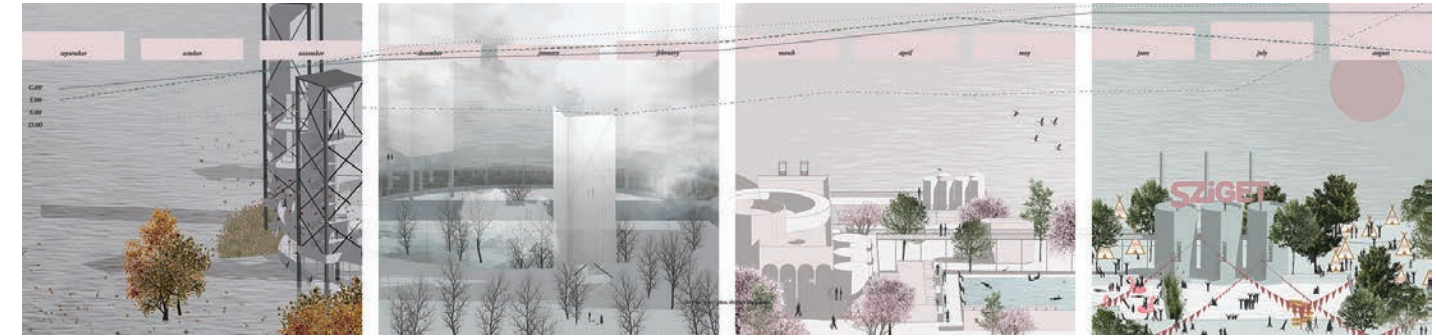


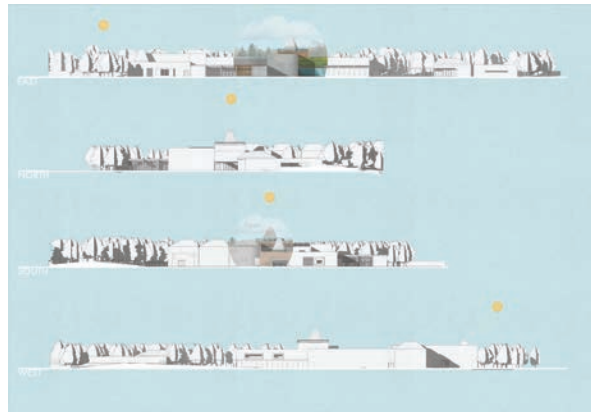


Emily Clowes - & other waters. The year-glass of o'buda island.

Focusing on the site as a place in time, O'Buda Island, Budapest demonstrates the fluidity of time and the temporality of place; time here is not a fixed entity, but in fact an organic entity that is endlessly evolved to constantly be reinvented. The site's temporality and its flux of time can be seen through its history, island programme, and it's re-emerging and submerging landscape. The island is 'in flight' throughout its 52 week-long year. Glass is reconstructed throughout the year in preparation for the Sziget festival. '& other waters' is a response to this cyclic nature of the island, introducing to the site an experimental way of conceiving space as a place of constant reinvention.

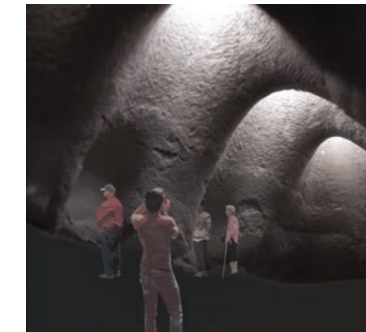
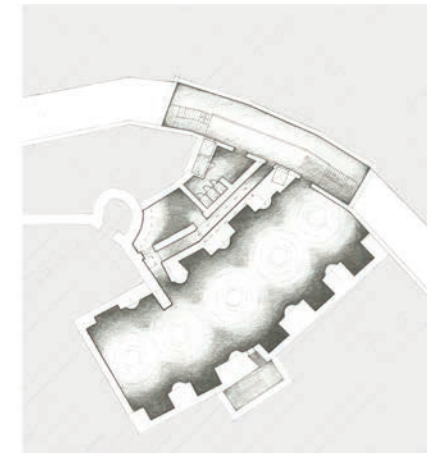
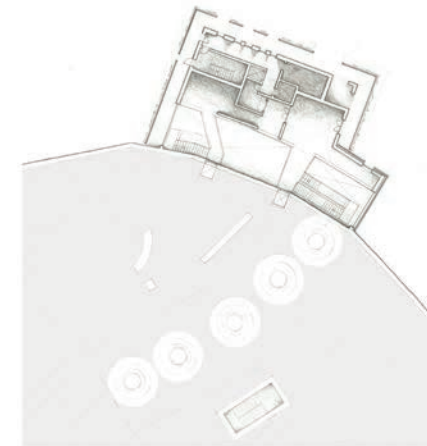
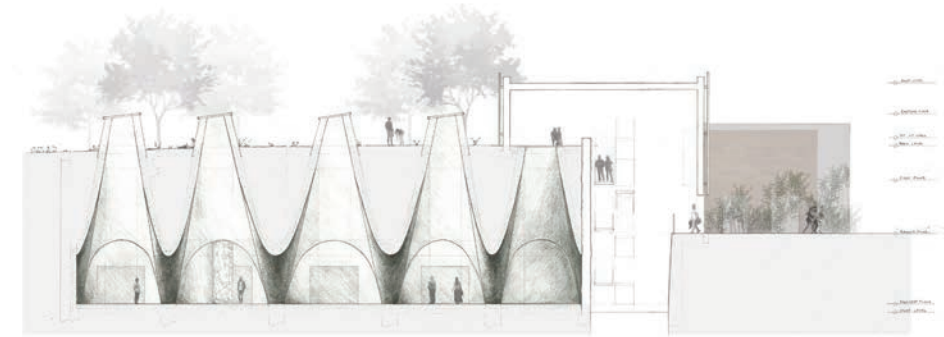
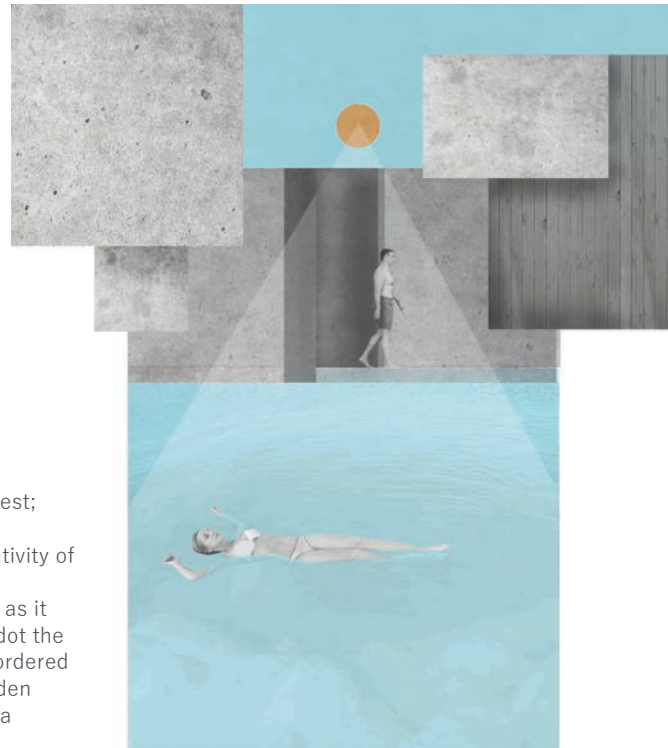
This introduces to the site a hybrid development; between the ephemeral and permanent, and between the natural and the industrial. A biological water treatment facility, treats the river water over the course of the year, in preparation for the festival. Yet for the other 51 weeks of the year, the water treatment facility takes the programme of necessity and utility (use of water) and gives it poetry and possibility - creating leisure facilities whereby users can swim and bathe in its landscape; taking infrastructure and cross breeding it so that it actually has positive, social and environmental effects.





Esther Slade - Spa in Budapest

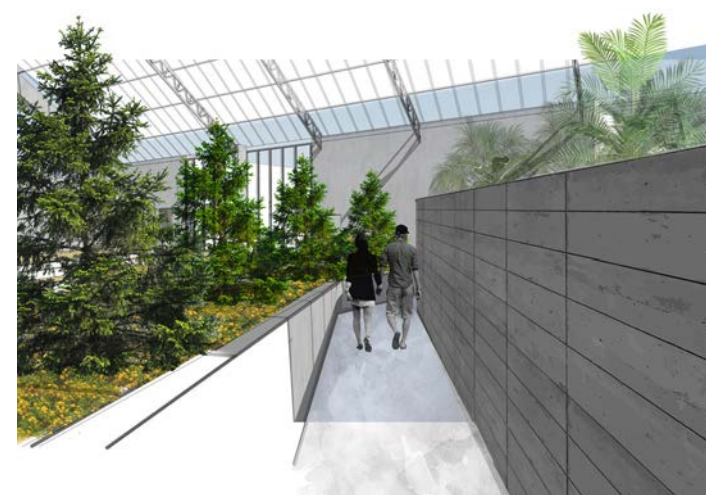
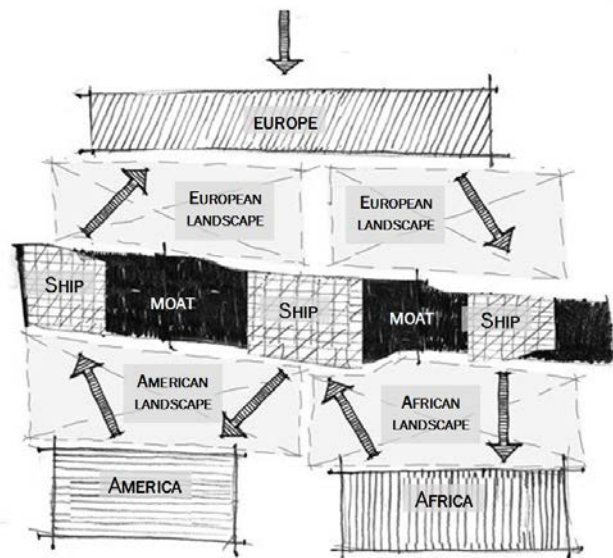
The project brief is for a spa, located on an island on the Danube in Budapest; home to one of the largest festivals in Europe. It explores the theme of harmony between the energetic and colourful creativity of the festival with the serenity and calm of a thermal baths. The form derives from the play on the rules governing Roman architecture, as it is a piece of heritage of the site, and connects with the Roman baths that dot the city's landscape. These rules are then broken and collide to reflect the disordered nature of the festival. The result is a retreat sat upon a reflection pool; hidden amongst the trees, that is open to adaptability for both the needs of the spa visitors, and the creative curiosity of the festival goers.



Hazel Hodges - Bristol Slavery Museum

In its time Bristol was one of the two largest ports in England involved in the Atlantic slave trade, gaining wealth from the import of sugar a byproduct of the trade. The detriment of African lives lead to the enhancement of local people as many slave merchants invested their money back into the economy of Bristol. However some buildings associated are changing their name severing ties with the trade. Is Bristol trying to remove its historical link with the Atlantic slave trade?

The building is a statement for Bristol's current association and past involvement with the slave trade. This is an aspect people are reluctant to approach and be associated with because of the bad connotations, a dark period of history. The building acknowledges the trade as an important element of Bristol's history, and through education will provide an understanding of heritage and place. A prominent location in Bristol the main exhibition halls are buried into Castle Park highlighting peoples desire not to be seen associated with the 'dirty' trade.

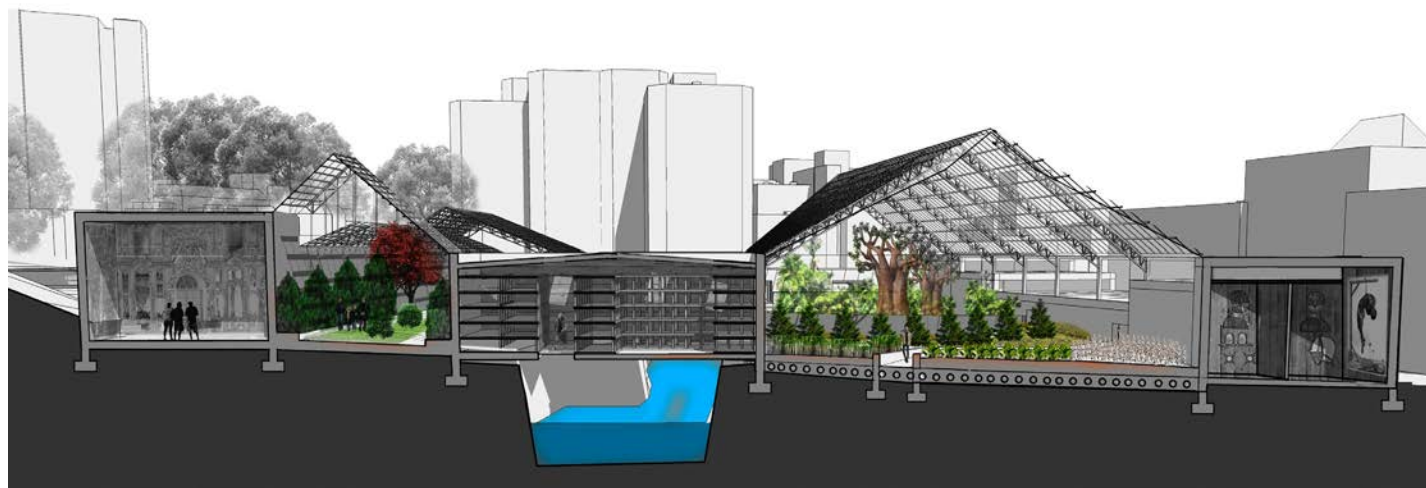


Paul Petrisor - Slave Museum, Castle Park, Bristol

My project is located in Castle Park, on the old Ambulance Site. In principle my project takes inspiration from the Slave Trade Triangle between Europe, Africa and Americas. The proposal takes the visitor on a journey which starts in the 15th Century Europe and ends in 18th Century England.

The transition between these spaces will be done through “glass boxes” that will reflect the climate and nature of each continent.

The architectural language will be brutal, the exhibition spaces will have a dark atmosphere, dim lighting - the transition spaces will have a bright atmosphere, where plant and warmth is felt. The final exhibition space will focus on the wealth acquired by continents that benefited from the slave trade contrasted with the poverty and misery of continents that suffered as a result of the slave trade.

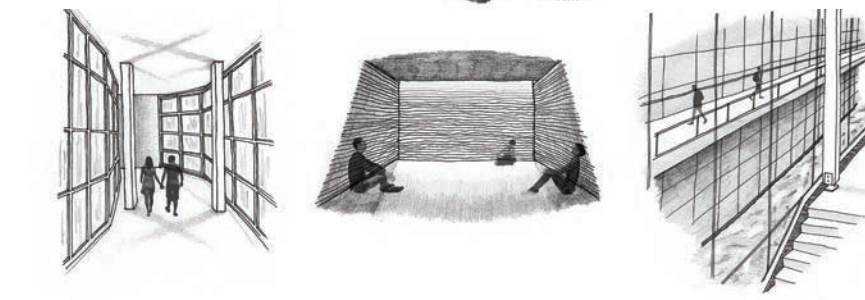
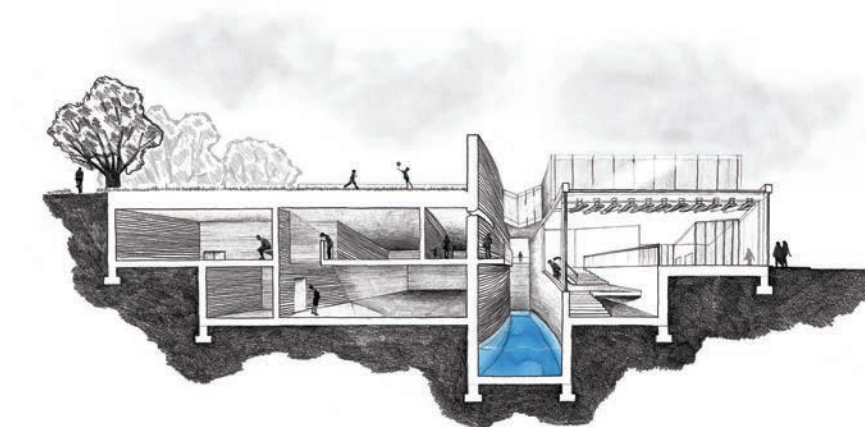


Ellen Sinclair - Newport Malthouse and Ship Museum

In 2002, during excavations from the Newport Riverfront Theatre, a well-preserved medieval ship was found in the mud of the River Usk. Since this time, the ship has undergone a series of conservation processes and is now almost ready for presentation to the public who have donated millions of pounds to this cause.

The brief asked us to develop a Ship Museum that would provide space for this and another ancient ship, while our clients suggested the possibility for a secondary programmatic use that could financially stabilise the project.

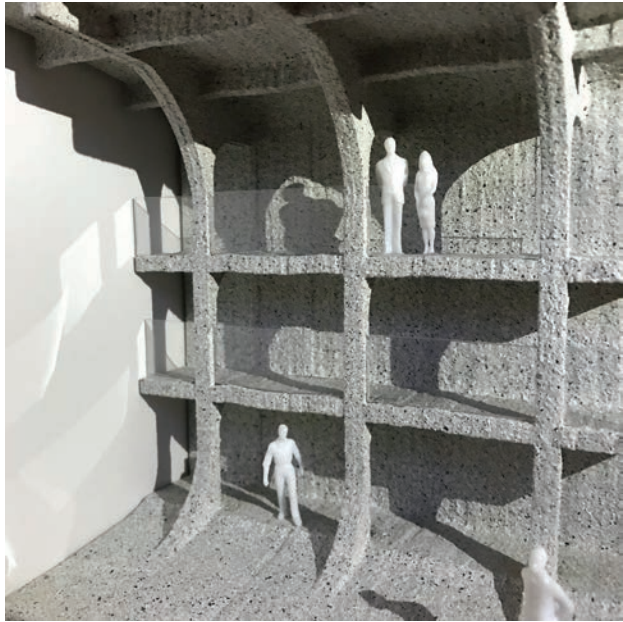
The Newport Malthouse and Ship Museum is a community-run brewery working alongside the Ship Museum. Situated along the River Usk in an abandoned Malthouse, the Ship Museum will provide the base for a network of rebuilt ancient ships, utilising an excavated dock to allow for a replica ship to be built, as well as space for visiting ships.



Rosa Premier - Bristol Slavery Museum & The Unseen Centre

Slavery still exists - over 40 million people worldwide live in exploitation. Consequently, the building has a number of aims; to educate the public of the past Bristol has with the transatlantic slave trade, to spread awareness to the community of modern slavery (and it's hidden nature), and to provide support for victims of modern slavery. Collaboration of the Bristol Slavery Museum and The Unseen Exhibition Centre will deliver these experiences. Unseen is a charity, already based in Bristol, aiming to tackle modern slavery.

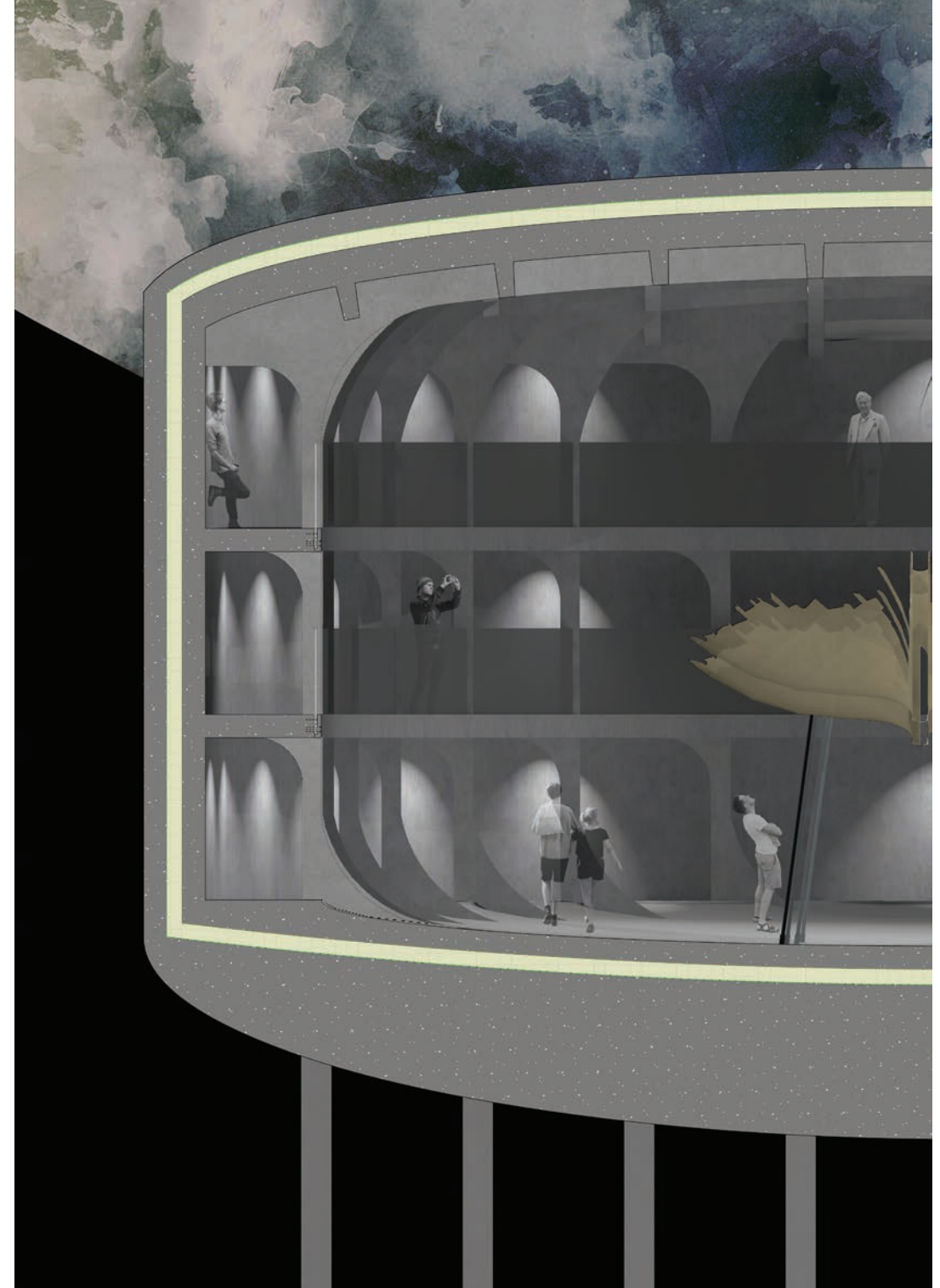
The building inverts the public perception of slavery - past and present - to push modern slavery into the consciousness of the people of Bristol, by contrasting the light/translucent/exposed structure with a heavy/opaque/underground one, on the site of Bristol Castle, Castle Park. A wall representing the old castle wall is the spine that tethers the two programmes together.



Charlie Ardren

'I see buildings falling in Glasgow. I see rubble. I ask myself where that rubble goes. I discover that it's crushed and then used to build new pedestrian streets - so people are walking on the ghosts of tower blocks.' (Gaillard, 2010)

The aim explores how the creative re-use of site materials within architectural space, can embody and represent the intangible aural qualities of the site's previous use. The research provides a method for the representation of the lost aural atmosphere of a site's historic use. By using a Cymatic process, the outputs provide a visual manifestation of the aural landscape that creates a basis to inform the location, frequency or density of re-used site material physically, or to inform the design and massing of new architectural space set against the historic environment.

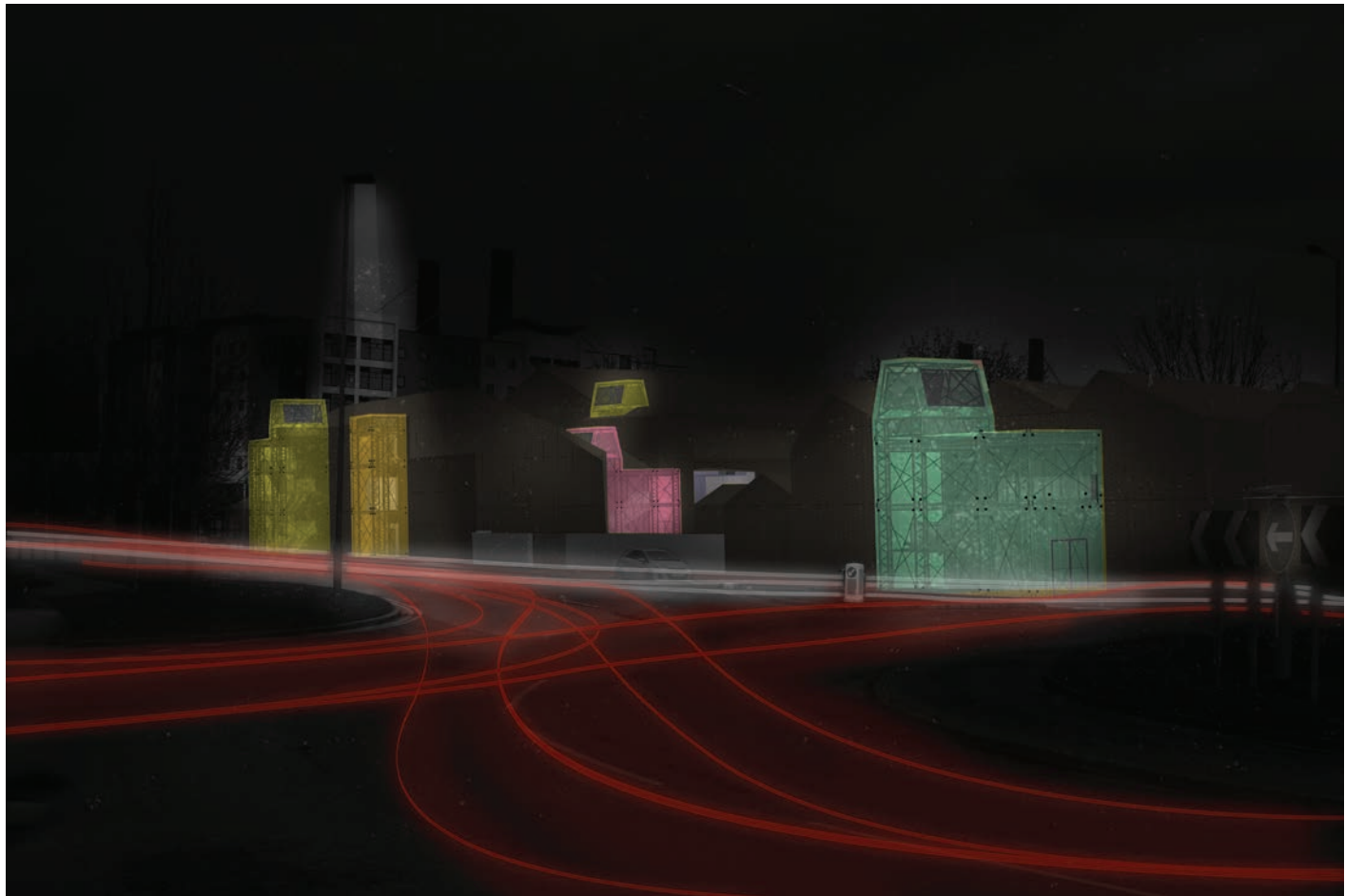




Thomas Harper - The Shipyard

Located on the bank of the river Usk in Newport, the scheme creates a permanent museum for the 'Newport Ship' - a medieval boat discovered buried adjacent to the river. In addition to exhibiting the ship, the scheme would incorporate a museum, hospitality facilities, research spaces, a dry dock and café.

The form of the scheme takes inspiration from the maritime past of the city. Once an important port settlement with warehouses, railways and quays, little evidence of this remains. This scheme looks to bring back this maritime heritage in a contemporary aesthetic. The building forms have been derived from layering the footprints of buildings that have previously monitored the site to create a shipyard aesthetic. The external aesthetic would be one that is sleek. Coloured glass boxes, denoting a new layer of buildings, create a contrast to the minimalist grey aesthetic of the historical footprint forms.



SOCIAL STUDIO

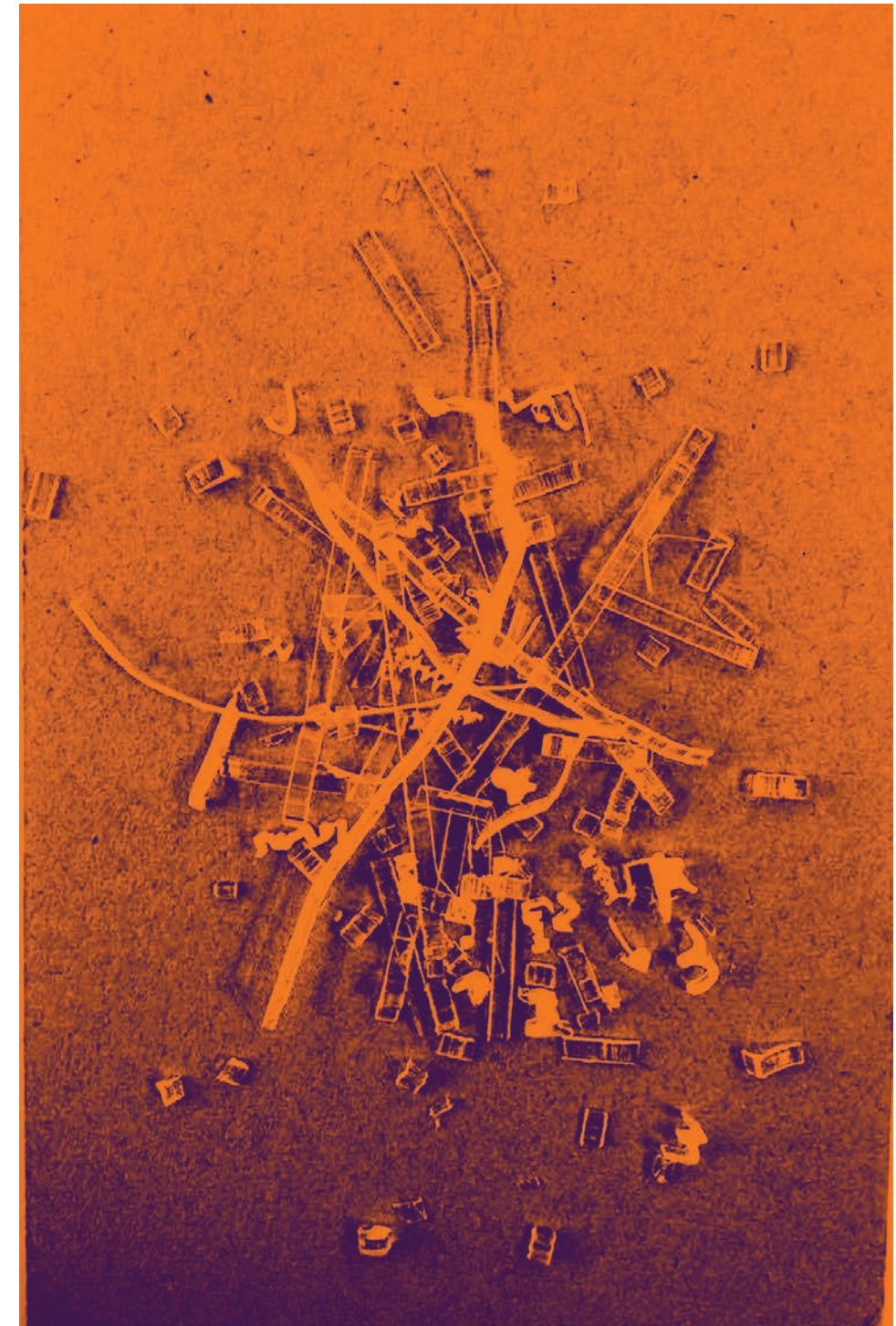
DESIGN STUDIO B:

Tutors: Tonia Carless and Rachel Sara
with help from Hester Buck, Public Works and community partners from All aboard/
Jacobs Wells Community Hub/ The Underfall Yard/The Architecture Centre/ and
the wider public.

The MArch Social Studio is interested in engaging with how space is occupied and making situations in response. We approach architecture as an event and seek to extend democratic spaces and to engage with the everyday lived experience of the city. Our approaches foster an architecture through making, as a collaborative, interdisciplinary (film, art, sculpture, installation, and performative) practice, and as a result we have shared our work this year through a series of public exhibitions.

Initially we collectively explored the Harbourside in Bristol, with the All Aboard Water Sports centre and the Jacobs Wells Community Hub forming the focus of our initial community engagement. These observations were reflected upon during a site visit to Budapest, where we held our first exhibition, appropriating the Szimpla Kert bar and cultural space in October 2017. On return to Bristol, we undertook an involved process of community conversations and physical interventions into the harbour as a whole. This work led individual students to develop speculative alternative proposals for projects on the site of the dry dock, a carpark, a disused gas works and future bridge, the All Aboard boat storage building and yard and the Jacobs Wells Community Hub. These proposals were exhibited at the Architecture Centre in Bristol in December 2017.

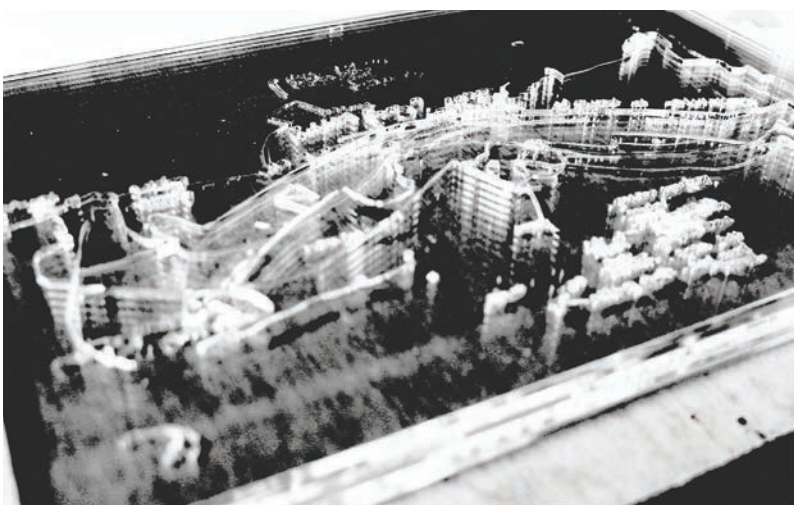
The final projects explore a range of ideas and co creation around leisure and industry on and around the harbour, from a theatre which appropriates an existing dry dock whilst keeping the space open for boat building, to a critical reworking using Bruno Latour's 'Actor Network Theory' in a cross programming of the All Aboard Water Sports buildings.





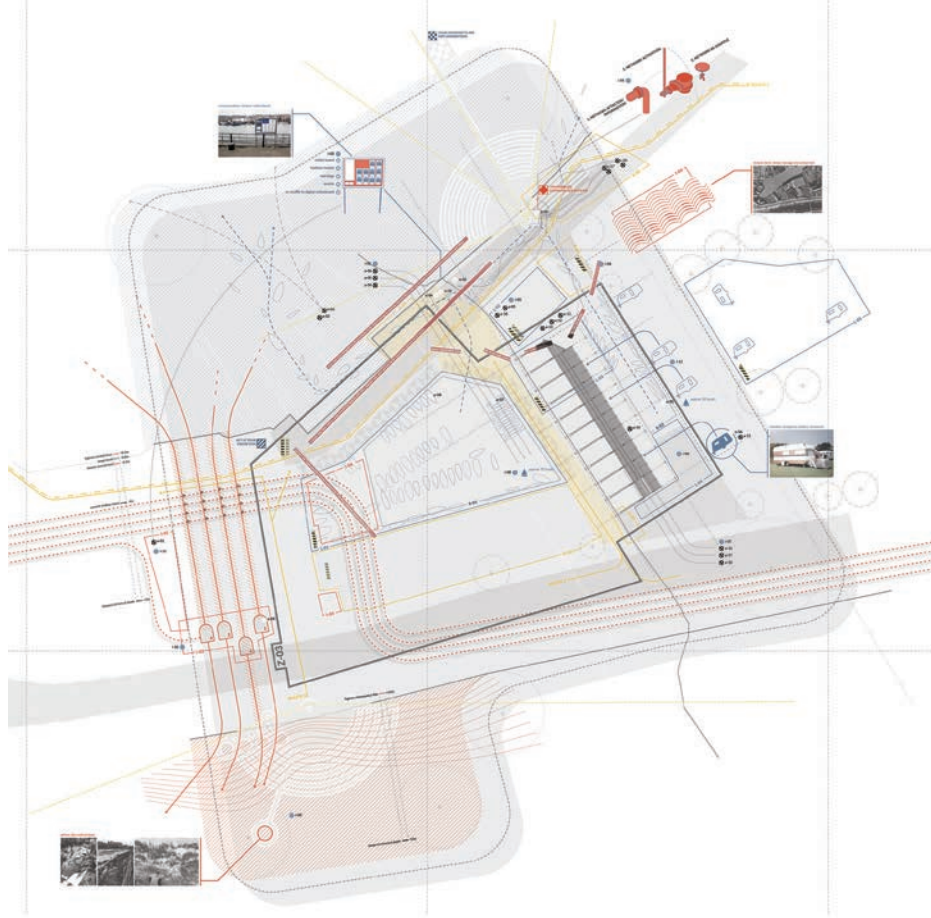
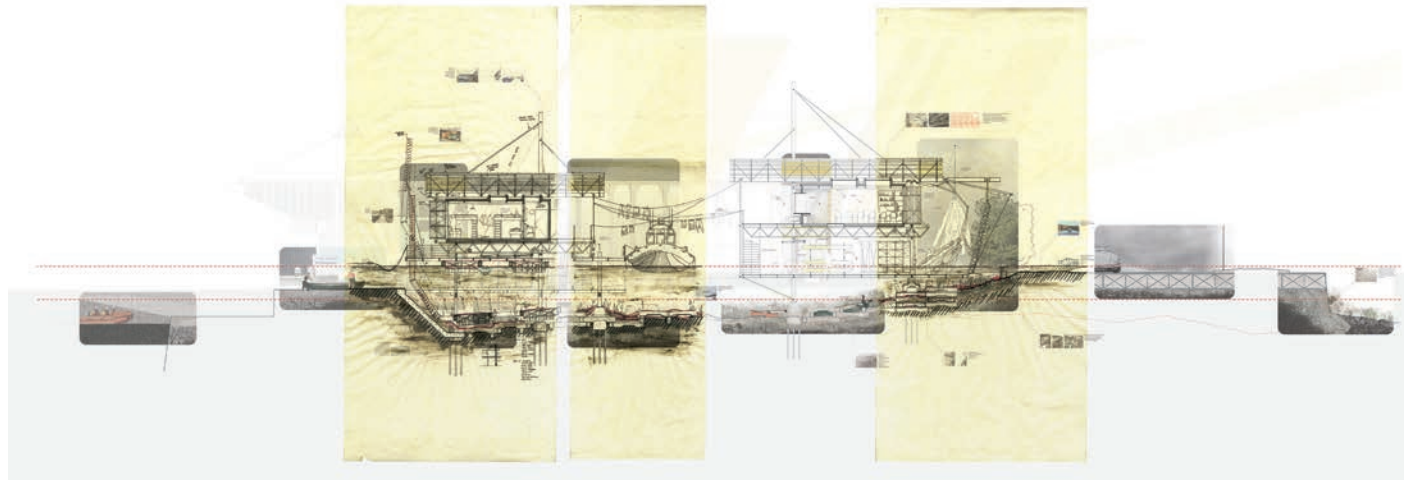
John Mullankuzhy - A New Harbour Dialogue: The Floating Gymnasium.

I have divided the investigation process into three stages; distinguishing, re-imagining and designing a dialogue between the New Harbour and a new building. 'Distinguishing' was an analysis of the harbour's dialogue between the site and its users. This section involved personal perspective analysis (focusing on occupancy, movement and landscape) and interaction/ responses with the users of the site. The next step of the investigation was re-imagining a dialogue. These iterations involved playful iterations using cross-disciplinary media (photography, modelling and collages) leading to an architectural language for designing a new dialogue for the harbour.



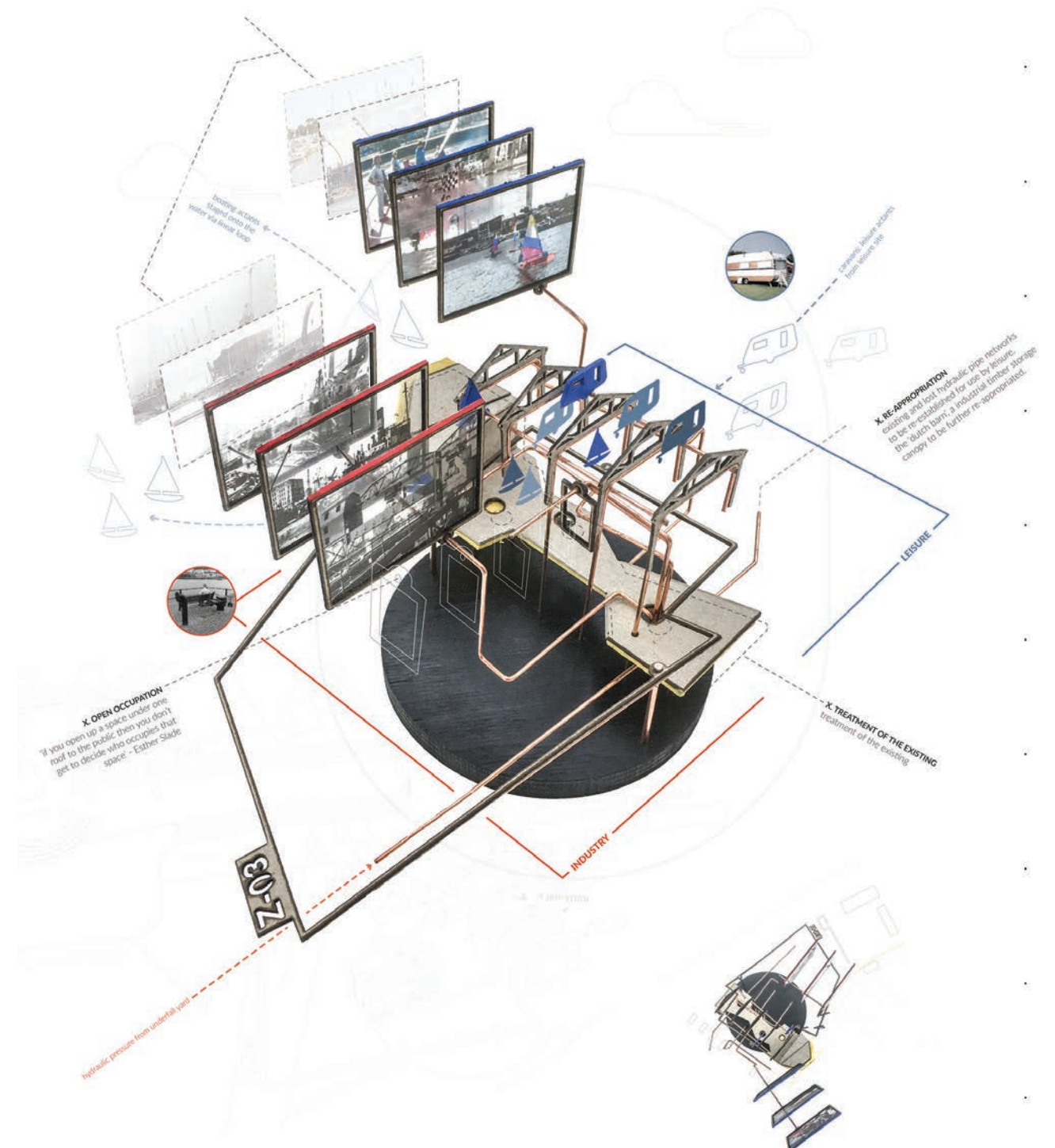
Lewis Denson - The Museum of the Everyday





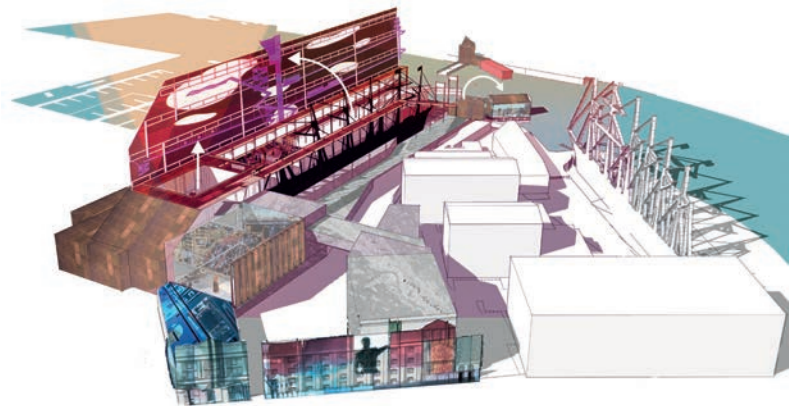
Nicholas Paley -
Reshuffling the Harbour(side)

This project is a social investigation into Bristol's Floating Harbour and its apparent fragility to natural floods that we have long sought to control. What society values about the harbour has changed significantly; where there were once large cargo ships, there are now sailing boats and stand up paddle boards. This new attitude is made evident in the language we use to describe it. The harbour has transitioned into a harbourside, moving our focus from the water to the land beside it. That the harbour was once tidal recedes from public attention, calling into question society's level of awareness to the imposing dangers of rising seas levels and inevitable flooding. This thesis project proposes an environmental agenda to relinquish our control over nature by allowing tidal flooding to return the harbour. The architecture is to act as a flood indicator for society to regain a connection to our industrial past and its dominion over nature.

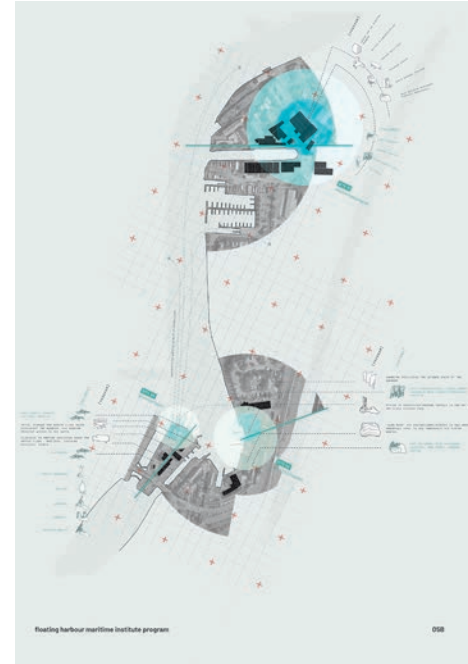
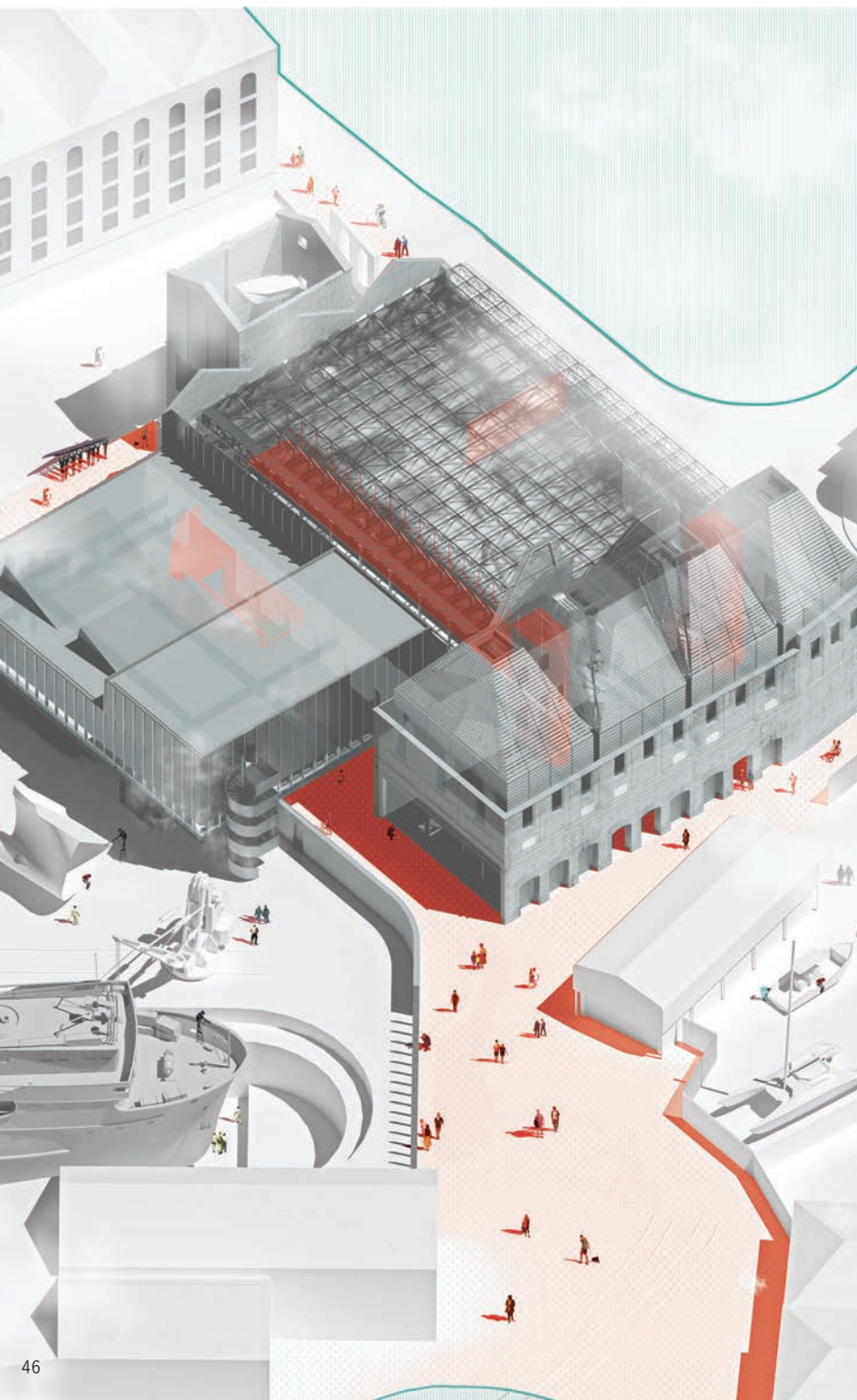




William Millest - Behind the curtain
& Conceptual approach



Wanting to unify the industrial heritage of Bristol with the ever-growing creative arts scene, Waters Edge aims to rejuvenate the unused dry dock adjacent to the SS Great Britain. The project is influenced by the respective works of Bernard Tschumi's Le Fresnoy Art Center and Lina Bo Bardi Teatro Oficina, specifically their treatment of existing structures and use of industrial typology to provide a new architecture. The anticipated architecture seeks to maintain its previous use as a boat repair depot for the largest boats in Bristol floating harbour. Whilst giving it a new lease of life through theatre and performance this new intervention comes in the form of three stages named: 'Lift', 'Fly' and 'Pivot' influenced by industrial movements. These architectural types permit a variety of performances to take place. They adapt, adjust and relocate around the primary dry dock function. These three stages provide an option for performance to be continuous and to be in total synergy with the dry dock. Performances are accessible by water, revealing a formally inaccessible dry dock to the public bringing theatre and boat repair to the Waters Edge of Bristol.

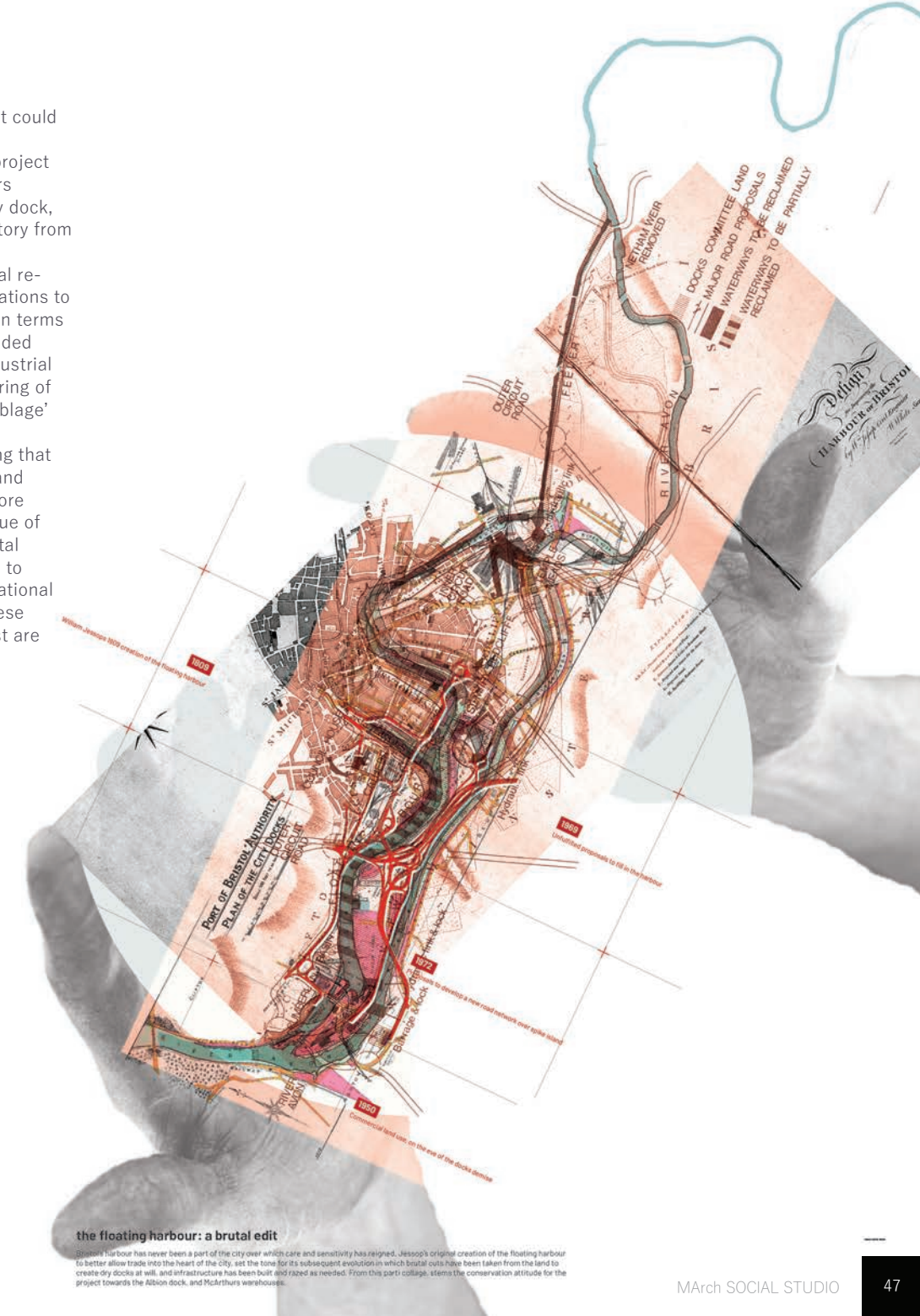


Joe Copp - What is, what was and what could be?

Set on Bristol's Floating Harbour, this project proposes that the dilapidated McArthurs Warehouses and the disused Albion dry dock, are emblematic of the Harbour's trajectory from industry towards recreation.

The territory has been subject to several re-appropriations, and to countless applications to raze the buildings to the ground. Seen in terms of actor network theory, it has transcended from mere object- just one of many industrial edifices - to thing - a 'contested gathering of conflicting demands, a disputed assemblage' (Yaneva, 2009, p.284).

This project is concerned with proposing that there is heritage value in such places, and that we might treat their 'thingness' more preciously. The project is a social critique of traditional conservation, in which a brutal edit is undertaken of the existing fabric to invite a collision of industrial and recreational programmes to co-exist. In doing so these guarded ruins of Bristol's industrial past are handed back to the harbour-side.



the floating harbour: a brutal edit

The Floating Harbour has never been a part of the city over which care and sensitivity has reigned. Jessop's original creation of the floating harbour to better allow trade into the heart of the city, set the tone for its subsequent evolution in which brutal cuts have been taken from the land to create dry docks at all, and infrastructure has been built and razed as needed. From this part collage, stems the conservation attitude for the project towards the Albion dock, and McArthurs warehouses.

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.

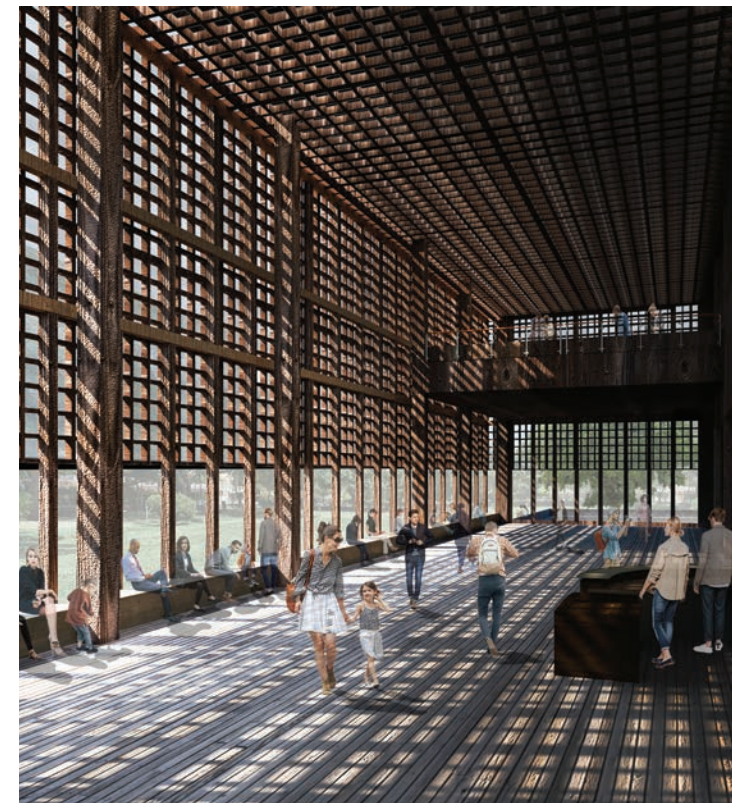
The degree emphasises creativity and encourages students to use their talents in developing solutions to a full range of realistic briefs. It teaches students how to integrate technology seamlessly into design ideas and gives graduates the confidence and skills to work in the top architecture and planning 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.

This year the fourth year Architecture and Planning studio focussed on the town of Frome in Somerset. The town is interesting to us on many levels including heritage, conservation, materiality, geography, location, trade, opportunities and political activism. The latter, maybe one of the most interesting aspects, as Frome elected all 17 local council seats to the Independents of Frome Political Party and through this the town has developed a strong sense of community and high sustainability goals. The project started with the design of a masterplan for a large area of the town centre, including the current live site of Savonvale. From this study individual building projects emerged on a variety of sites following briefs developed in response to the specific identified needs of the town. The students explored the project from the large scale down to detailed building components.

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.

Tutors: Jonathan Bassindale, Bill Gething, Ann de Graft-Johnson, Matt Hynam, David Littlefield, Ingrid Chauvet (Engineering) **Guests:** Colin Cobb, Pippa Goldfinger



Alex Davies - Frome Town Hall & Community Centre

A contemporary town hall and community centre within the town of Frome. A building set within nature, sitting alongside an harmonious river bank, the building carries themes of symmetry, balance and participation, specifically highlighted throughout a designed debating chamber, gallery and performance space. Utilizing an existing brownfield site, alongside revised walking and cycling routes to unite a currently divided town, the landscape encourages public activity within and around the Frome River.

Captured in nature and the local bio-diversity, the concept of openness is exemplified by transparency. A multifunctional debating chamber is located at the heart of the building. With no thresholds on entrance, the building was conceived not to be an insular, but instead, a transparent envelope, looking outwards to Frome and beyond, making visible the inner workings of the council and encouraging public participation in a democratic process.



Amber Morris - A new primary school for Frome



Benedict Pagani - A new school for Frome



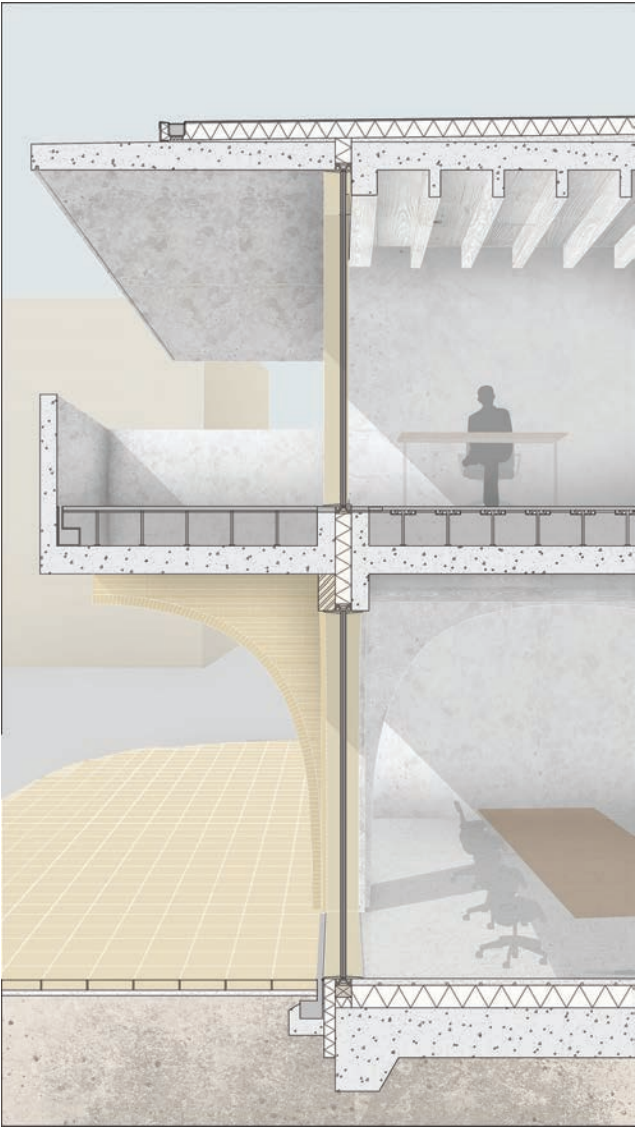
Mohammed Mangal - Frome Institute of glass

Situated in a strategic location between the vibrant town centre and a derelict industrial site, The Frome Institute of Glass is a building that addresses the shortage of skills in Frome, and by doing so the building adopts glassblowing in order to equip people with the required facilities to acquire the skill. The aim of the building is to begin the process of attracting more people to work and visit Frome, Thus elevating the town economically and reducing outward commuter flow. The development strives to not only set an economic precedent For the English market town of Frome, but provide a social, learning and cultural building that promotes the role of craft in the town.



James Essery - Independent Frome

Independent Frome was a project to design a new town hall for the people of Frome and their town council embodying the principles of openness, participation and inclusivity. The hall sits at the heart of a masterplan to develop a town centre brownfield site situated next near the river and local high street. The building was designed to form a new landmark for the local area offering a viewing tower with sight lines across the local area while also remaining sympathetic to the local heritage and visual character.

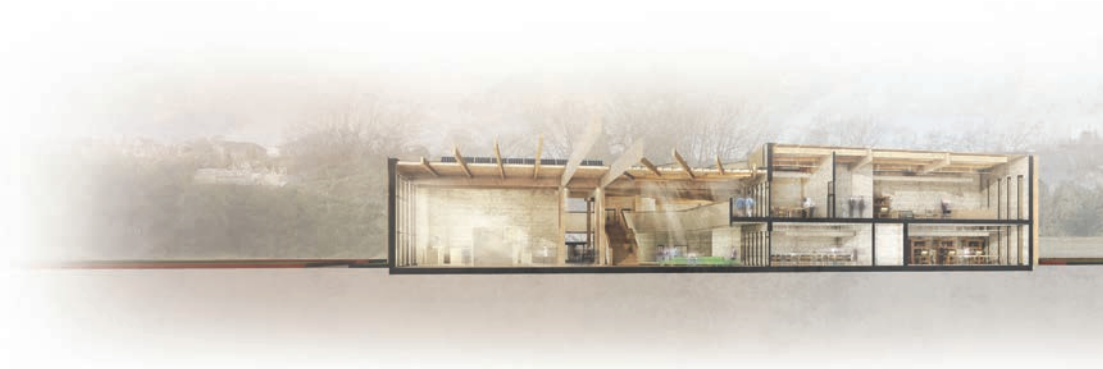


Carlton Howard - The Arrival Point

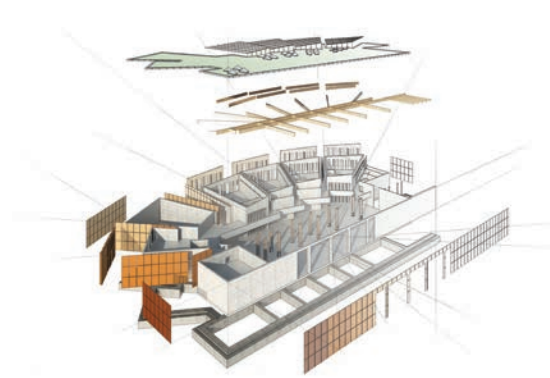
The building is designed to be a new 'Arrival Point' or gateway to Frome, using the concept of a new economical market house that breaks up the car park, and enhances the waterfront. The project involves both the Cheese and Grain and the Black Swan, creating a new central base for creativity, culture, work and social activity.

The primary use of the building is a ground level market house built across two axis points. The first point being the new bus hub and market promenade that continue right through the project and out to the waterfront, giving large areas of indoor/outdoor activity space. Secondly, the building was designed as one large, 'continuous' scheme that pulls both circulation and compartmented spaces across the landscape. This follows the design of the Cheese and Grain, taking its Barn Yard architecture and encapsulating it within the new development.

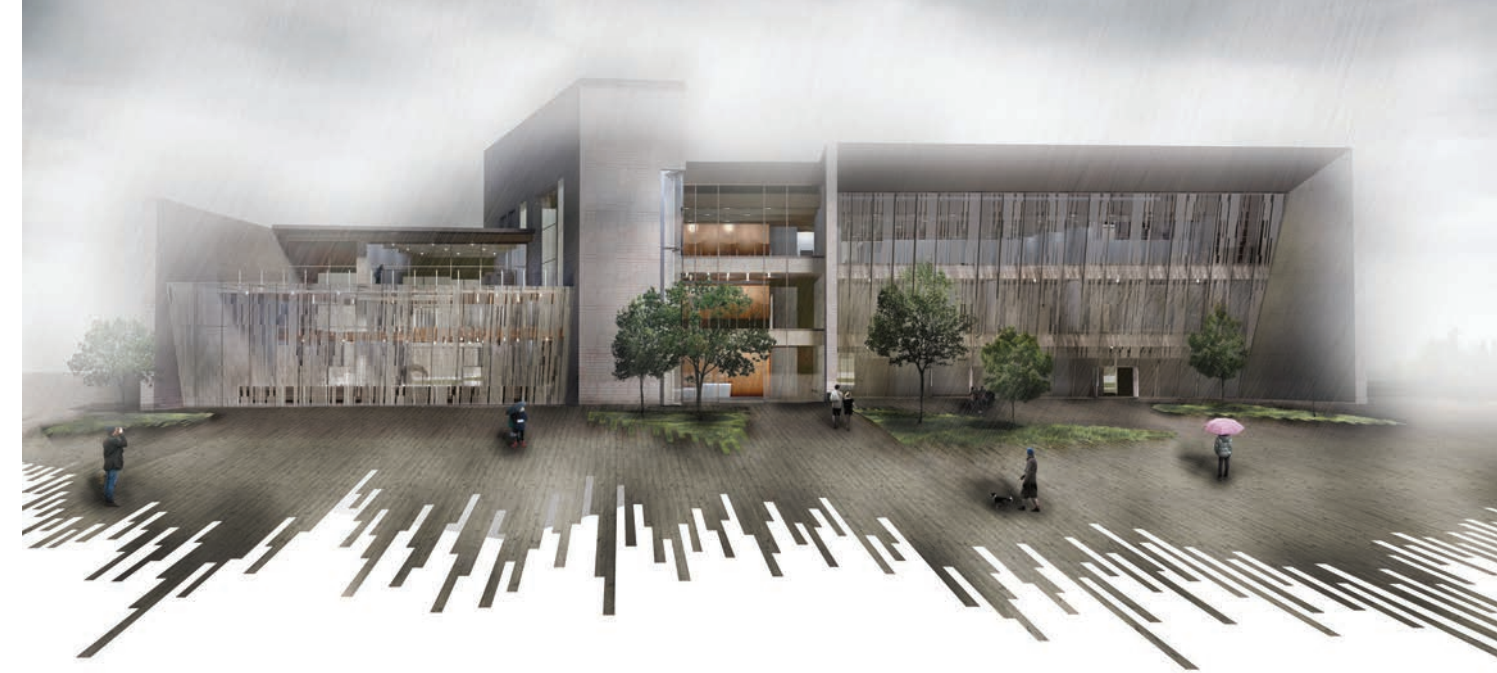




Charlie Emery - The Pictorial

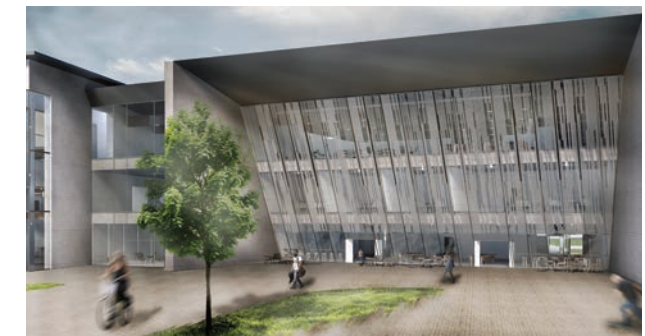
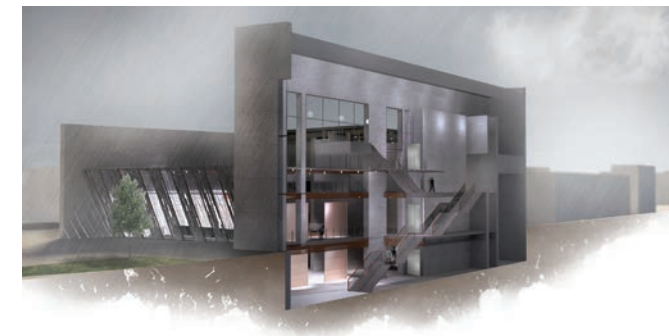


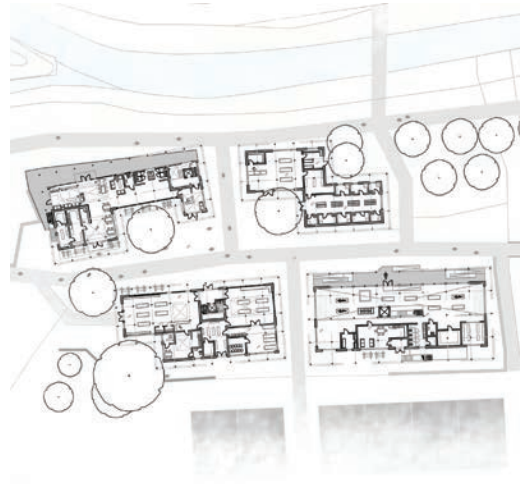
Francesca Guarnieri - Atmospheric collages



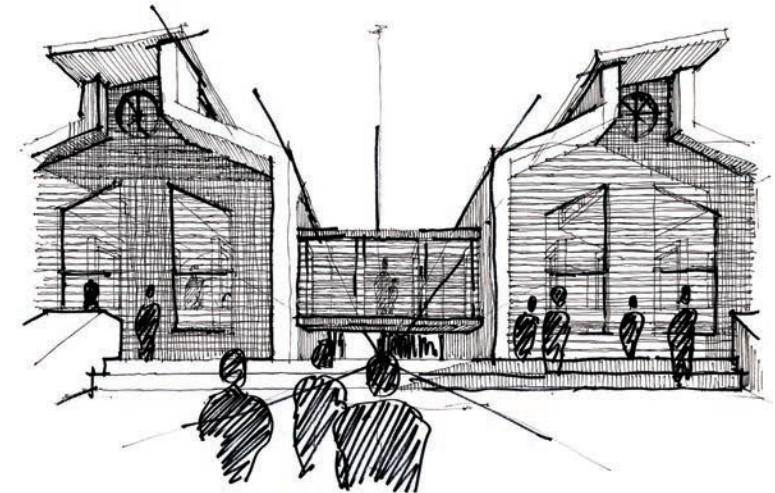
Szymon Wojtyla - Frome's Solderly and Exhibition Centre

Frome's Solderly + Exhibition Centre is a response to the town's historic connection with metalworking industries and to its creative nature. Those industries have been in decline in recent years, therefore this proposal aims to bring back the past glory of metalworking in town and the surrounding area. Establishing connection with quarries in Mendip District aims to boost local economy and create a building, which will secure the future of local people. This mixed-use development comprises of metalworking workshops, together with an extensive exhibition space as well as a creative hub and business incubator, which also offer educational purpose further allowing local people to benefit from the activities taking place within it.

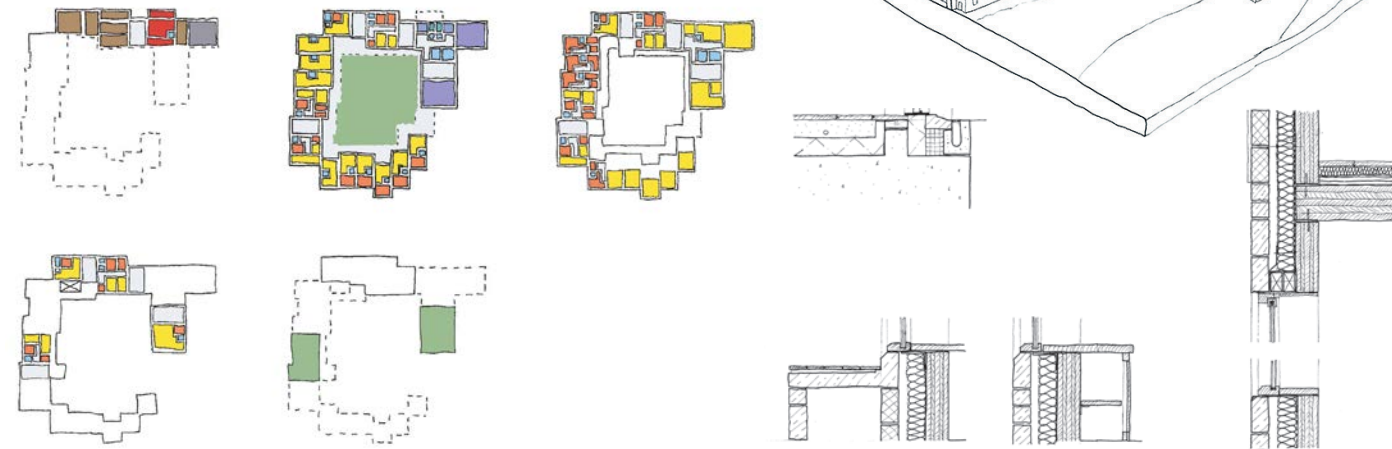
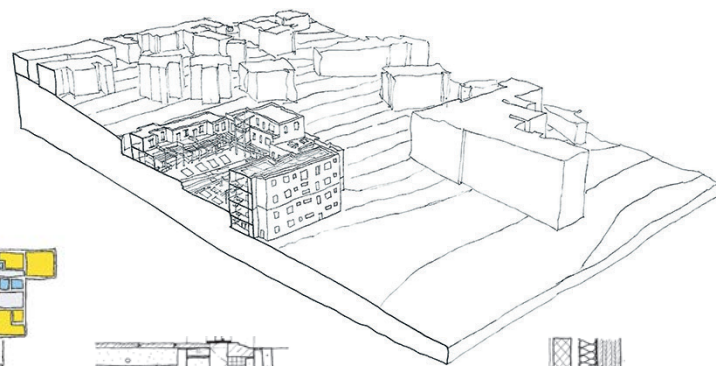




Mireille Patrick - The Bicycle Academy2.0

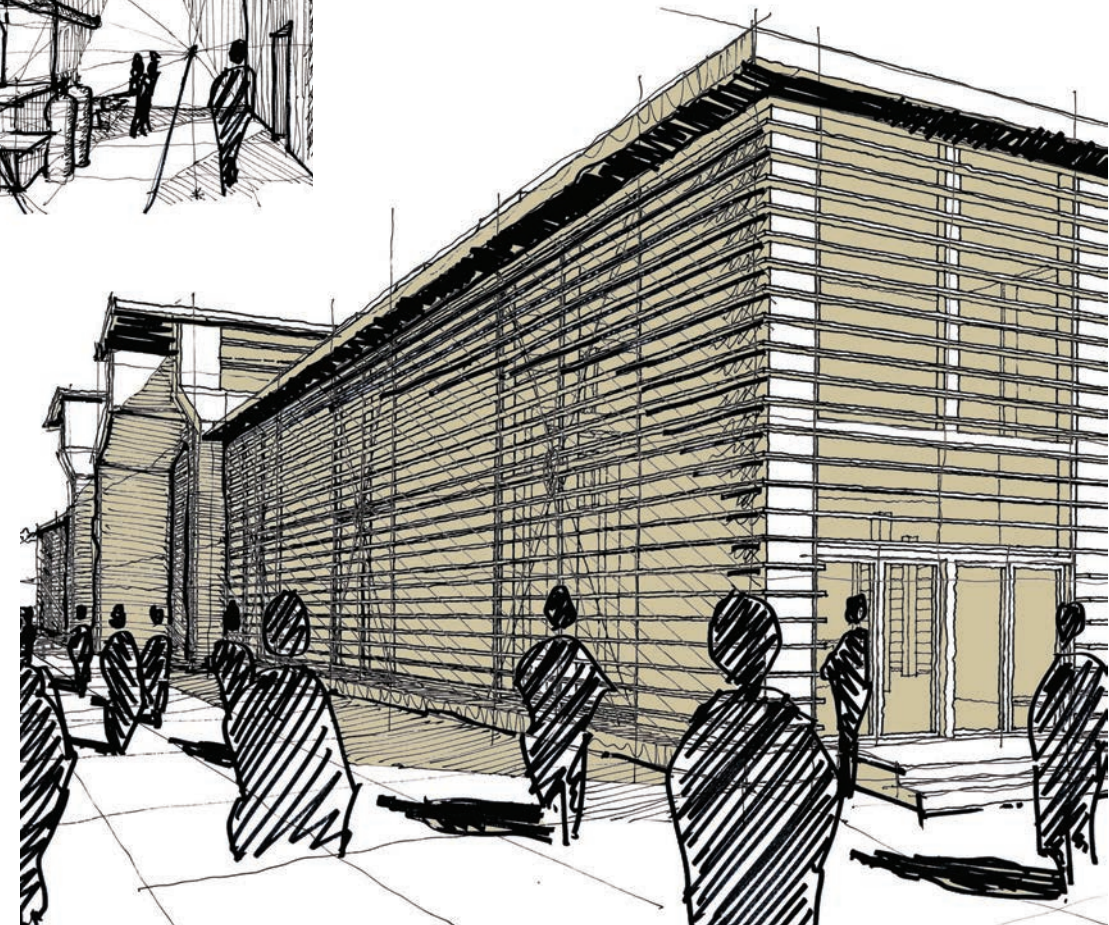


Jade Marrow -
Saxon-hill Co-housing Community



Ben Mortimer - The Frome
Prototyping Facility

The Frome Prototyping Facility aims to remove the physical and mental barriers currently afflicting the site of Saxonvale. The building achieves this through the integration of specialised workshops to cultivate skills and knowledge within the crafts within the youthful population of Frome. In addition to this the concept aims to provide a connection with the wider creative industry through the provision of prototyping services with many machines and workspaces available for hire through this centre for craft.





Iona Hoggarth - The Inkwell

With Frome at the forefront of a return to the tactile, the Inkwell is a celebration of the written word, of craftsmanship and coming together. Frome's New Architectural Landmark is grounded in the town's printing industry legacy and grown from the culture of creative writing and live performance. The publishing house and writer's café not only provides new premises for the town's expanding publishing companies and auditorium for spoken word events, but also a workshop and education space to produce beautifully hand printed and bound books along with teaching of the skilled techniques. The neglected Frome riverbank will once more be enjoyed, as the public will be able to enjoy a gentle walkway up and under the mature trees canopy before entering the first-floor riverside café of the Inkwell. Authors of the Writing local groups, birdwatchers, or anyone who just wants five minutes peace may borrow a key and tuck themselves away to find their inspiration.





Jacob Hudson - Craft Brewery and Visitor Centre

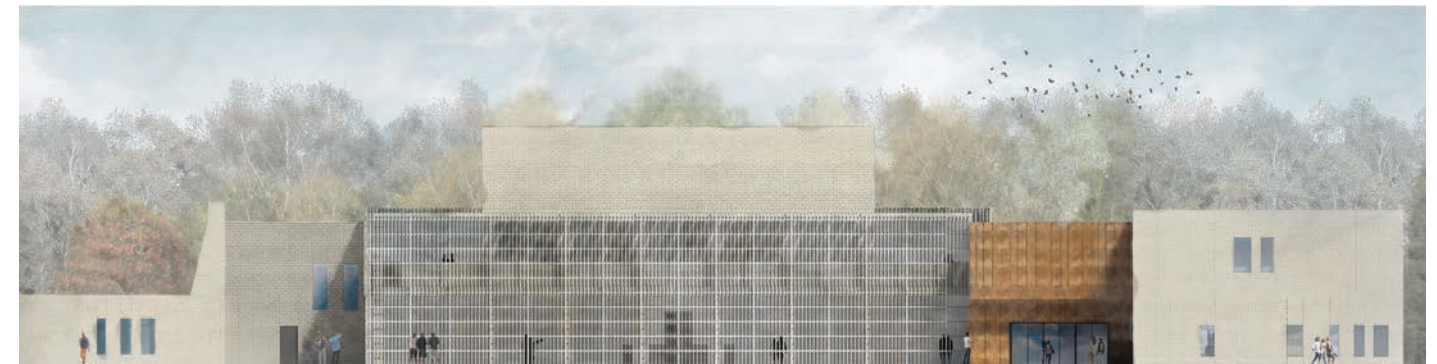
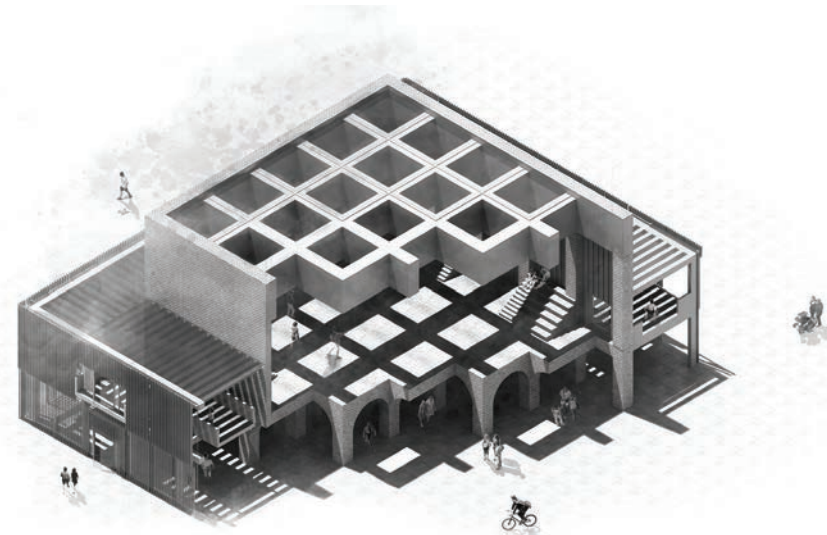




Jake Mace - Voice box

From a neutral perspective, the U.K. finds itself in an increasingly tough political position - a nation divided. A new way of communicating opinions and values is needed to allow an open and honest debate that encourages all to participate. As seen within the past, music and performance have been a great tool for communication and these are needed now more than ever. My project aims to give all a chance to communicate whilst developing performance skills, encouraging confidence and improving participation.

The primary use of the building will be a music development centre focusing on how the performance of music can enhance the ability for people's ideological communication. The scheme will promote the use of political activity and community engagement by allowing people to learn and perform an art form within the building. The auditorium is arranged in a democratic format to cater for different performances whilst allowing the audience to filter around the space enhancing the connection they have with the artist and the work of the artist.



Jonie De Vera - Frome Garden Retreat





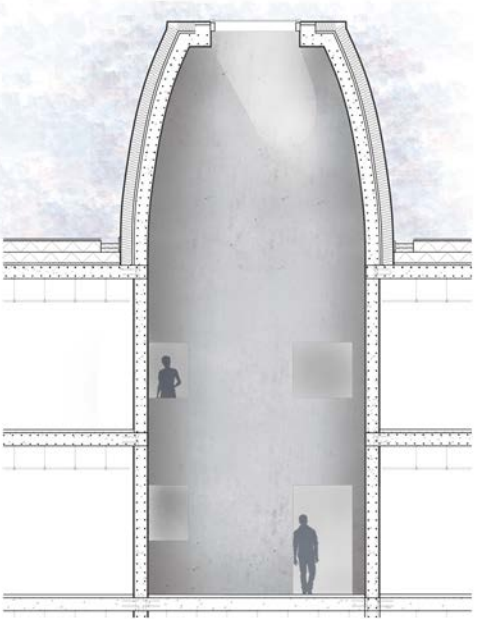
Jonie De Vera - Frome Garden Retreat



Joe Bradley - Frome Ceramics Studio & Business Incubation Hub



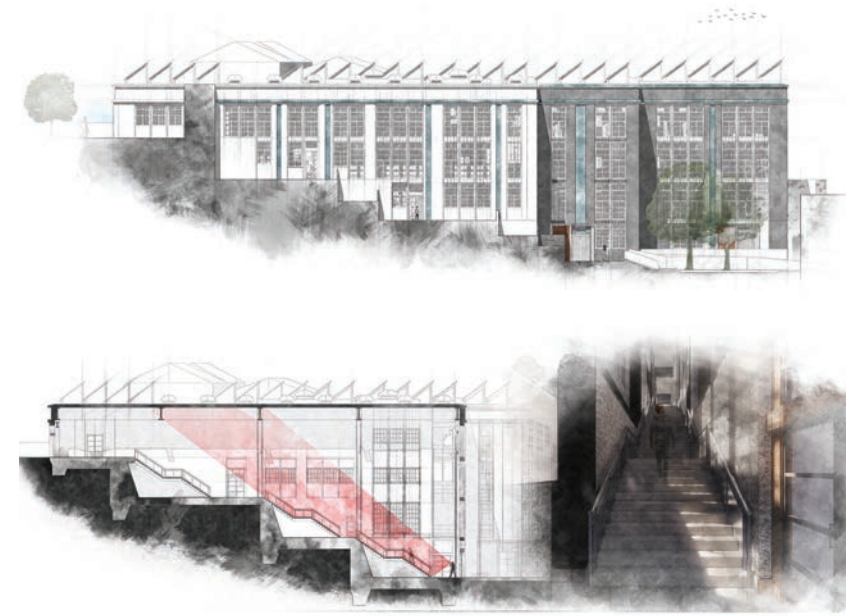
Joe Bradley - Frome Ceramics Studio & Business Incubation Hub



Jessica Cooke - Conviviality Through Colour: Kaleidoscopic Well-being



Joe Wong - Frome Enterprise Hub



Zhen Wan - Frome Academy of Design & Technology

Frome's Academy of Design and Technology is a vocational institution built for the local people of Frome who seek to rebuild the town's local economy through skill development and the opportunity to learning alternate ways of thought. The academy is designed to enhance the artisan culture and market day characteristics through creativity and learning, encouraging people to interact with Frome's respected activities.

The building is designed to revive the industrial style expressed through form, materiality and scale; adopting architectural features such as steel framed windows and saw tooth roofing. The academy provides public elements throughout the building, notably through movement designed for the public to peer into certain areas to see the creative works from students.





Paulina Konopacka - Reintroducing the wool industry



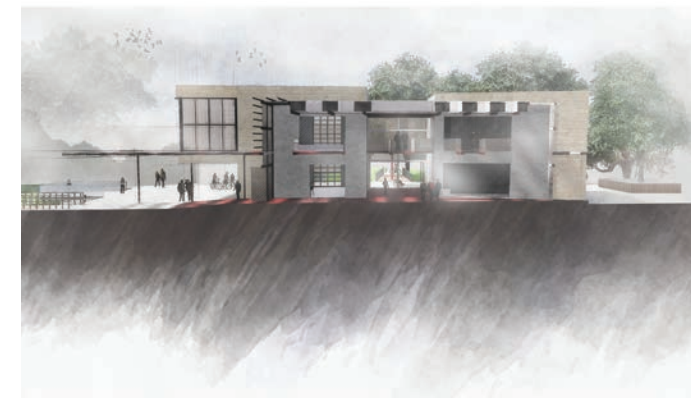
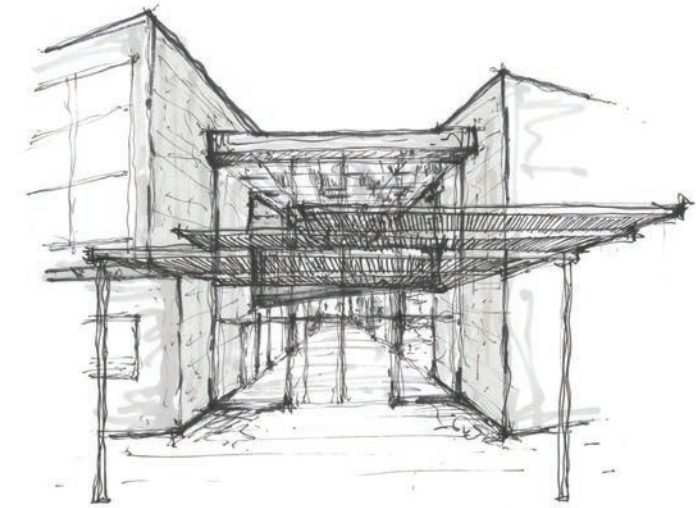
Joshua Compton - The Generation Hub of Frome

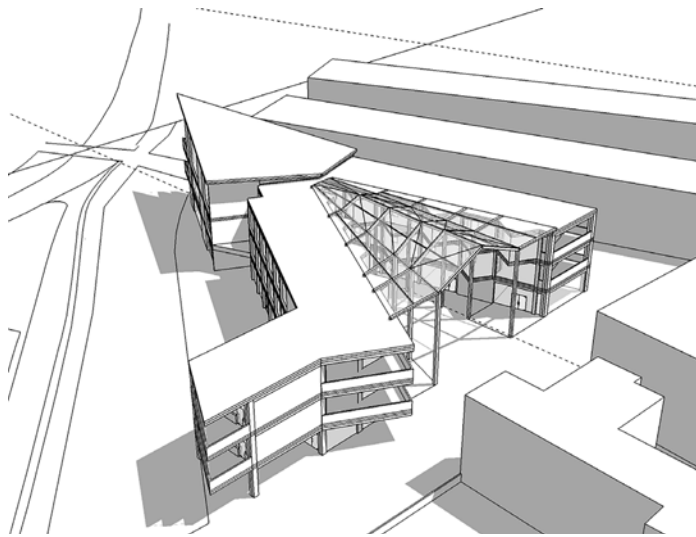


Nikolas Ioannou - A Town Hall for a 21st Century Garden Town

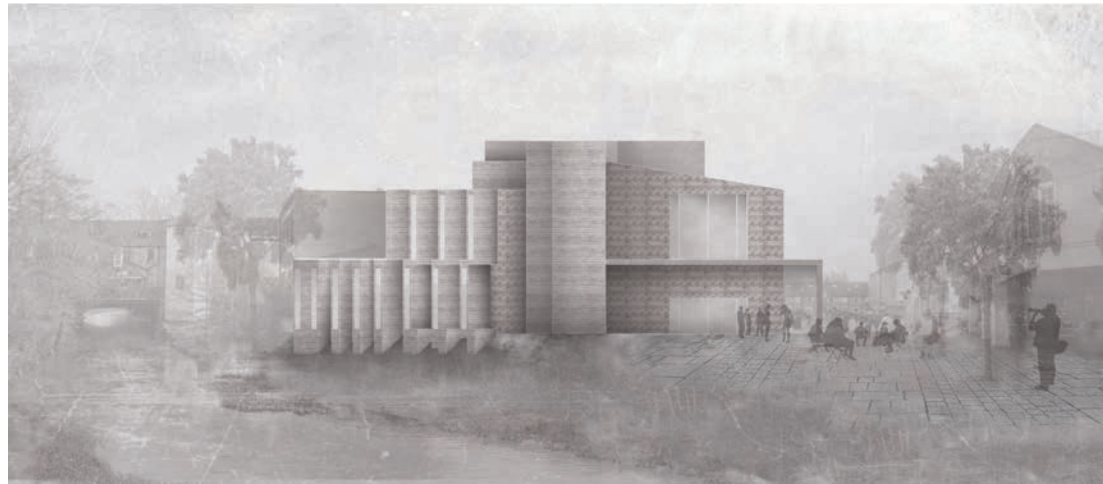
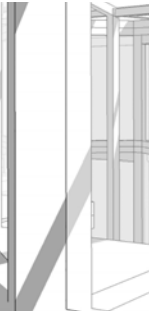
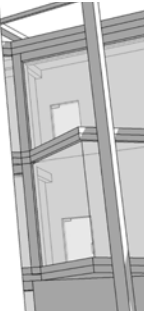
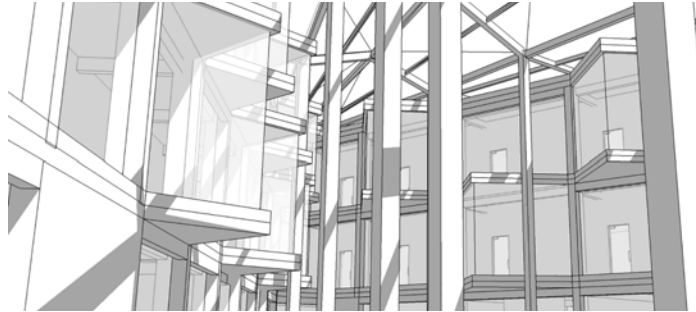
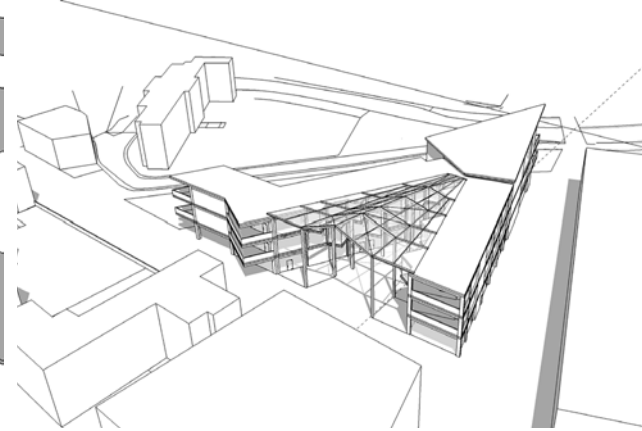
The project's building proposal looks to provide a new Town hall for the town of Frome. The building will be promoting the existing mentality of the town for a bottom up approach on the decision making process, allowing for the public to have a stronger word within the process.

The proposed Town Hall strives to provide the space for a more democratic approach on the decision making process regarding issues and the development of the town by bringing the authorities and the public together, encouraging for constructive conversations to emerge through debates. The building will be part of a wider redevelopment of Frome's town centre based on the principles of the Garden City, promoting a strong independent community.

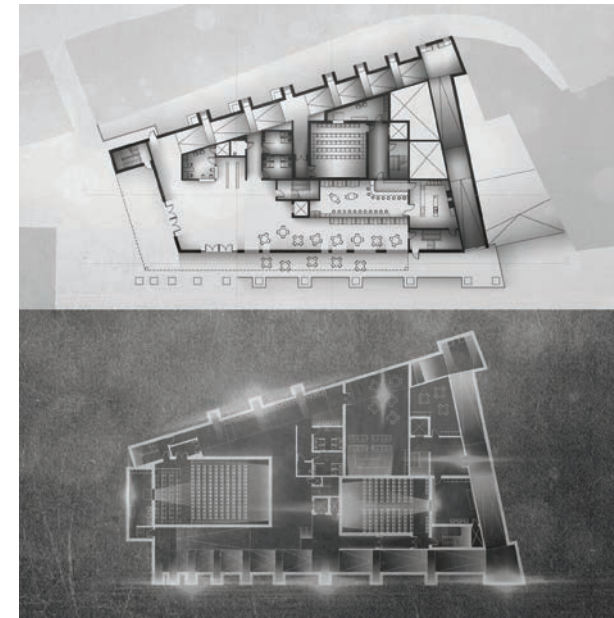




Matthew Rosewarne - Creative incubator for Frome

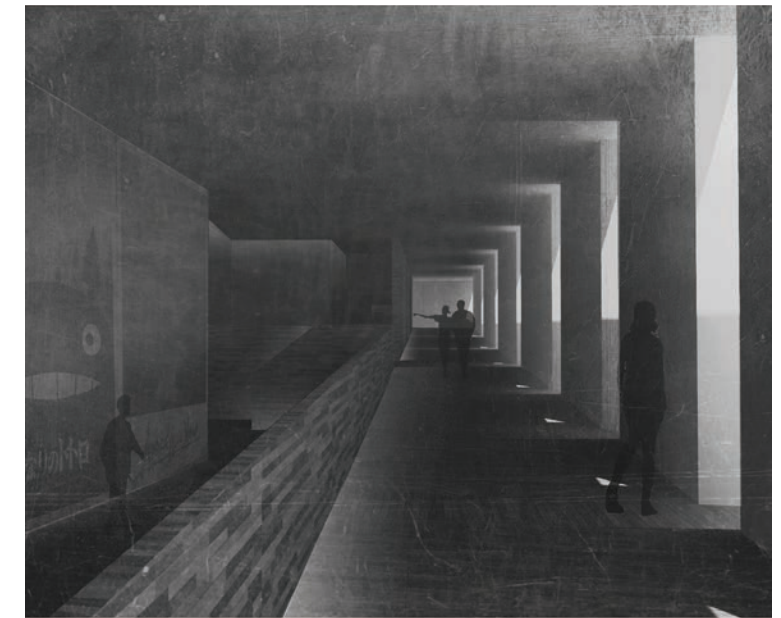


Lydia Ramsden - Westway Cinema and Event Space



Lydia Ramsden

Emphasising the relationship between Cinema and Architecture, the new and improved Westway Cinema and Event Space will give visitors the opportunity to become part of the 'journey' from the light of the exterior and entrance hall; to the darkness of the basement cinema screens. From creating a narrative running from when you enter the building to when sat within the cinema, the tectonics and atmosphere produced emulate the feeling of being part of a cinematic experience. Consisting of the three main cinema screens, all of which vary in size and style, a large versatile event space on the first floor; a bar opening up onto the active frontage within the Westway Centre and a hub for the existing Film Clubs in Frome; this building will bring together the current thriving community of the town as well as those visitors wishing to becoming part of the experience all under one roof.





Lewis Hill - DS4 Frome Project

Today, on the surface, Frome has a charming historic centre. A range of independent retailers and a growing contemporary and performing arts scene. However, a deeper contextual analysis reveals a town that is steeped in heritage, and intrinsically linked to the engrained independent spirit of its local people, and the development of Somerset. In recent years, poor planning and development has diluted the identity of the town and its local population.

This project acts as a catalyst for the rebuilding of Frome and it's strong independent community identity. By drawing on the historic identity of Frome to inform a new town centre masterplan proposal, the urban fabric and social activity of the town centre is transformed.

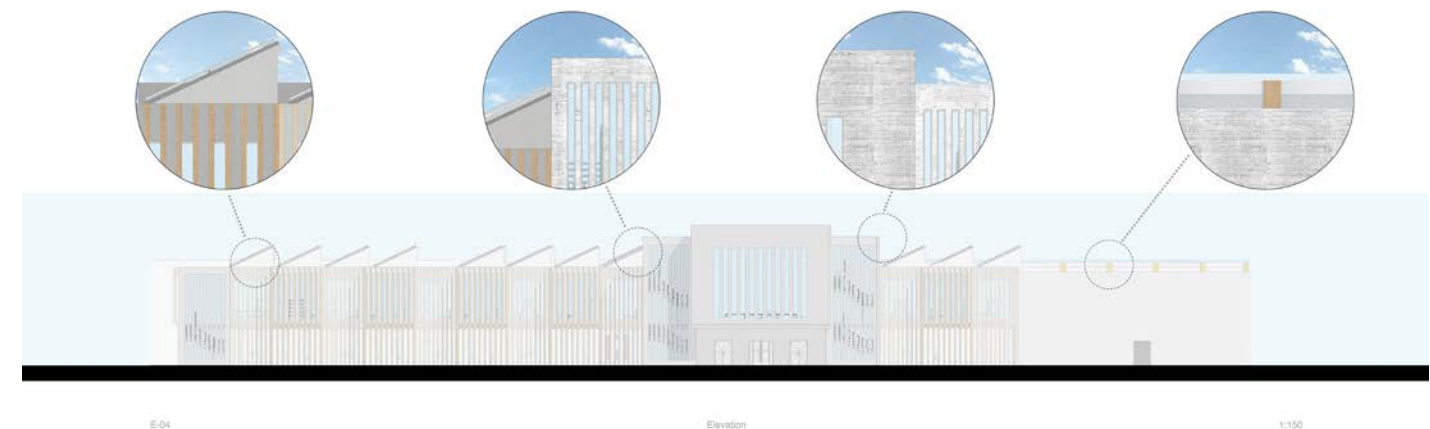
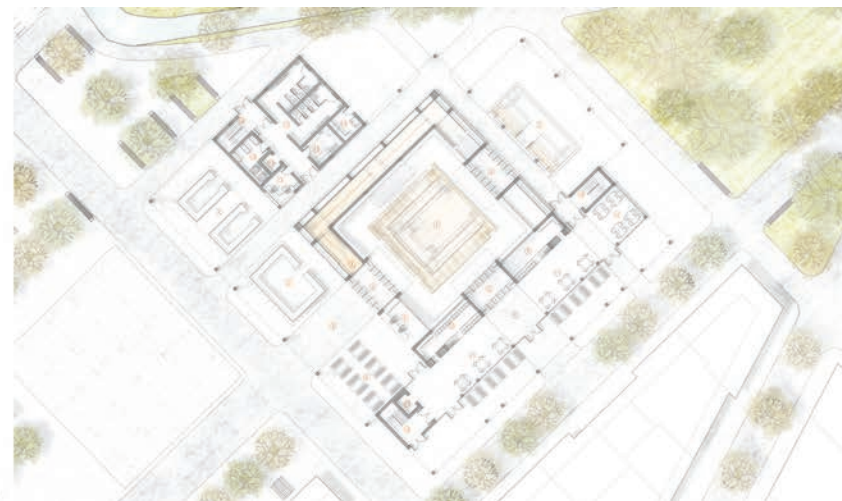
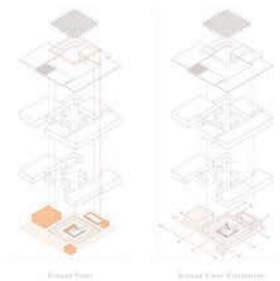
At the heart of the development is a new and accessible town hall that will act both functionally and symbolically as the focal point of this masterplan scheme. As a physical manifestation of the 'Independents for Frome', the Town Hall will revive the independent community spirit that Frome has characterised as it's own throughout history.



1:200 GROUND FLOOR PLAN

GROUND FLOOR ACCOMMODATION SCHEDULE

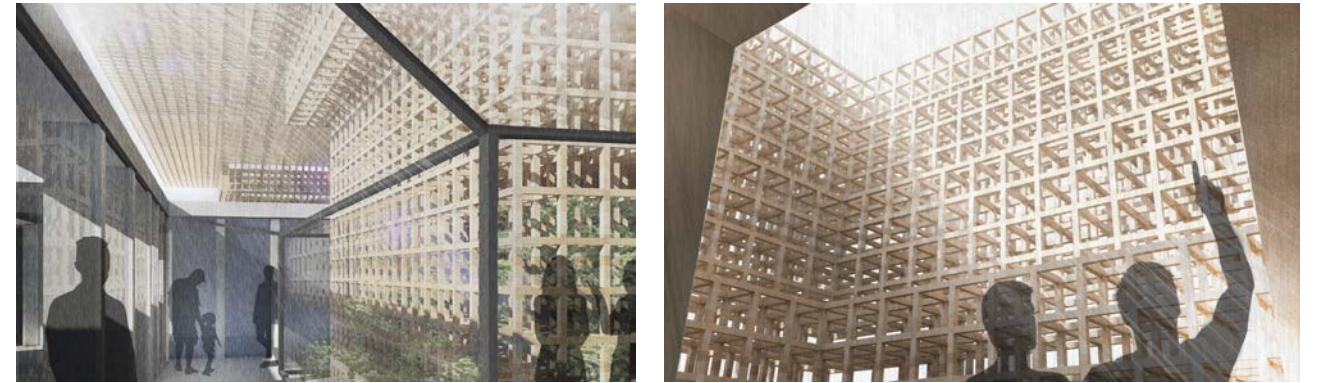
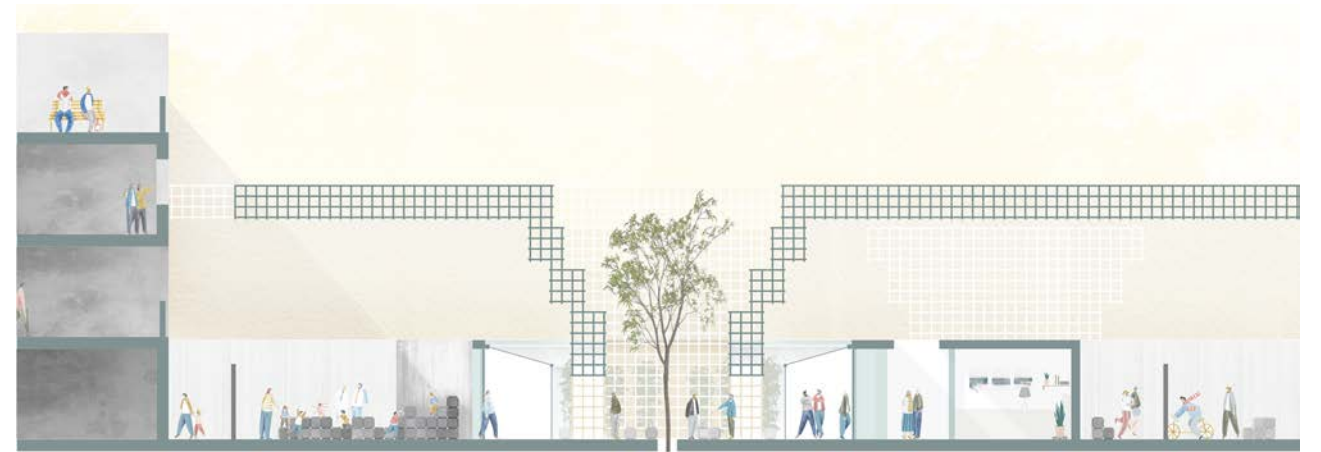
- 1. Knight, Board, Counter, Table
- 2. Performance Space, Public Market
- 3. Kitchen, Restaurant Space
- 4. Building Services, Cycles
- 5. Industrial Space
- 6. Water, Water, Garden, Bathroom, Toilet
- 7. Community, Work, Office
- 8. Market, Meeting Space
- 9. Hall
- 10. Wall, Shop
- 11. Street, Access, Space
- 12. Terrace
- 13. Corridor, Plaza
- 14. Park, Plaza, Storage
- 15. Storage, Office
- 16. Plaza, Plaza
- 17. Plaza, Plaza
- 18. Plaza, Plaza



Joshua Crook - The New Central Hub for Frome



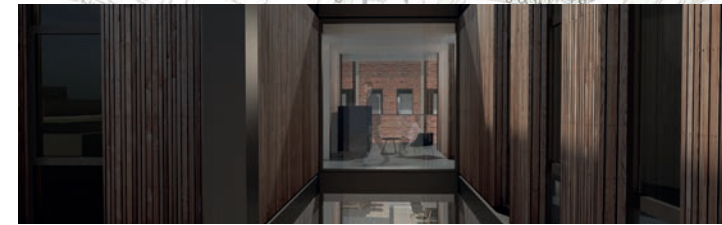
Matthew Stubbs -
The Mulberry College of Art



Thomas Smith - The Carley Works Group



Sean Forder - Saxonvale Primary School



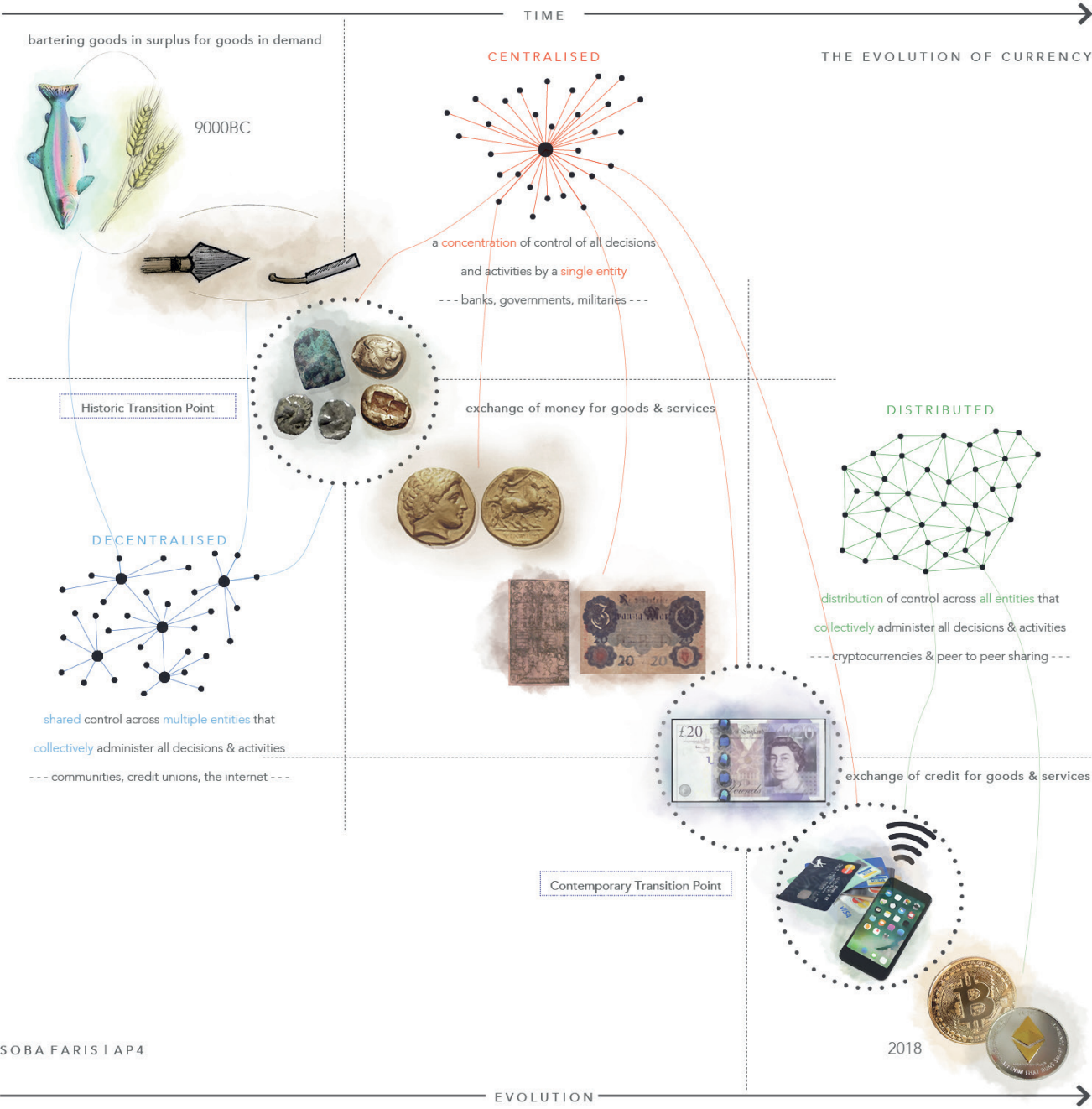
Matthew Stubbs - The Mulberry College of Art



James Hegarty - Centre for sustainable living Frome



Simon Lee -
The Frome Kayak Centre



Soba Faris - The Frome Kayak Centre

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

‘the good life – models of health’

The BEng(Hons) Architecture and Environmental Engineering (RIBA / ARB Part 1 / CIBSE) studio has worked on a site located in the St. Werburghs area of North Bristol that is currently occupied by the abandoned Brooks Dye and Laundry Works. The project has focused on ‘Models of Health’, since evidence shows that health risk is linked to issues such as obesity, climate change, access to good quality local food, community infrastructure, air quality and noise pollution. As such, the built environment is seen as an important determinant of health, and therefore the professionals responsible for our built environment need to understand the effects of their actions on public health and their ability to influence the health and well-being of the population.

The students were asked to define a Health Philosophy, an Environmental Philosophy and a Social Agenda, specifically focused on habitable and working environments, that take into consideration the climatic, circulatory and social stagnation that affect most of our cities today.

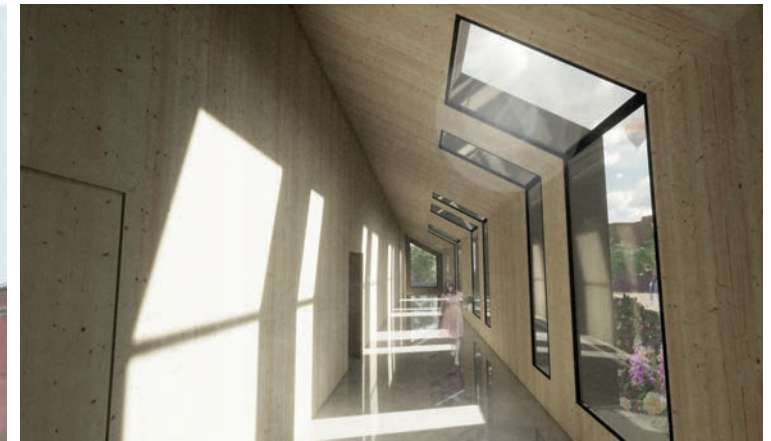
With thanks to: Eleanor Young from RIBA and Rachel Hare from Architype

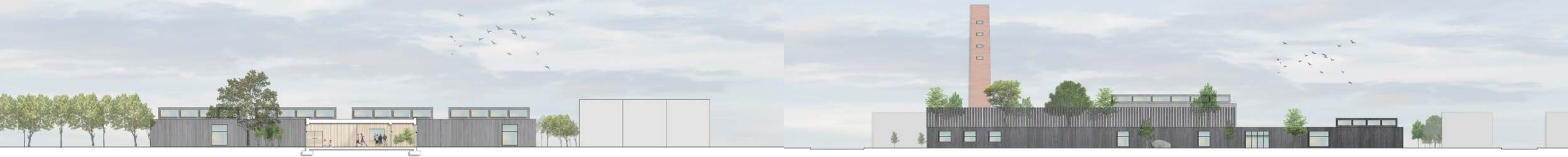
Tutors: Elena Marco, Paul Kirby, Karl Hutchinson



Jessica Keates - The Botanical Apothecary

Western Society has a reliance on modern medicine, and people fail to question what is actually in the pills they consume. The Botanical Apothecary aims to provide a new understanding of health and medicine for the St. Werburghs area and wider Bristol community. The development will house research facilities, a herbal pharmacy, perfume mixing rooms an essential oil distillery, and an extension to the public park. The five buildings, including the laboratory, distillery, perfumery, apothecary, and tea pavilion create a walled garden within which there is a plethora of plants and flowers. The dark architectural forms contrast with the wildlife and add to the textures to create a holistic sensory healing experience.





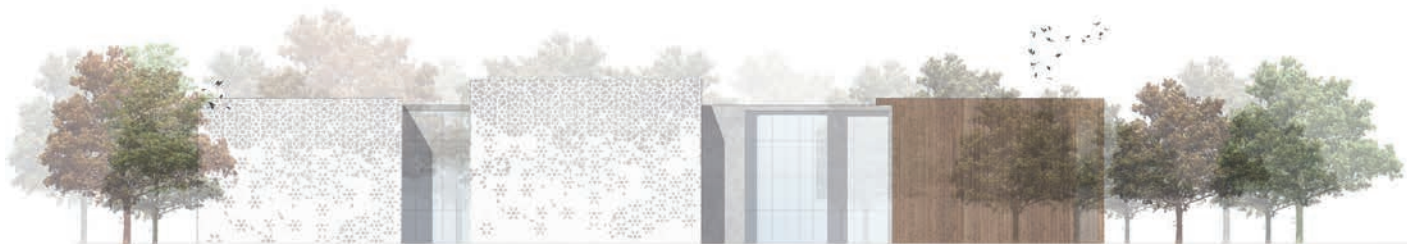
Luke Adamson - Martial Arts Centre – A Belt For Every Colour



Shinade Wilson - Kinetic Language



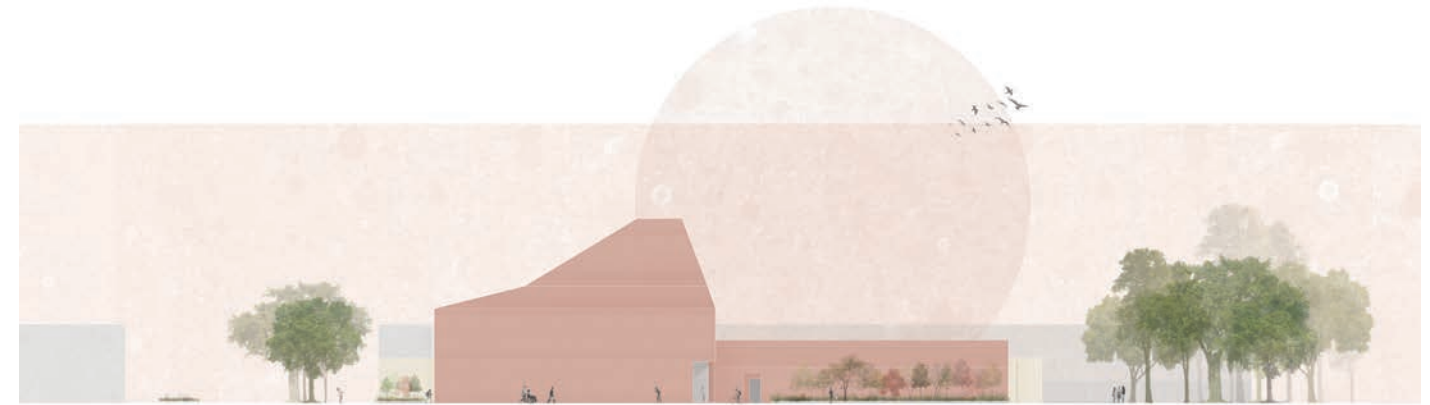
Laura Billing - Rural Revolution



Rebecca Wilson - The Perception of Home



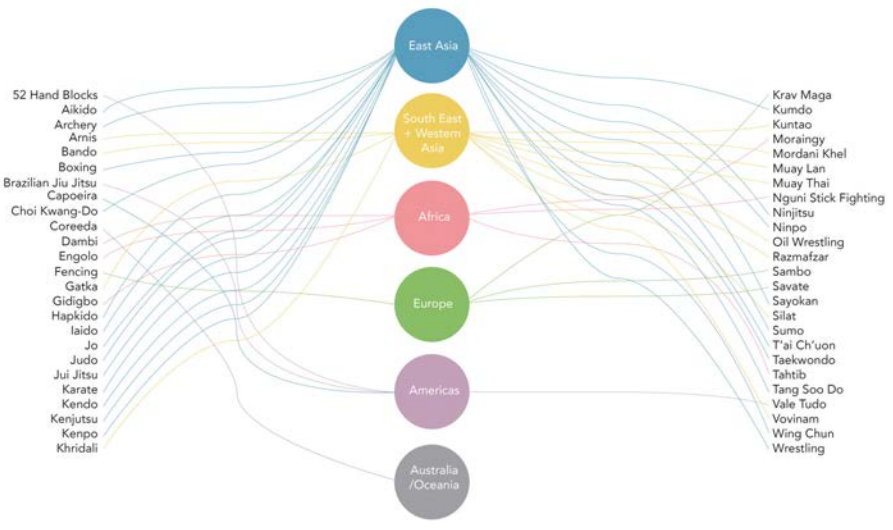
Sian Wells - In Cracks of Exploitation
 In Bristol there is a major problem with the exposure of street sex workers working in harsh conditions, leaving them vulnerable and exploited within society. The project aims to create a rehabilitation space through the use of ceramic art, that can aid one out of sex work and reduce the seclusion in society. The project provided the challenge of creating a private building on a very public site, and by playing with the building's geometry, materials and environment a deeper psychological feeling is created for the users when inside the rehabilitation centre - a sense of 'home'. The ceramic art centre allows self-discovery and for one to master an artform. A space to encourage independence as well as collaboration. In cracks of exploitation developed from a brief playing with seen and unseen aspects of the sex industry in Bristol, relating to the solid external facades, keeping the internal environment a private space yet to investigate.



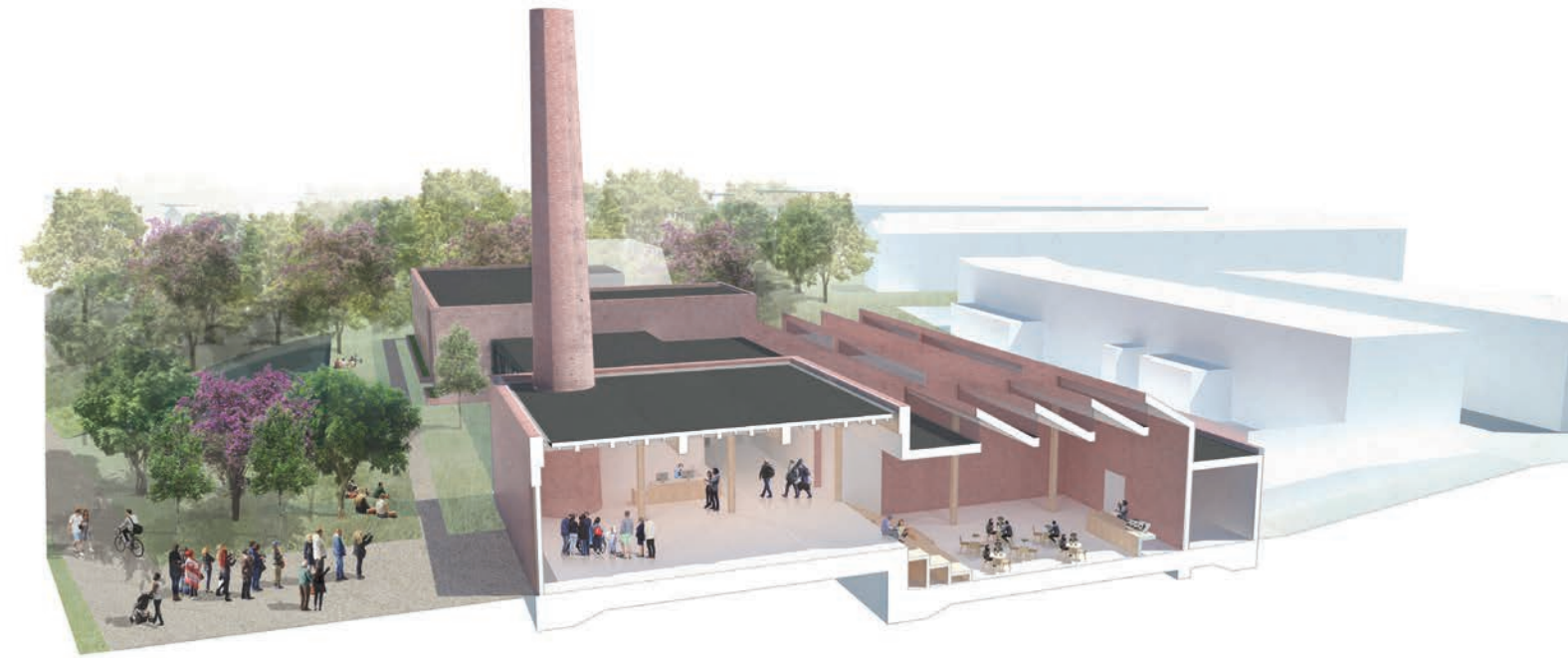


Stevie Dooley - Your Project Design Studio 4

One of the year's studio themes focused on health, I therefore wanted to create a facility that would allow the broader community the opportunity to improve both mental and physical health. I designed 3 pools, one for relaxation, one for exercise and one for play, with the aim of enabling people of all ages and demographics to engage with this development, located in the centre of Bristol.



Taj Shurique - Grappling with Reality



Thomas Franks - Rehabilitate - Bristol

After identifying the extent of the drug problem in Bristol, I wanted my project to be a rehabilitation centre for people with drug and alcohol problems. Currently in Bristol there are several rehabilitation projects however, they are mostly located in small inadequate rooms above shops or in churches. I wanted to create a purpose-built space to rehabilitate, through theatre and horticulture, which provides patients with skills to take forward in life. These themes were selected due to their proven successful record in rehabilitation and their relationship with the site. Ownership, communication, pride, confidence, focus, creativity and self-expression are just some of the feelings and skills theatre and horticulture can provide.

The progression of confidence was a key concept that informed the connection between the private spaces for rehabilitation, the rehearsal spaces and the public theatre area. The structured landscape also embodied this same concept in horticultural terms; by connecting the private greenhouse and gardens to the public allotments areas.



BSC (HONS) ARCHITECTURE / THREE YEAR UNDERGRADUATE DEGREE

BSc Architecture

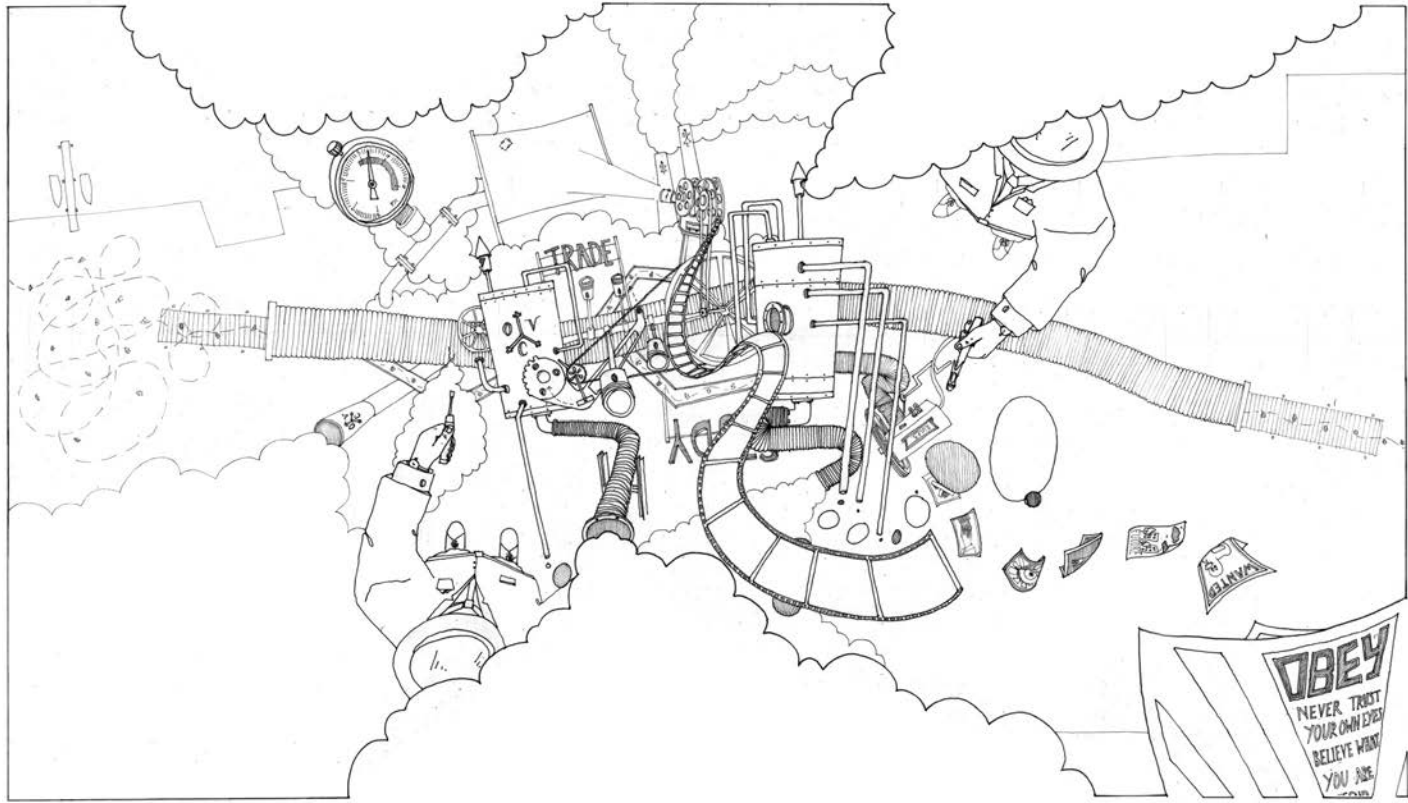
Architecture & Design Studio 3

2017-18

The theme of this year's graduate studio is 'Architecture, Trade and Liberalism' with a focus on Bristol and Amsterdam. Historically both cities have grown out of their trade networks. These relationships have affected many people over the years, both positively and negatively, whilst assisting in building the foundations of their wealth. At one time the water and docks were the lifeblood of these cities; hard, gritty, and sometimes, very bleak places to be. Trading in such items as grain, cereals, spices, cloth and people, both cities relied on water to trade. In recent times, however, the water networks have become mainly used for tourism and recreation, yet water still plays a major part in the 'genius loci' or 'spirit' of both modern cities. It is this physical connection to the water, that generates their success with tourism and a bustling social scene, defined by bars and restaurants that hug the water's edge.

With that in mind, the final year design students have developed two design projects, firmly rooted to this idea of water and trade in each. The first, a small mixed typology **Ferry Terminus** on Bristol's harbour-side, the second; and larger scheme, a **National Centre of 'Trade'** in Amsterdam.

Tutors: Scott Hills, Merate Barakat, Wendy Colvin, John Harding, Andrew Peters, Nick Simpson, Peter Clash, Klas Hyllen



+¹



AQUIRE

Mnemonic and cultural items are acquired through manipulated trading.

+²



MANIPULATE

The items are manipulated to falsify history and to manufacture truth.

+³



SORT

Taxonomically sorted into hierarchy of appropriateness for the chosen subject.

+⁴



CURATE

Curation and display of objects to disseminate manipulation.

+⁵



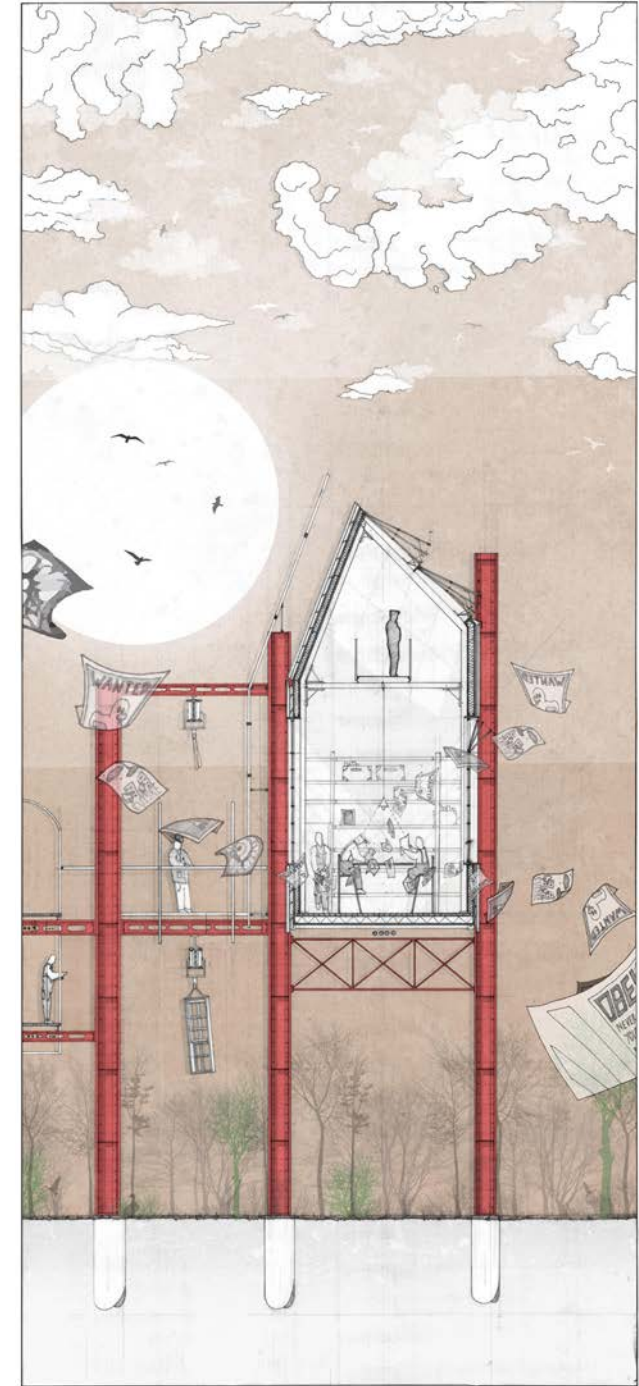
STORE

Mass storage represents the power of knowledge.



Jai Watts - The Reformation of the V.O.C: The Ministry of Truth & Plenty

The project asks, what if the Netherlands was left to waste away to rising sea levels? What would arise in such a dystopian future and what would be deemed as valuable? Inspired by George Orwell's '1984' the "Ministry of Truth & Plenty", this project proposes an investigative model into manipulation, 'doublethink' and surveillance. The narrative speculates on a new subverted political view, where everything is controlled through authoritarianism. The project promotes the dissociation between the V.O.C. (Dutch East India Company) and those living in poverty. The Ministry merges 'Minitrue' and 'Miniplenty' to create an efficient asset that is dominant on the surrounding municipality. The infusion creates a powerful symbol of repression. The Ministry aims to create a centre for the bartering of cultural and mnemonic artefacts in exchange of building supplies, which the company studies and falsifies in order to promote its message. Falsified artefacts are then curated and stored to disseminate manipulation and to represent the pervasive power of the V.O.C. 'Knowledge is power'

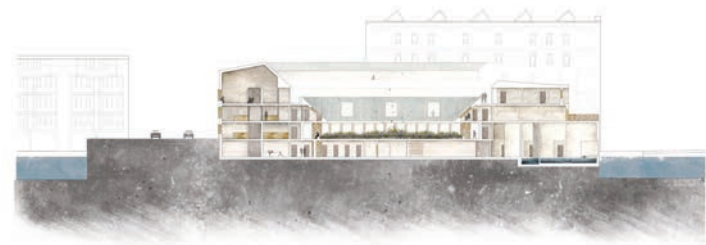
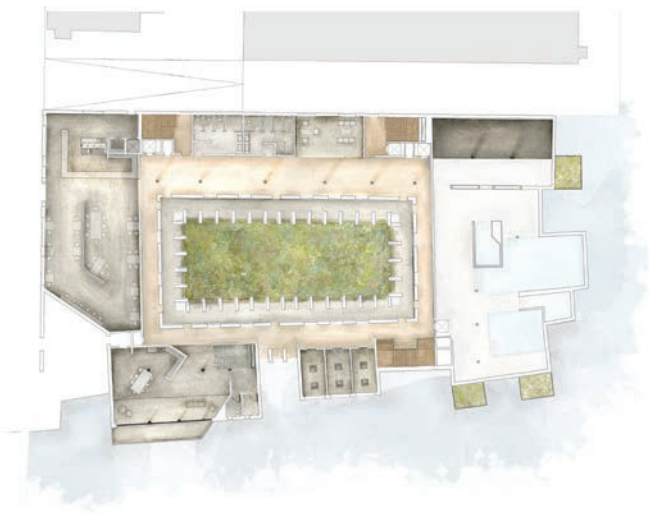


EDITING ROOM (MINITRUTH)

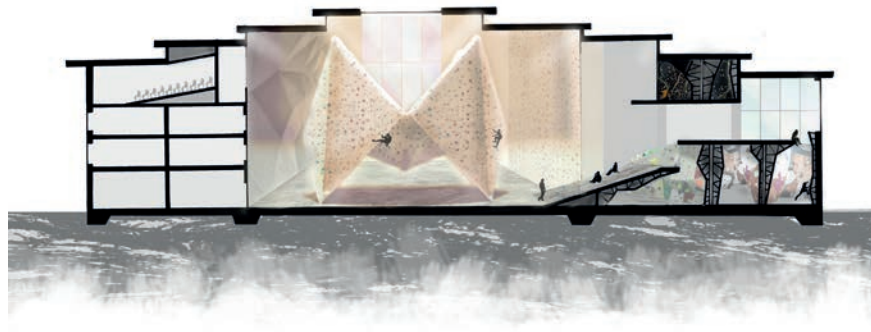
1:50



Adam Cornhill - A Centre for Cancer Support and Well-being



Bogdana Stanchovska - Climbing Centre Amsterdam



Bogdana Stanchovska - Climbing Centre Amsterdam



Wong Yu Ming - National Fish Market, Amsterdam



Carlos Tolosa Tejedor - Dutch Flood Institute



T'marh Ibrahiim - National Garden of Sculpture



Matilda Gomm - Craft Works



Hannah Kay - National Centre for Mental Well-Being



Herby-Tailey Fleuridor - Tulip Centre: Museum and Exhibition Centre



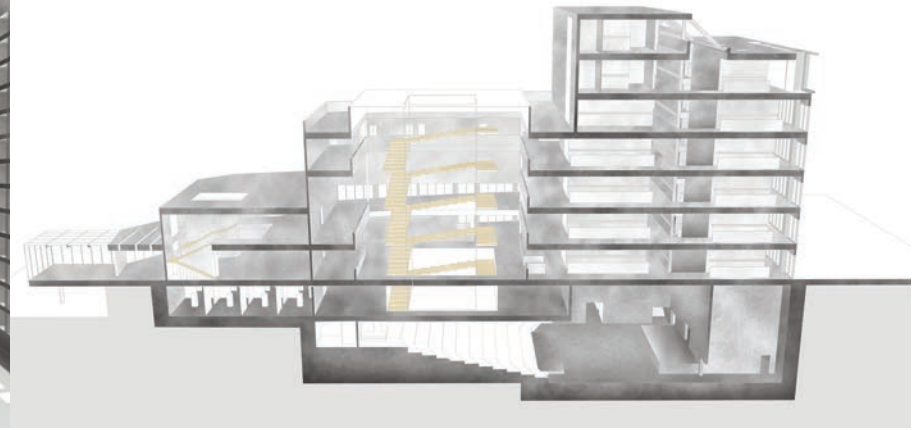
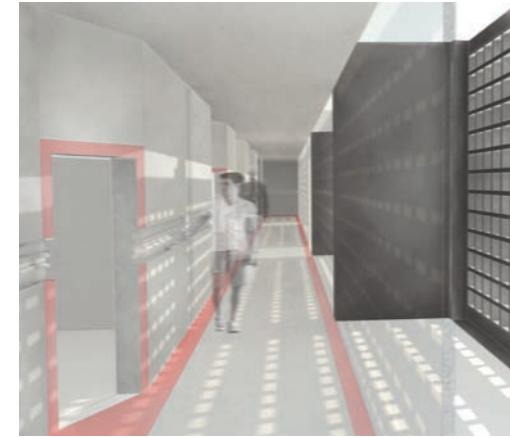
Cecilia Sofia Badial - Art and Exhibition Centre

Contrasting the busier areas of the NEMO Science Museum and the Public Library, two highly visited places, the Street Art and Exhibition Centre creates a meeting point for the public, using art as a medium of interaction. The rough concrete semi-open walls on the ground floor define the circulation path, offering a unique perception and experience according to the access point selected. The centre is a canvas made of large-scale walls that invite beginners, intermediate and expert artists to use the three-levels of workshops, art studios and open art areas. Artists running the workshops and displaying their art works in the exhibition areas can use the private accommodations and facilities located in the tower. Other available features include shops and an auction area for purchasing art products and art pieces. The ground floor and roof terrace restaurants offer a great view over the street art and the city of Amsterdam.

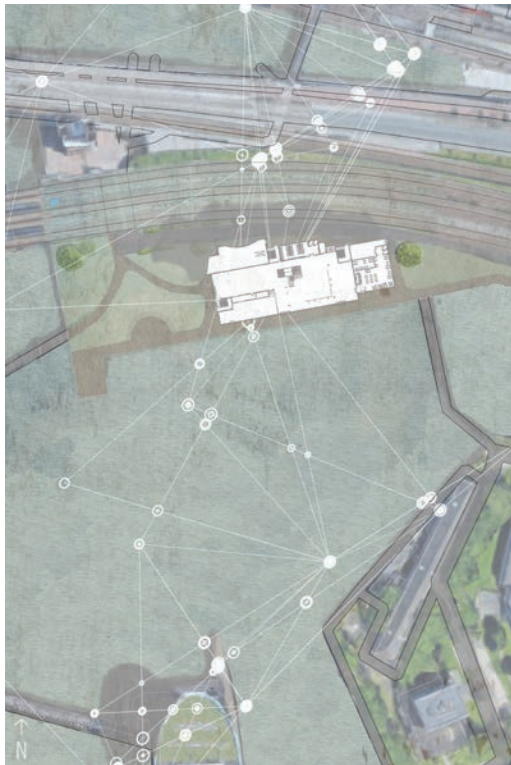




Elise Billings-Evans - National Centre for Sustainable Architecture

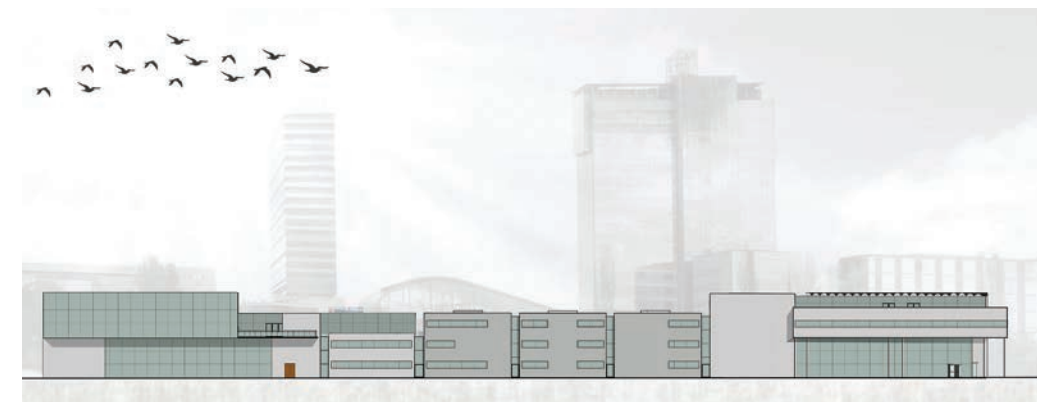
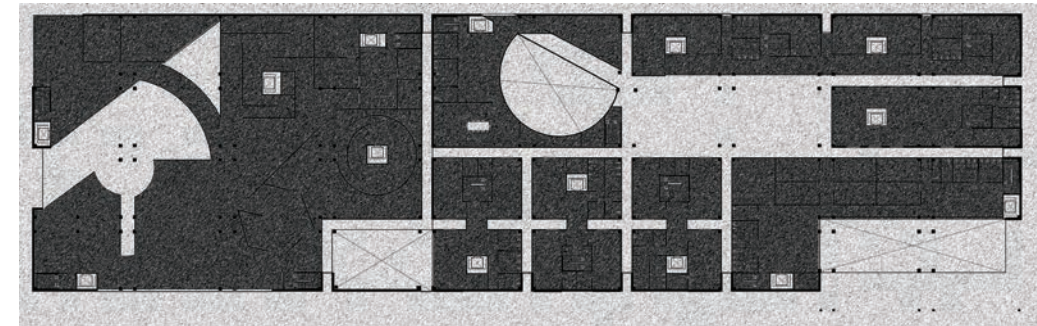
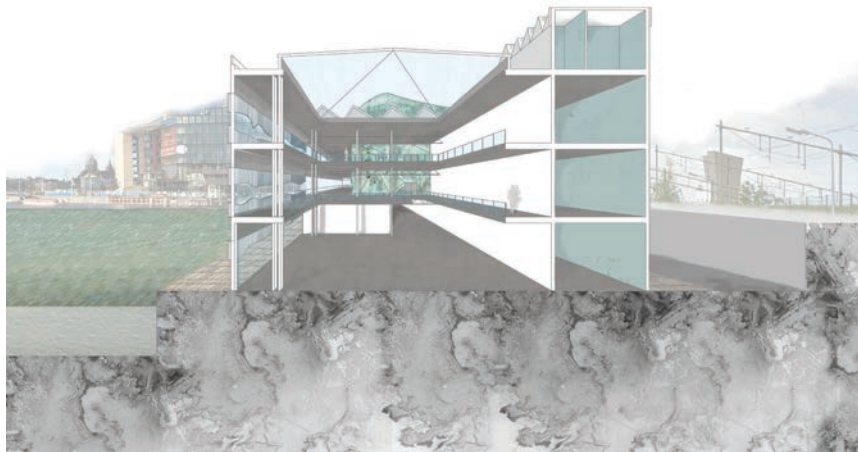


Danito Oledan - An Institution to support Amsterdam's blind and visually impaired community



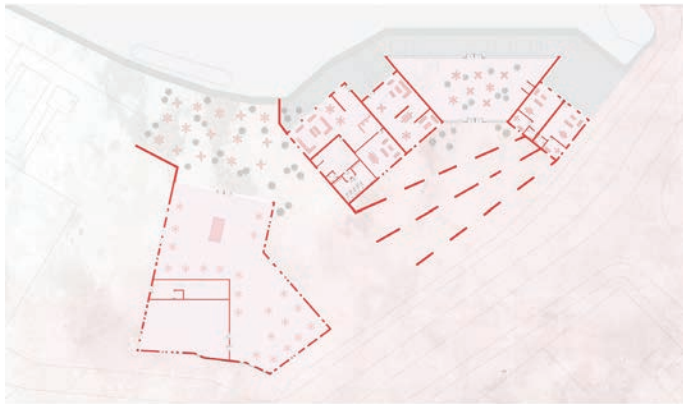
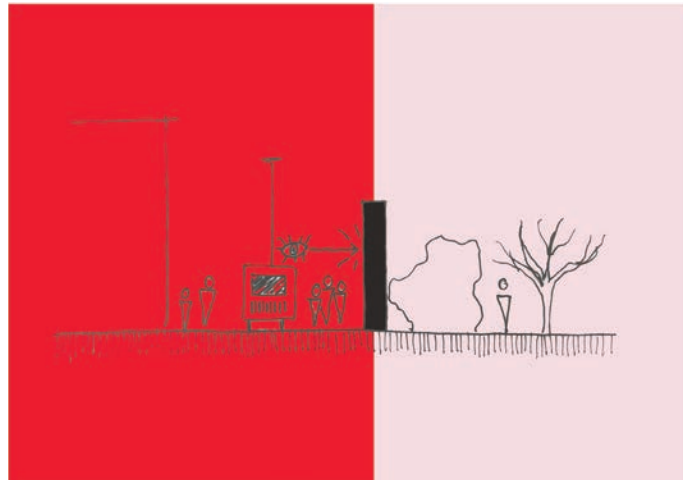
Charlotte Wayne - The National Centre for Expression through Music

The National Centre for Expression through Music is designed for a site in Amsterdam opposite the NEMO Science Museum. The idea is to provide a central location for people to experience different types of music genres and expose themselves to new messages and ideas that these different types of music express. The main focus of the building is the main performance space for live music. It has been designed with the idea of a cone of a speaker, but focused internally, figuratively directing the messages found in the music, back to the audience.



Ellaine Rwemigabo - Exhibition and Research Center for Drugs

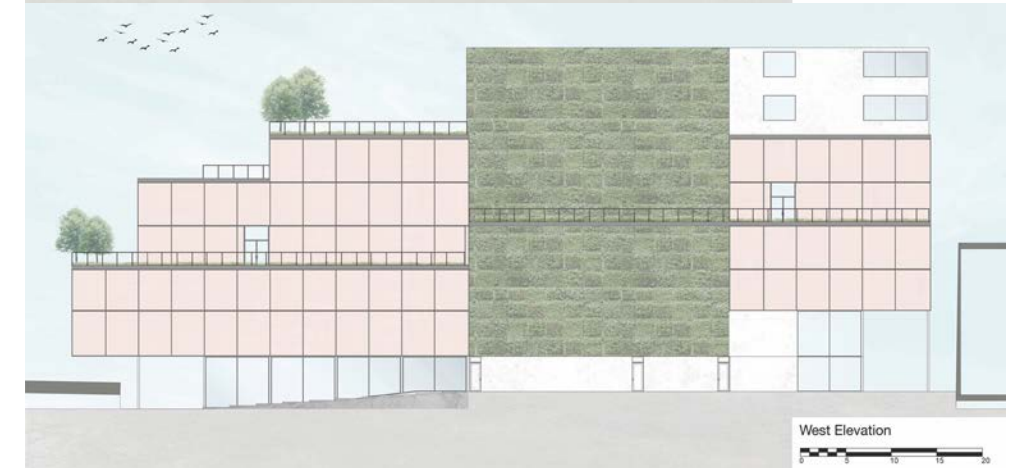
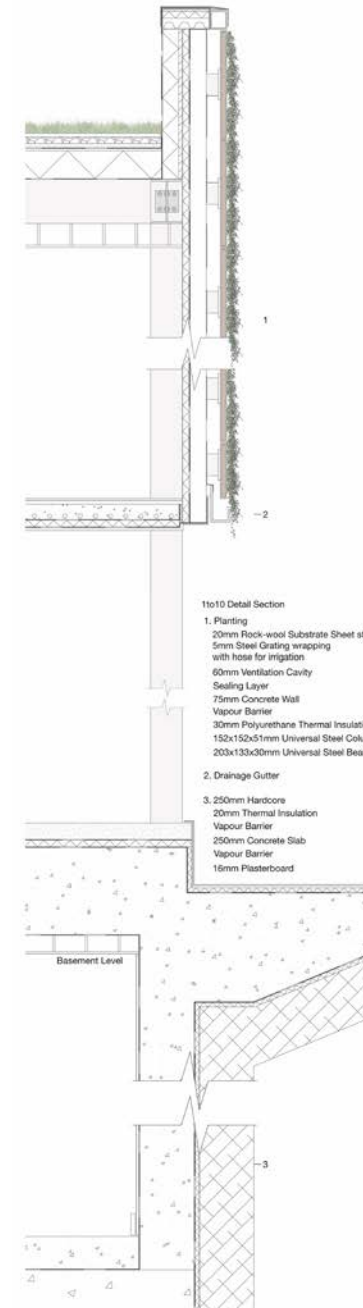




Chloe Nunnery - National Centre of Trade



Sikha Shrestha - Film + Photography Centre



Chan Lok Hei - N.C.T_The National Eco-logy Centre

The National Eco-logy Centre is located along the harbor side in Amsterdam. It is designed to provide a variety of activities to enable visitors to experience recycle process and enjoy the exhibitions of recycling products such as furniture, fashion and architectural products. Guest speakers are also invited to arouse social attention about the problem of recycling, re-using and other environmental protection issues.

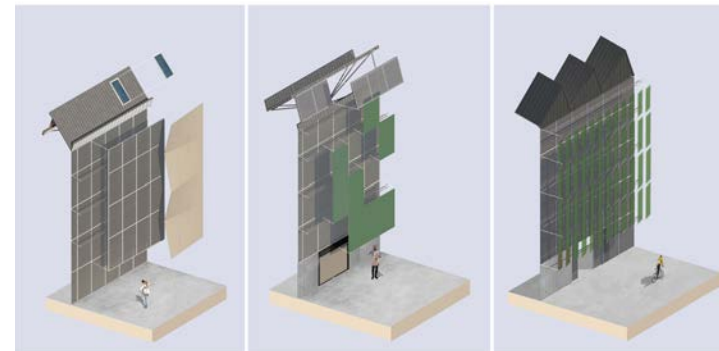
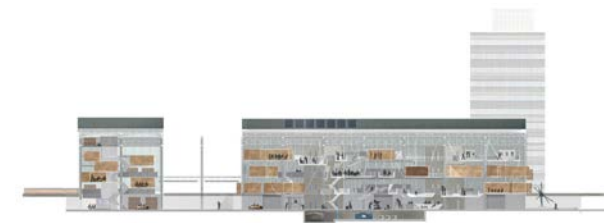
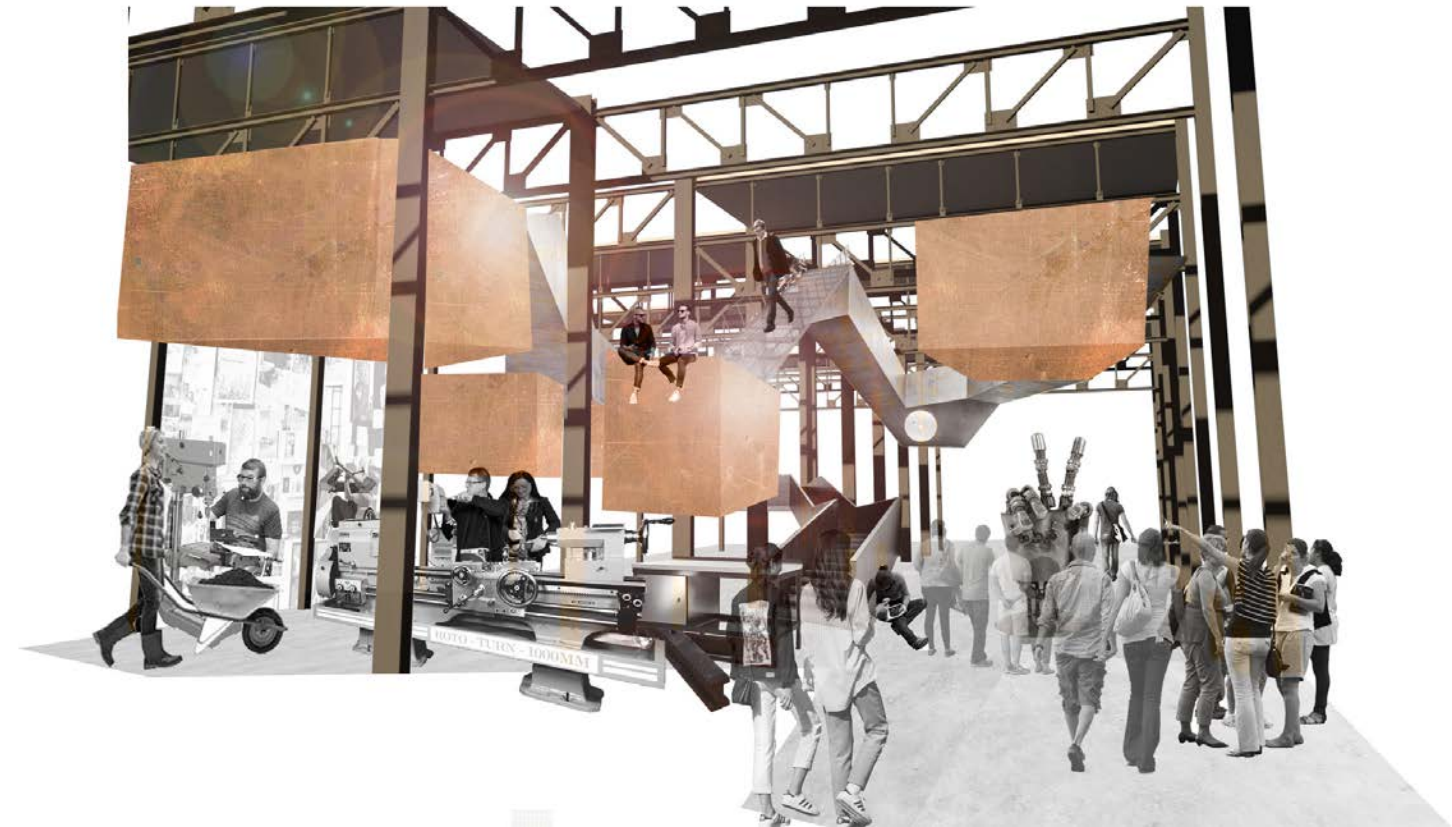




Jakub Dygdon -

The Amsterdam Forum: Utopia for religious tolerance

Scheme explores promoting acceptance and religious tolerance through architecture and creation of space. It refers to the system of pillarisation which emerged in Amsterdam in late 1800's and lasted until 1960's. The scheme propose to create four towers; One secular, and others exploring Christianity, Judaism and Islam, and to connect all of them with a forum to promote dialogue and tolerance. Each tower offers exhibition spaces devoted to every religion, as well as a place of worship where people can celebrate their culture and beliefs.

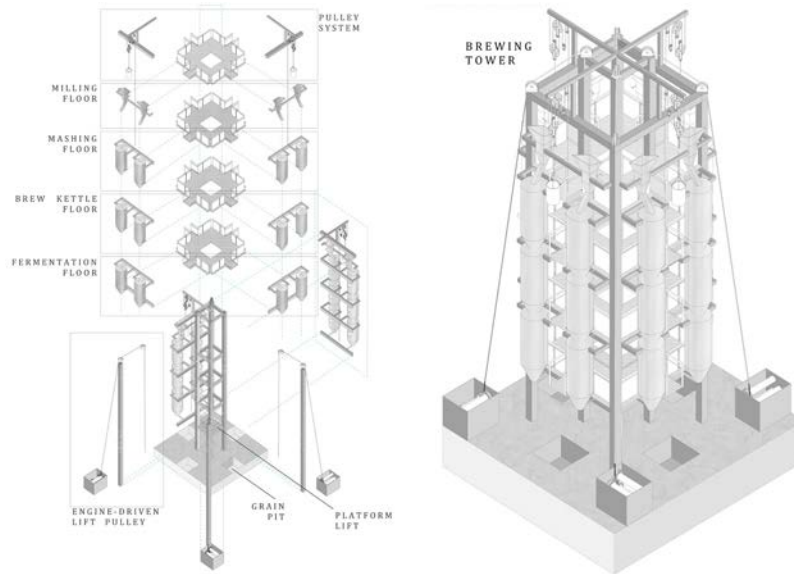


Josh George - Design Palace

The design palace considers the independence of design industries and recognises the contemporary trend for collaboration and the benefits that come with this. The Palace allows access to the general pool of information shared by these professions and breaks down interdisciplinary barriers and encourages collaboration and peer assessment to think outside the box. The palace presents itself as a cultural and business hub and acts as a catalyst for the design process of Amsterdam's design related industries through a collection of formal and informal spaces. The Palace utilises the fluidity of the design process to inform the relationships of spaces and blurs the lines between disciplines with a focus on individual and group skill-sets rather than the disciplines holistically. The high-tech framework, designed for adaptability and changeability of the functional requirements of evolving design industries, suspends the floors through tensile steel members and creates physical and aesthetic connection to the next progressive stage of the process.

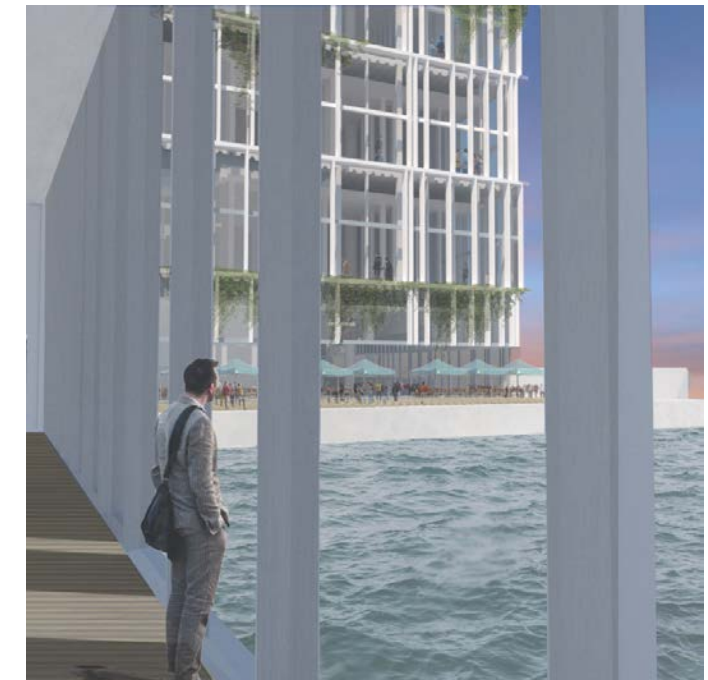


Maria Francisca Pardo García - The National Center of Knowledge



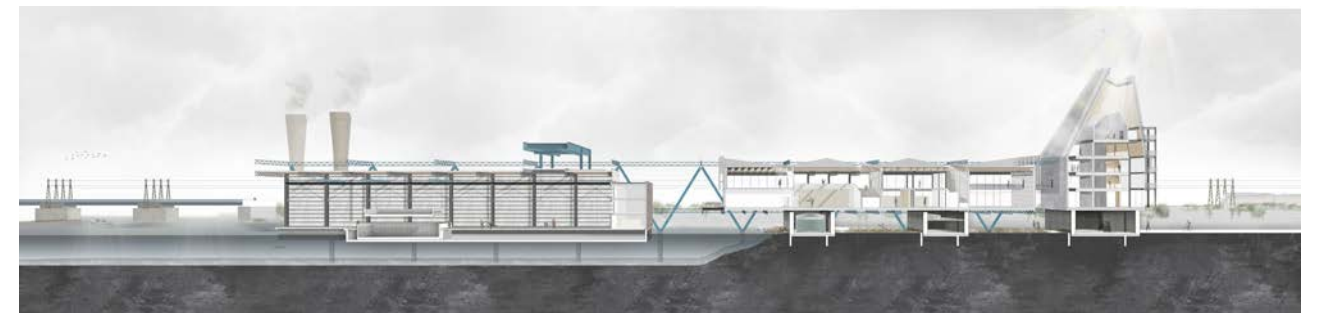
Josh Towl - Amsterdam Brewing Village

The growth of Amsterdam as a tourist hotspot has increased inner city rent, which in turn has driven many major breweries out of the city - relinquishing Amsterdam's reputation as the central hub of the beer trade. The Amsterdam Brewing Company is an initiative designed to exaggerate the current growth of the craft brewing industry in the city, in an attempt to re-associate Amsterdam with the beer trade. The company trades from the Amsterdam Brewing Village - a place within Amsterdam designed to invigorate human activity and interest people in beer and brewing. Amsterdam Brewing Village provides sensually exciting experiences to engage visitors, whilst retail areas generate income for the Amsterdam Brewing Company to help expand the craft brewing industry. Through public space theories and theories of phenomenology the scheme aims to offer exciting opportunities for visitors. The project demonstrates a contemporary take on the medieval ideas of a village to create a place within a place, making the village feel secluded from the rest of the city.



Michael Yeboah-Spooner - National Centre for Agricultural Trade + Governance

Regina Dimitratou - In the pursuit of seduction

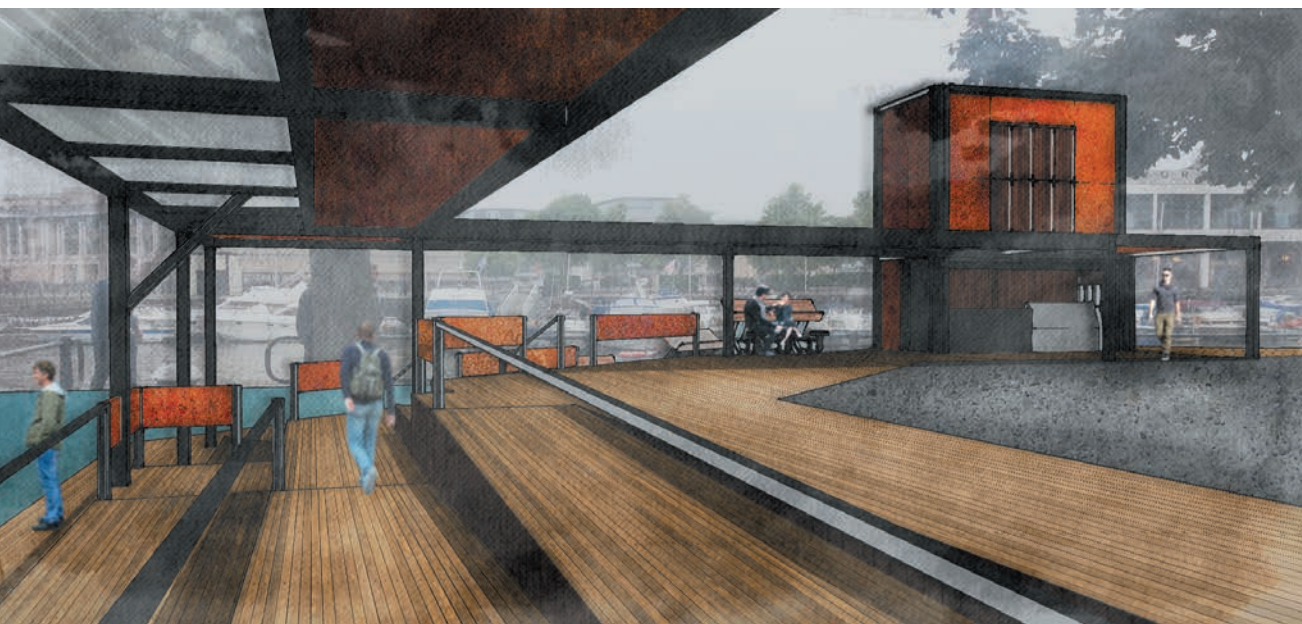


Lewis Johnson - The Zuiderzee

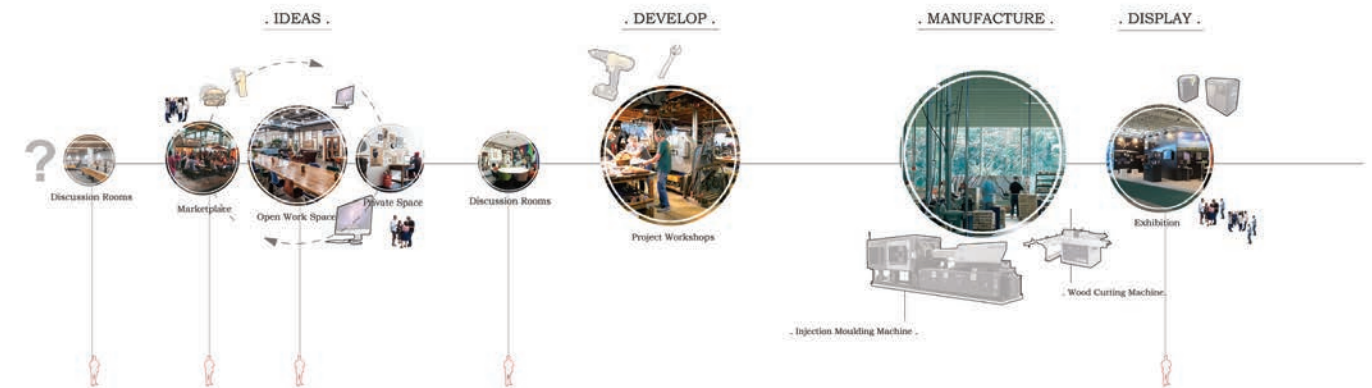
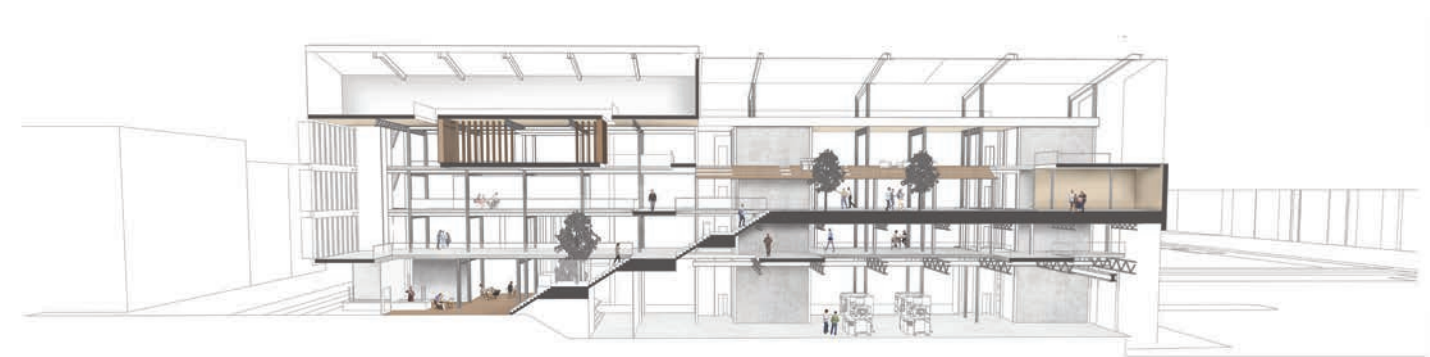
A multi-disciplinary studio and dock - with the focus on environmental prediction and protection. 50% of Amsterdam is only 1m above sea level, therefore it is exposed to huge risks of storm surges and raising sea level. The Dutch Government have a different method of dealing with the issue, the hypothesis being that they shouldn't attempt to keep the water out, as they will eventually fail. Instead to plan to live with the water. Holding out the water temporarily stalls it, but exacerbates the wider threat. While every effort is being made to keep these vulnerable low lying areas safe, there is a limit which will be reached, and nature has the power to overpower human effort. And so comes both the issue and resolution of living on water; If Amsterdam is to adapt and learn to live with water, it must do so in a way which supports life and activity. Presently, floating homes are constructed on a static dock or port, and hoisted into the water. However, can this process occur on the water?



Robert Lloyd - National Centre for Trade, Amsterdam



Oscar Law - Terminus + Trade



Tom Carney - Future City Amsterdam - A centre for innovation and research towards a smarter city



Samantha Batchelor - Game Development Centre



Zoe Brooks - The National Academy for Denim Fashion

BA (HONS) INTERIOR ARCHITECTURE / THREE YEAR UNDERGRADUATE DEGREE

IA@UWE: reimagining and reprogramming existing buildings and spaces.

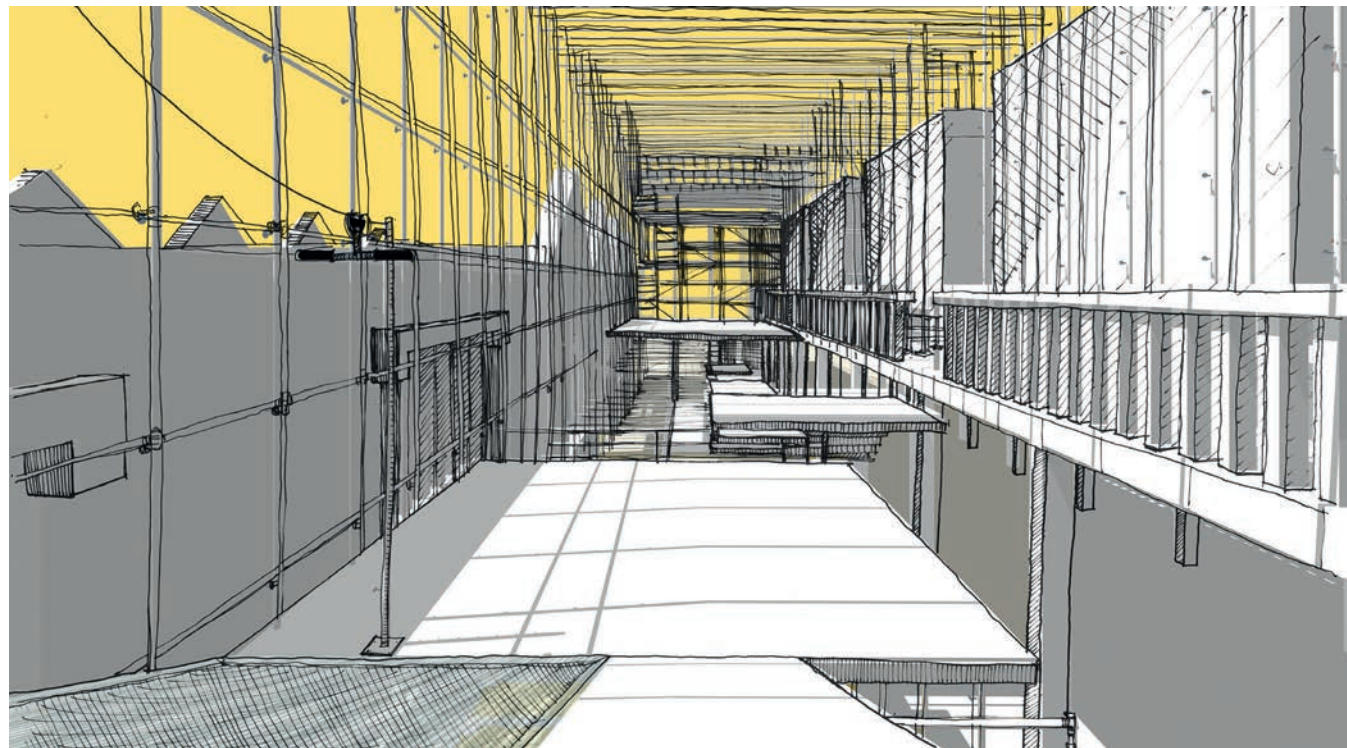
Interior Architecture at UWE Bristol focuses on the following principle themes: architectural intervention; creatively rethinking existing places; the human scale; spatial narrative.

By rethinking existing buildings and spaces, we enable 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. We work in a trans-disciplinary way, taking our inspiration from a range of related fields including art, film, sociology; transgressing the normal boundaries of things in order to transform places, spaces and even ideas. IA at UWE Bristol deploys a free-thinking and experimental approach. We cultivate an attitude of lateral thinking, making connections, considering things afresh in order to re-make the spaces we encounter.

IA@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 – this year our level 2 students have been working with Bristol’s Trinity Centre, while the graduating year has been working closely with the community-based Birnbeck Restoration Trust, caretaker’s of Weston-super-Mare’s historic Birnbeck Pier and Island. After creating multi-media installations that communicated each student’s response to the existing site and buildings of Birnbeck, the students have made complex proposals for either a meditation retreat, artist residency centre or a night club. The designs engage with the narrative of the site, the historic Victorian architecture and create places in which to dwell, observe and escape, reactivating the currently disused island.

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@UWE endeavours to investigate.

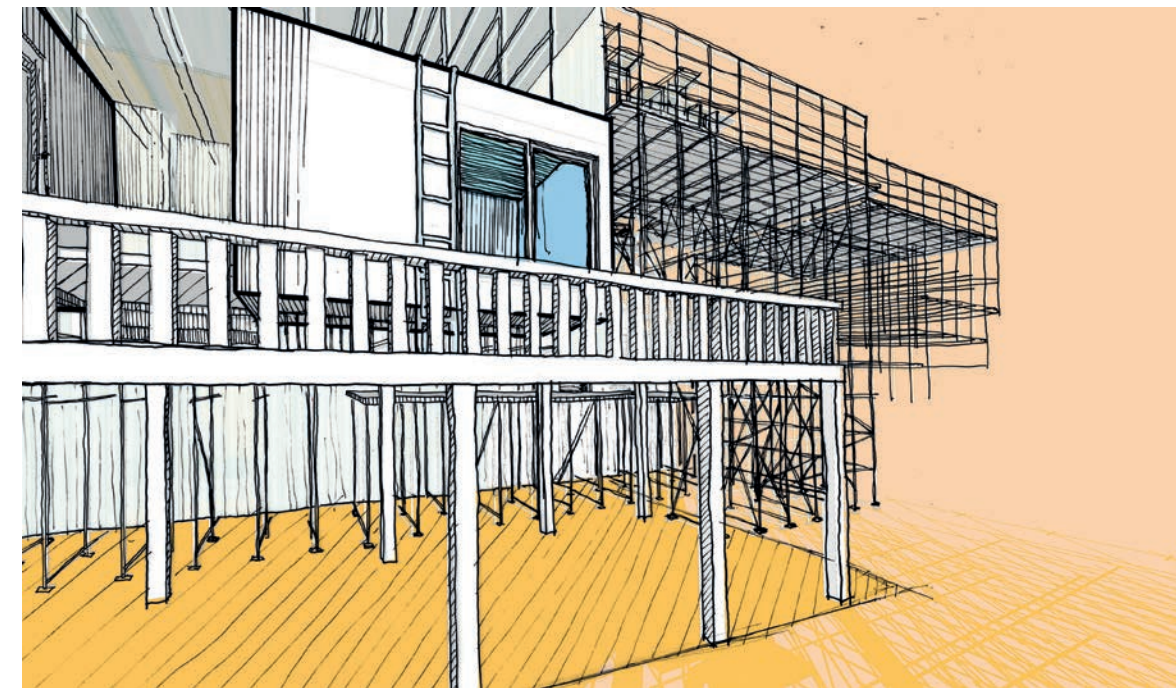
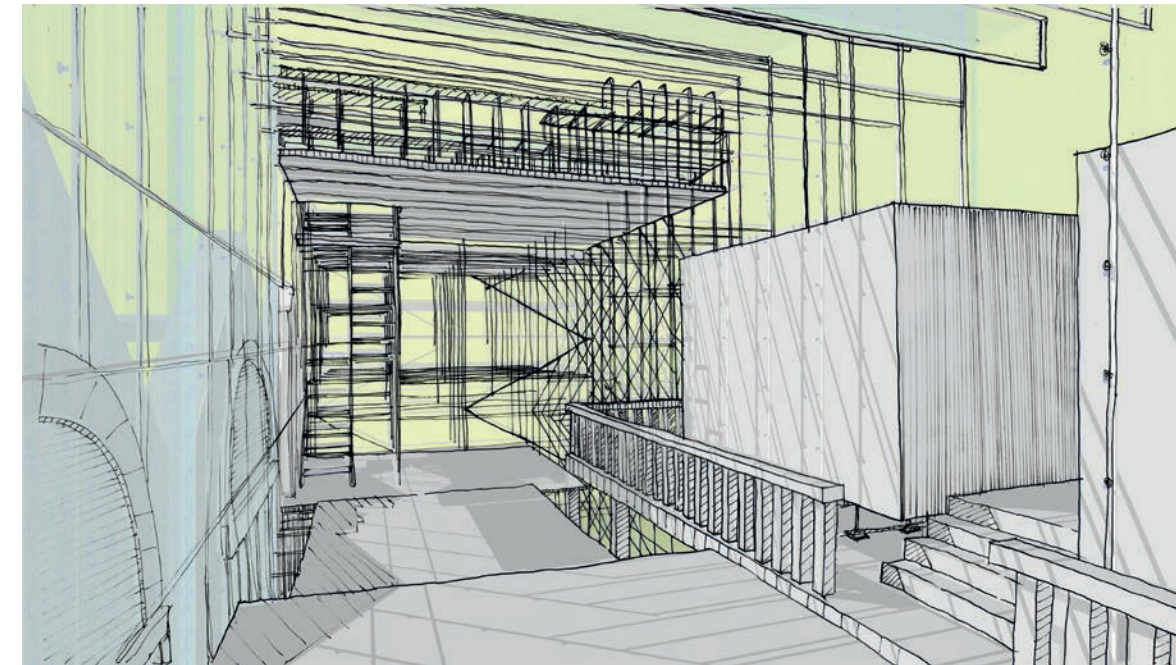
Tutors: Jonathan Mosley, Matt Hynam, Sophia Banou, Lucy Barron, Robin Wilson, Lucy Read, Kenton Williams



Kah-Wen Tan

The study of human responses to space activates my architectural vision. The hotel design begins with a study of humans' natural response to threat, these including kneeling down, bending and holding the nearest thing that you could reach.

The interplay between juxtaposition of materials highlights the exposure and instability in the circulation space between rooms, whilst the solid timber modular hotel rooms evoke a sense of security and solidity. In order to achieve this atmosphere a variety of materials have been carefully chosen. Varied lengths of scaffolding, recycled scaffold boards and semi-translucent poly carbonate are used to form an internal outdoor as one moves between rooms. On the other hand, modular room with timber laminates in fine appearance offer a sense of comfort. These phenomenological characteristics build up two different atmospheres that will stimulate emotions of excitement and then relaxation upon reaching the solid modular timber rooms.

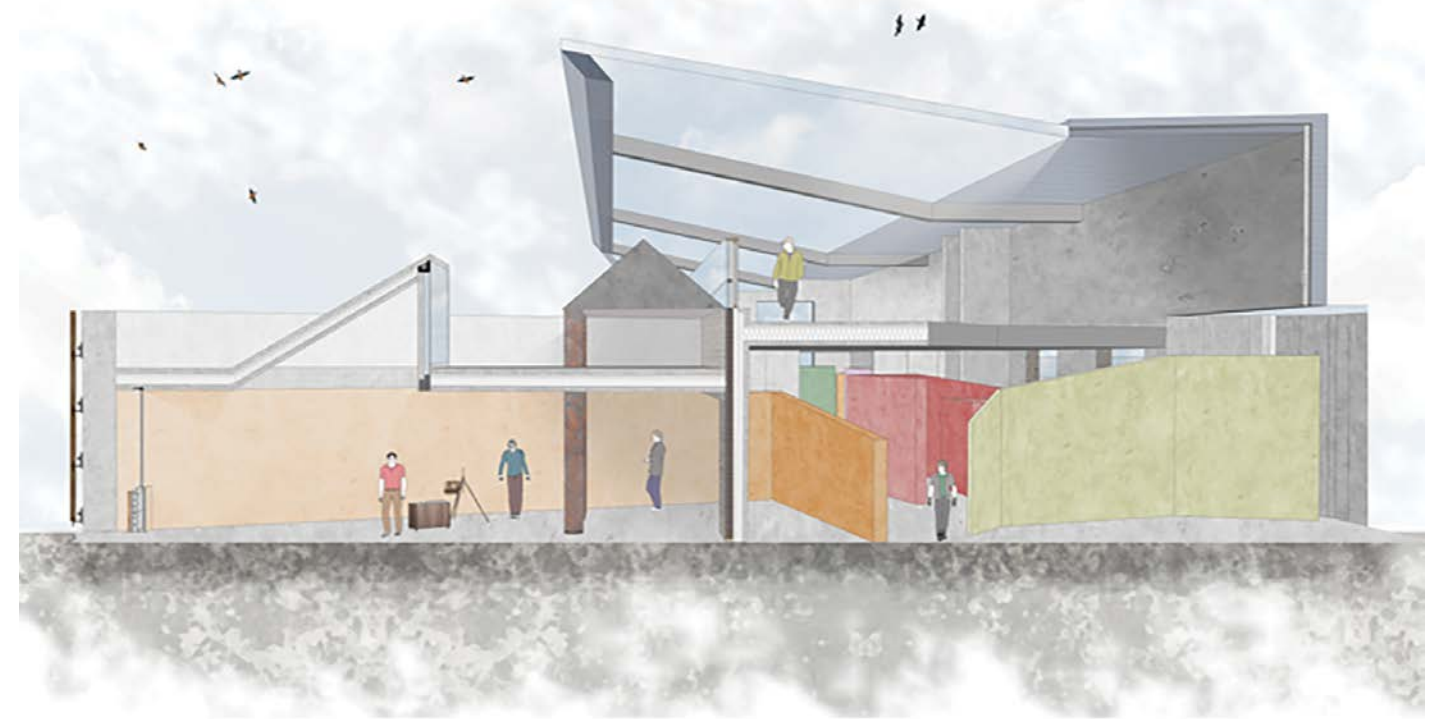




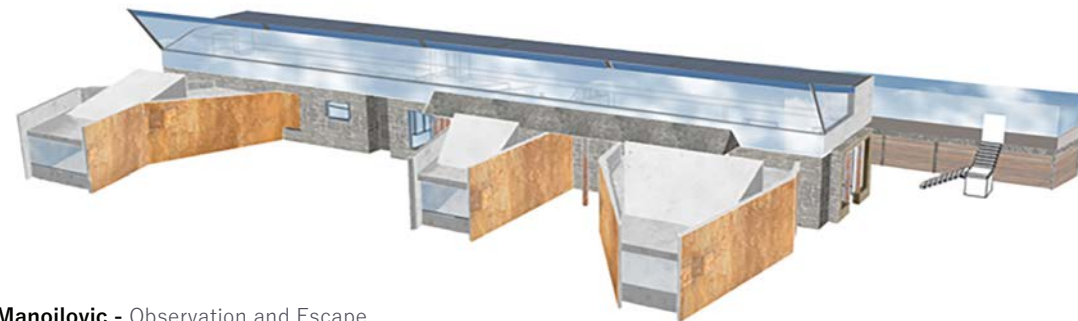
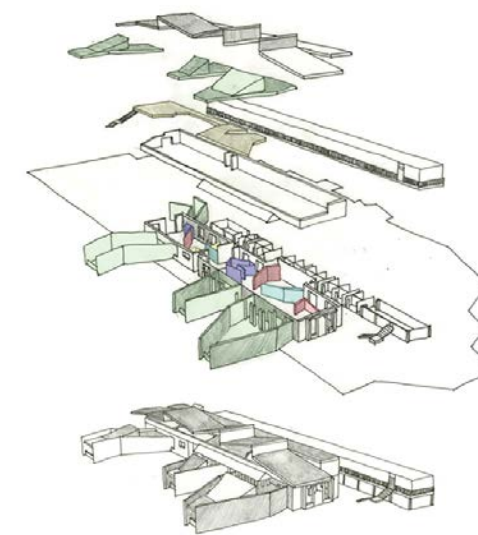
Chanel Burrell - Observation and Escape

The brief for this project was to design a proposal for a meditation retreat on the abandoned island of Birnbeck, North Somerset. My proposal aims to create a collection of spaces where the community can gather and engage in different activities whilst appreciating the nature that surrounds them.

The key concept for this proposal is the framing of specific views and elements on and around the site. This framing element attempts to build on the architectural qualities from the pre-existing Victorian buildings which were designed particularly for observation of the environment, to look out into the sea, horizon and back at the coast of the mainland.



Katarina Manojlovic - Observation and Escape



Katarina Manojlovic - Observation and Escape



Lucy Hubbard - Birnbeck Retreat



Emma Hendrie - Observation and Escape

I responded to the first site visit with abstract art influenced by how I felt and what I saw, this then progressed forward to redesigning the pier around my initial site response.

I propose a building which allowed the existing structural walls to remain and be experienced by many who have visited before. The new building sits inside the original footprint and allows a structure to be built up enabling various experiences and views.

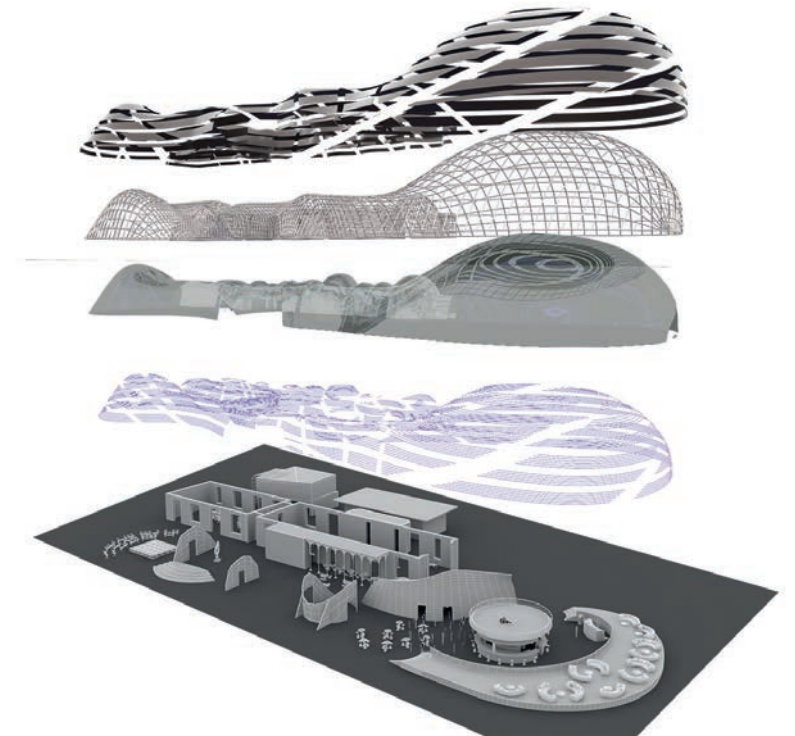
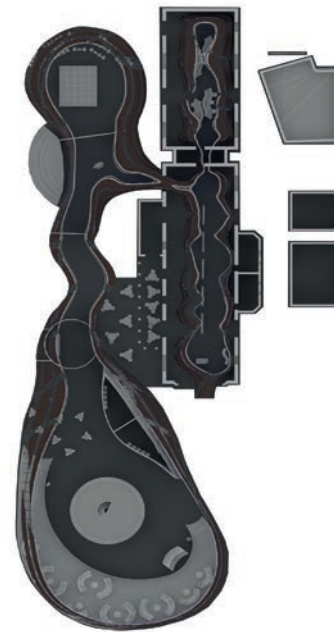
Marya Shnoudi -

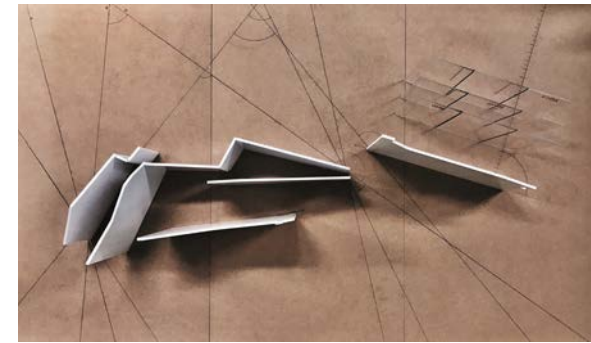
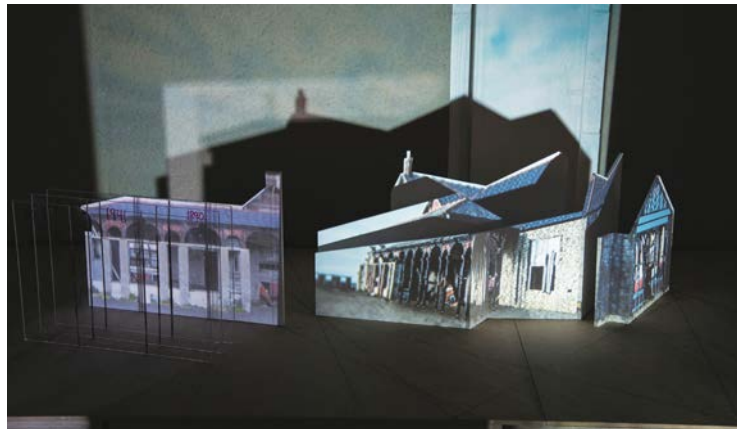
The Collusion between the Old and New

My proposal is a three-part structure. The first, a bubble shaped steel and glass structure enclosing the pavilion, which will be used as an exhibition area. Visitors, when inside the structure, will be able to observe the Pavilion of Birnbeck Island. The Pavilion will be initially left exposed to natural elements so that visitors may observe the effect of natural elements on the structure overtime.

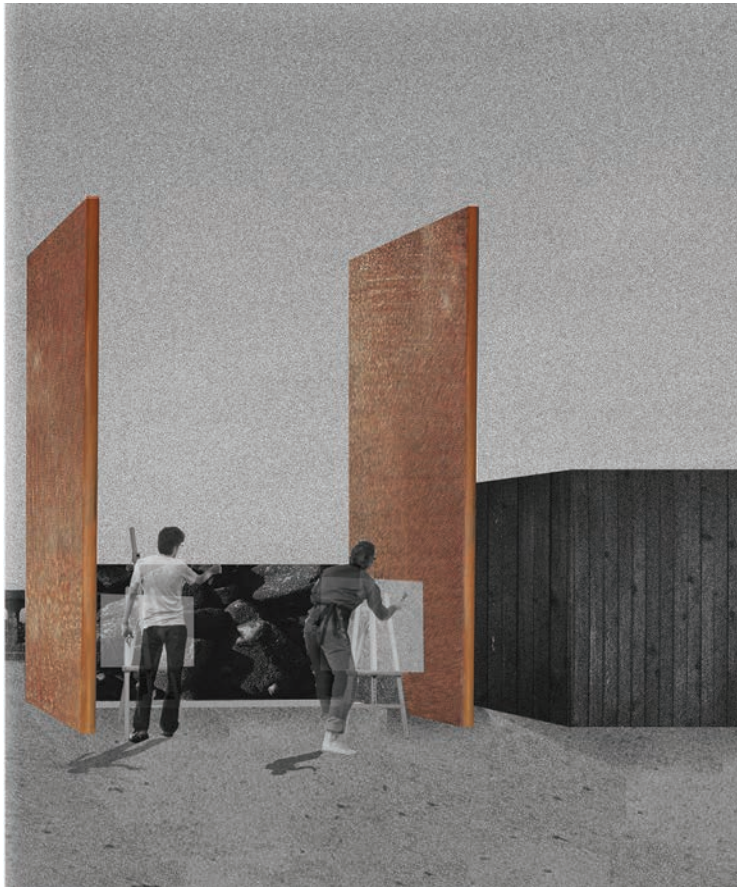
The second part of my proposed structure will be a night club. The night club will be oval shaped steel framed structure with a maximum capacity of three hundred people. The club will be a wide space with one main entrance and three fire exits. The main bar will be placed at the midpoint (centre) between the two focal points as a main architectural attraction.

The structure's aim is to exhibit the historical site at the island and the views available at the site. Whereas the grid shells are used to frame separate parts of the view allowing different vantage points for spectators

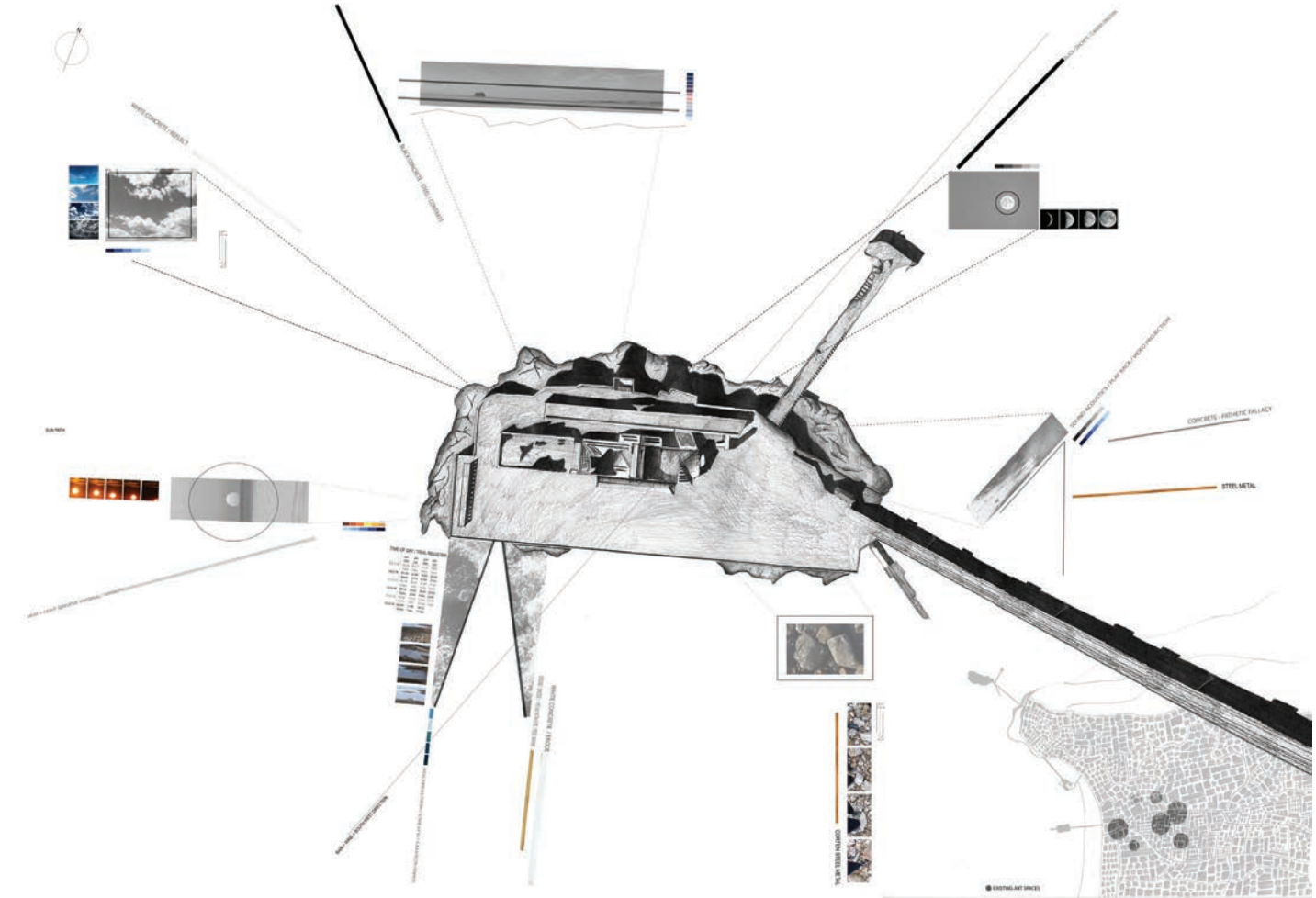




Thomas Bentley - Task Z : Narrative Analysis

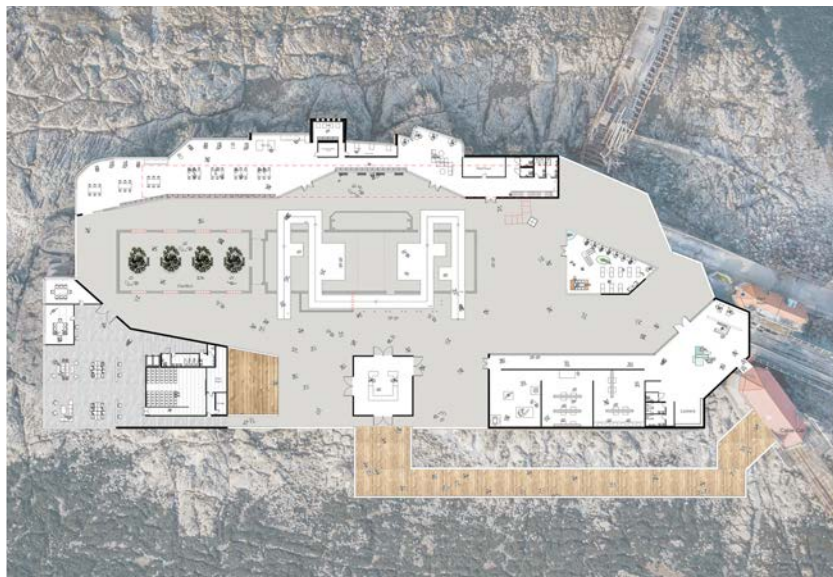
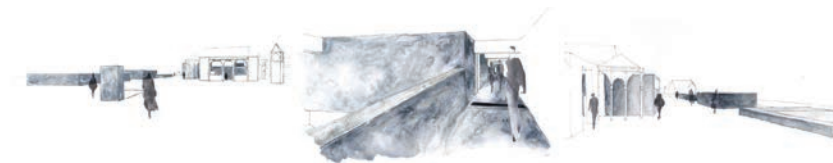


Riya Chawla - Escape and Observation – The Art of the Elements

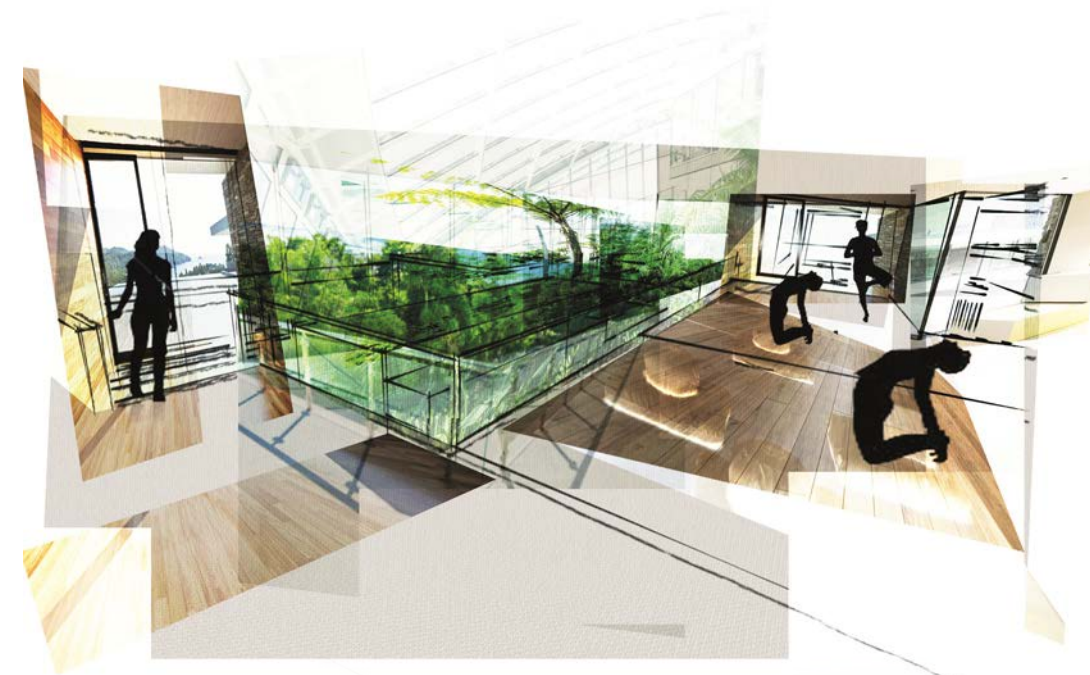


Riya Chawla

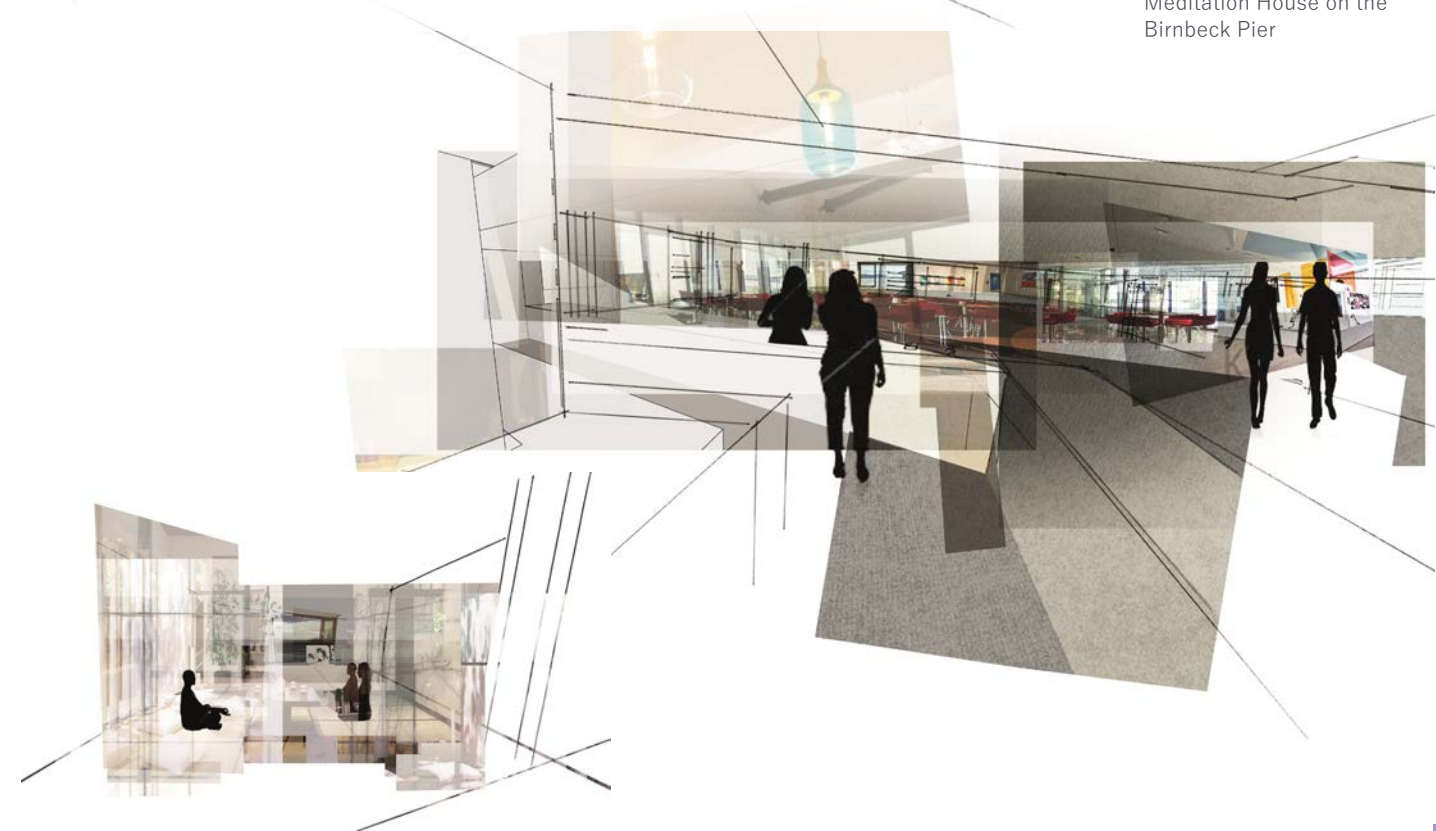
The design project focuses on 'escape and observation' at an abandoned site located in Weston Super-Mare. The design is an art residency space. Focusing on the storm in 1990 and the typical British weather not being a place people wish to escape to. The studios are large conceptual follies, site specific, that focus on one element of the landscape. Each folly is designed to relate to the element it focuses on and is located depending where the element is the strongest. They look as though they have 'fallen' on to the site. Each folly takes an individual away from reality, confusing their whereabouts. Exaggerating and manipulating the weather within the space allows the artist to be engrossed, their imagination gives inspiration for their art.



Rowena Rutherford -
Observation and Escape:
Subversion



Sandra Saporaviciute -
Meditation House on the
Birnbek Pier



Stefanie Rangel -
Proposed Plan

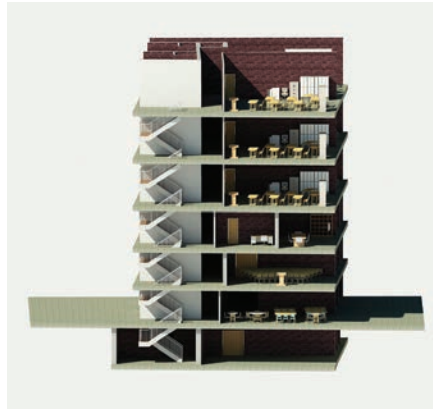
BSC (HONS) ARCHITECTURAL TECHNOLOGY AND DESIGN / THREE YEAR UNDERGRADUATE DEGREE

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

The BSc (Hons) Architectural Technology and Design programme equips students to be chartered Architectural Technologists 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, refurbishment and energy management, 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.

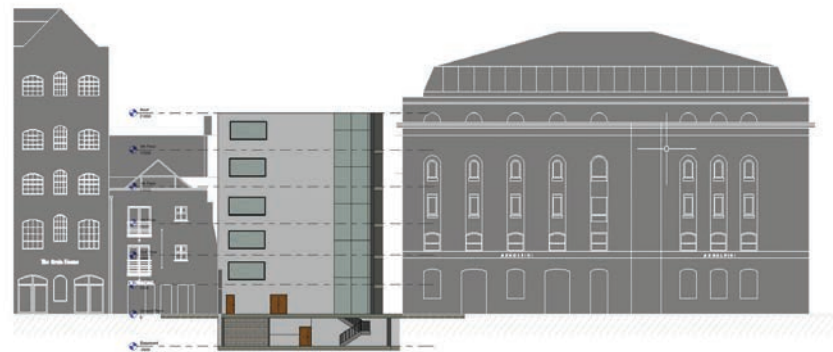
The first project of the graduating studio explores the detailed assembly of a new ‘shelter’ located on the UWE Bristol campus. The second project encourages investigation into prefabrication and modular construction through a mobile beach-based RNLI rescue pod. The final project is a proposed new Architecture 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.

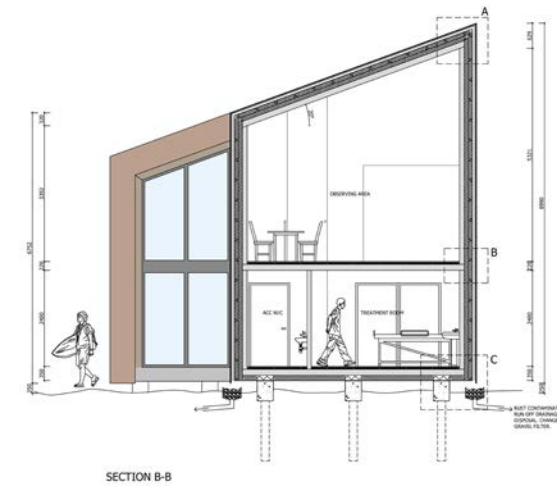
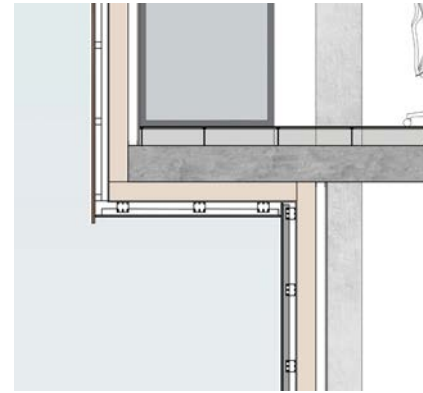
Tutors: David Noble, Dean Bieganek, Francisco Sierra, Giles Boon, James Gray



Patricia Mariz Dula - Architecture Technology Teaching & Information Centre

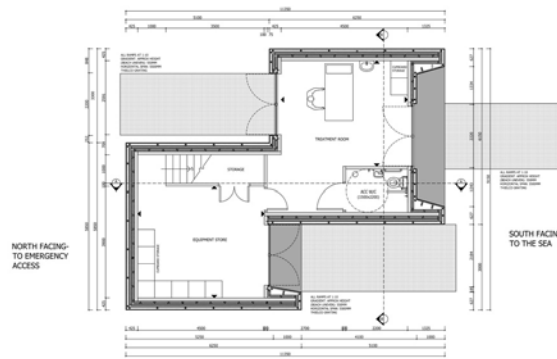
A building to provide connectivity to the old and new; a combination of 'seen and unseen'. The input in this design is focused on its use of space and structure. To share resources, to maximise the purpose of social classes who come together to work and explore creativity. A multi-use building next to the Harbourside can create a massive attraction. Therefore, elements of use throughout the space and daylighting are incorporated to liven the atmosphere and to mirror its surroundings. The design promotes sense of place and community by providing many opportunities to interact with people within and outside of the community.



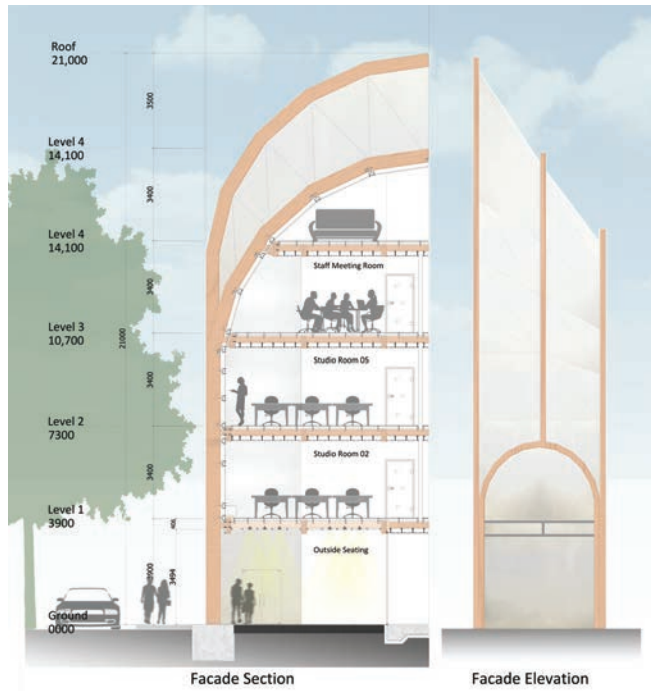
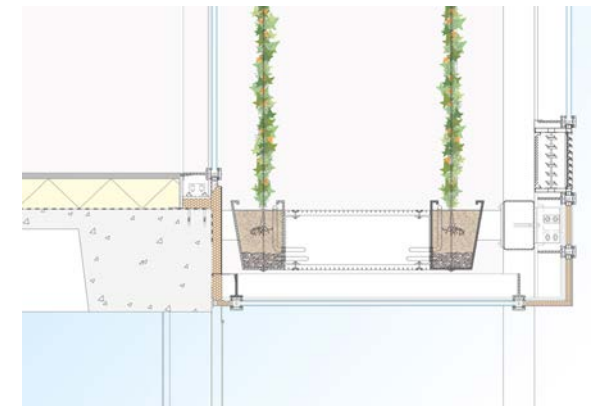


Alice Hulbert - Pod Project

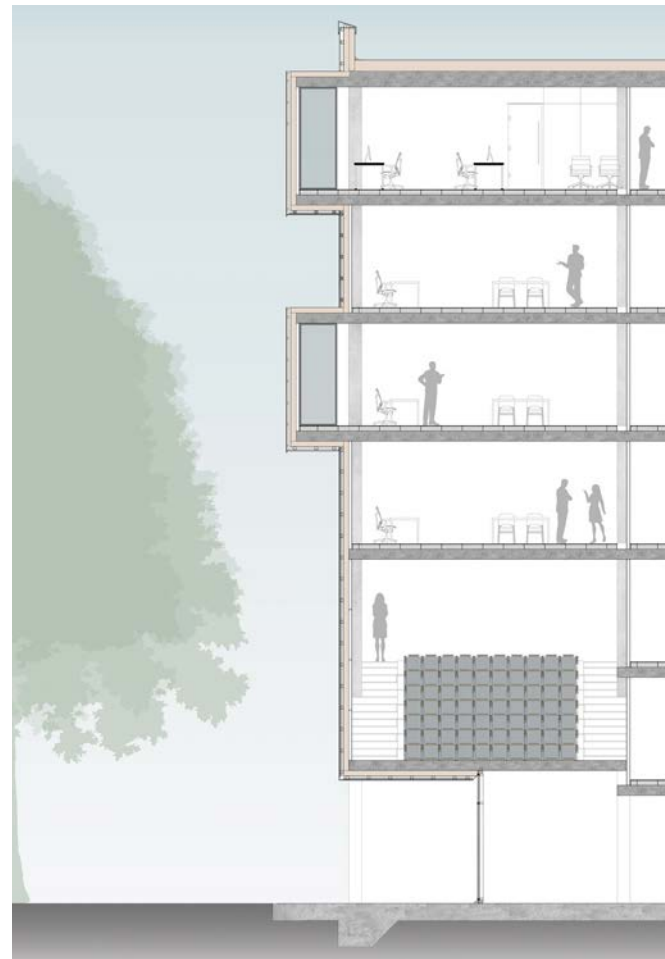
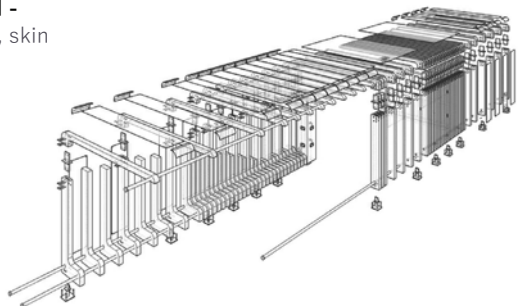
The brief for this project was to design an accessible RNLI rescue center to be situated on a beach of our choice. My final design was a CLT box structure which reflects the roofline of the beach chalets and the natural landscape of Branscombe Beach. It is clad in Corten steel to in-keep with the brown-red colour scheme of the structures already on the beach. It is a two story building containing a first response treatment room with through access and storage on the ground floor. It has sleeping facilities, a kitchen and beach observation area on the first floor with a balcony for search and rescue viewing. With Corten not being an ideal material to use in a Maritime climate due to it increasing the rate of the rusting process, I designed a drainage system to catch and take away any contamination that would run from the sides of the structure, as seen in my detail.



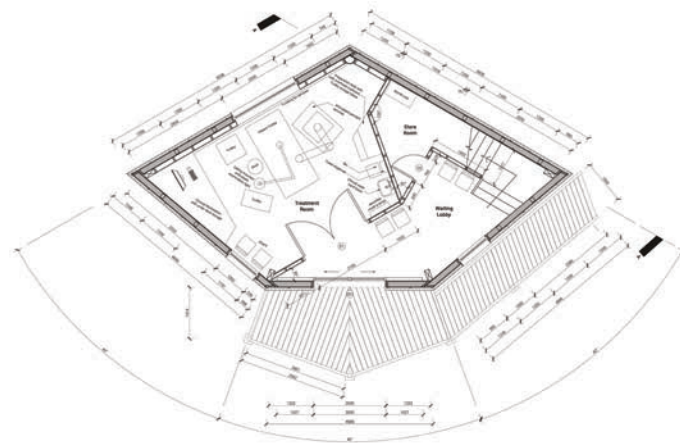
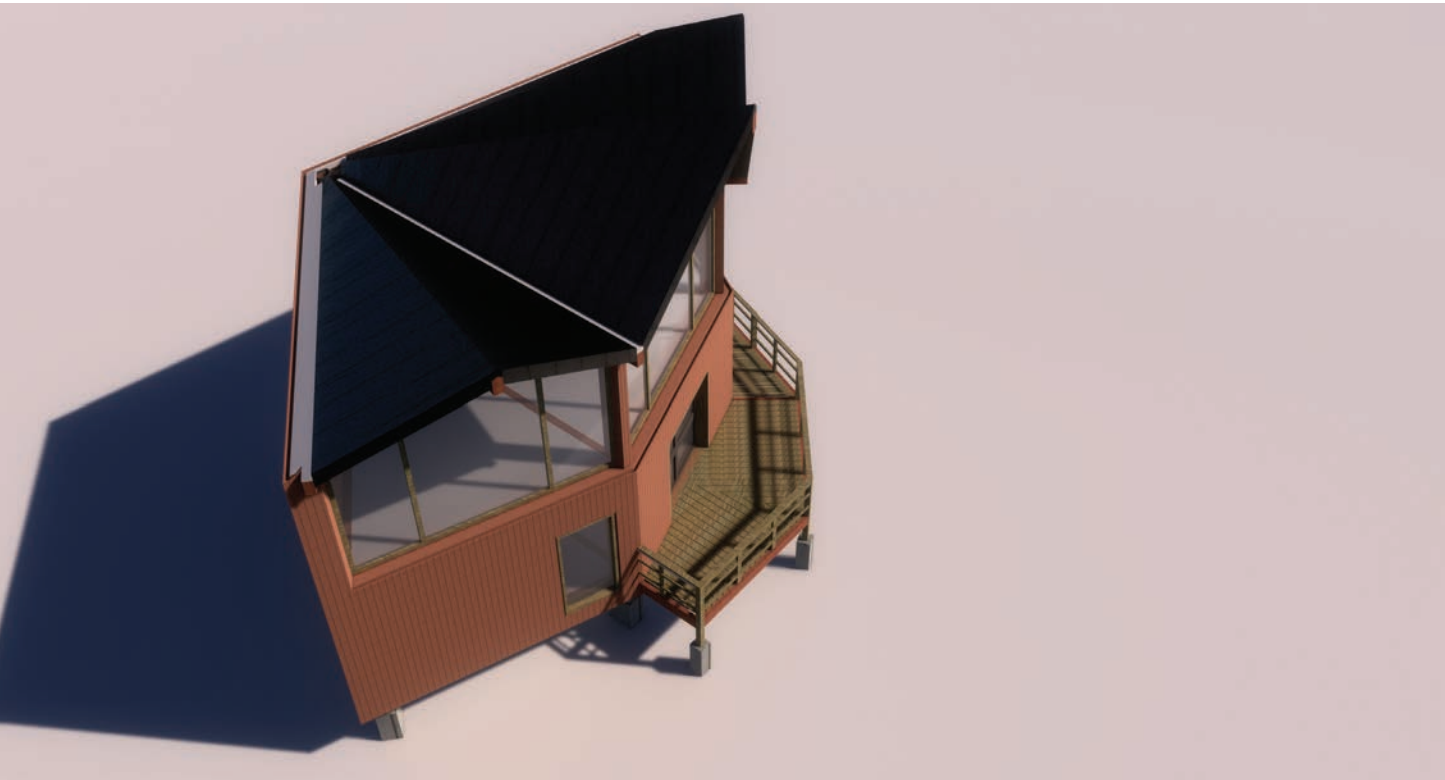
Callum Froom - Skin` Project and `Pod` Project



Emma Ward - Shelter, Pod, skin



Adam Williams - `Façade` Project



Gregory Morris - Pod Project

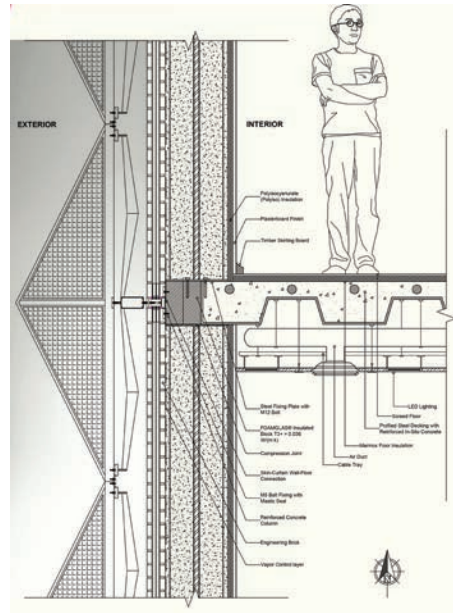
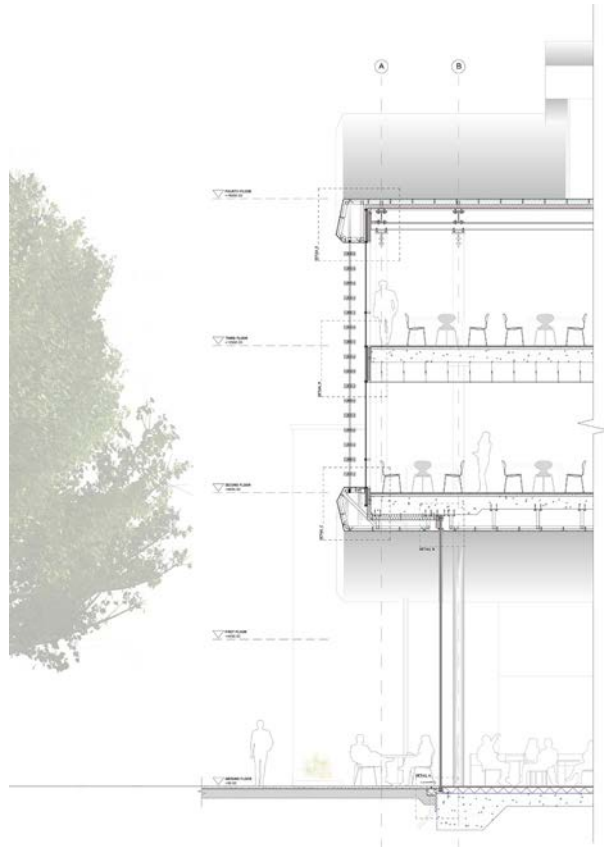
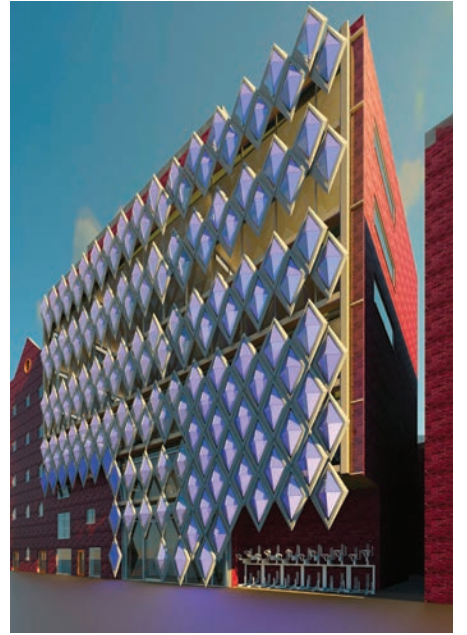
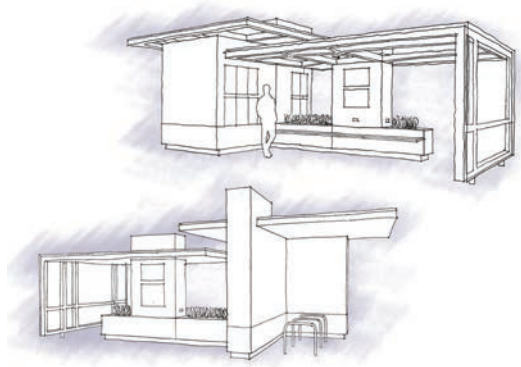


Hywel Davies – Skin Project

My idea behind this project was to create a landmark building for the Bristol Harbour side.

I wanted to create something that stands out with an interesting, eye-catching design. The tree-like façade wraps around and acts as an external skin to the building, allowing light to enter in intricate ways. The structure itself is a concrete frame and the façade is made up from bronze beam floor connections, glulam beams and individual bronze panels that take the form of a tree.

The façade pattern is designed to let light into the building in different ways depending on the internal arrangements behind. The bronze tree panels come in 3 different types: low density, medium density and high density pattern. Rooms that need maximum amount of natural daylight will have a low density panel in front, and rooms that do not need as much will have a high density pattern in front.



Tom Shinton - Pod

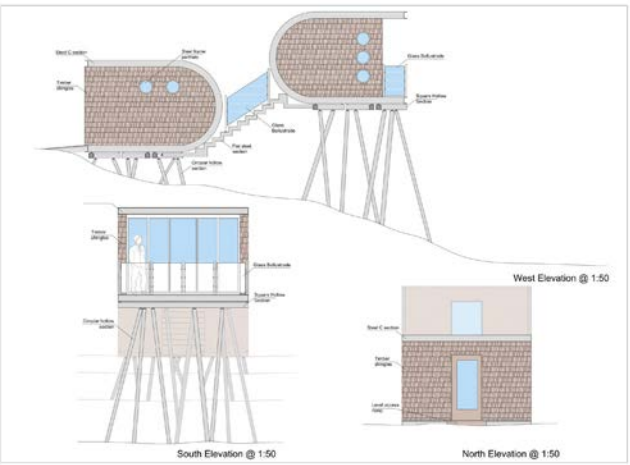
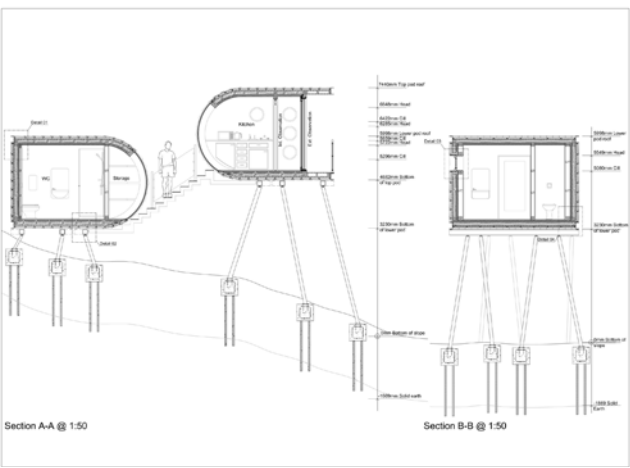
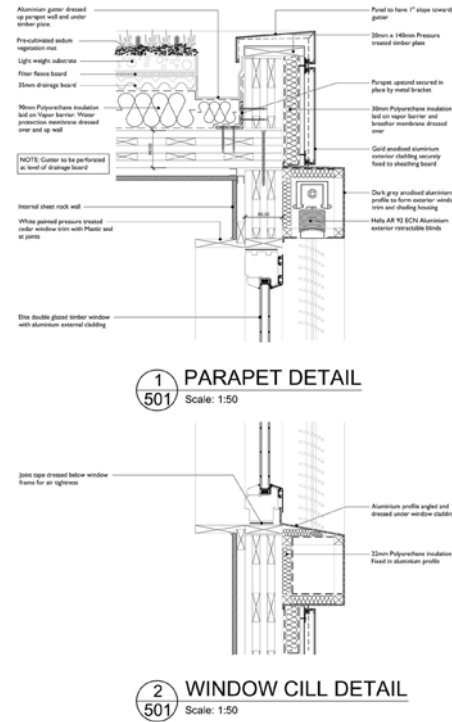
With the pod project I explored using CLT panels to create a sustainable, prefabricated structure that used materials sympathetic to the seaside setting. The pod is clad in angular timber panels that break up the shape of the installation and reflect the irregular shape of the waves in the sea. The pod is elevated on timber posts anchored into the sand to provide an advantageous view for the life guards inside the pod, who have the facilities inside to occupy the pod 24/7.

Dominic Slater - Skin Project

Thereson Vijayakumar - Skin Project



D'Ondre Brooks - Pod Project and Skin Project

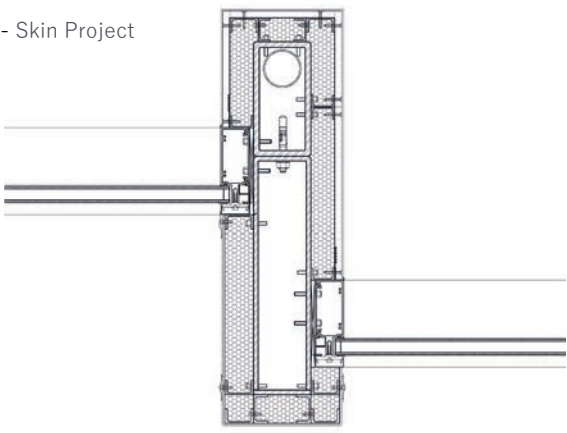


Lauren Milnthorpe - Pod Project

Due to the site being located on a beach with a steep gradient, I found it necessary to shape my design around this and stagger the floors on two different levels. This creates two separate areas best suited to their usage due to the height difference. The treatment room is on the lower level for easy access to the back of the site where an ambulance could easily pick up a patient after initial treatment. Whereas the lookout area provided for the lifeguards is on a higher level to optimize the views making it easier to spot people in potential danger.

INTERNAL

Jamie Hicks - Skin Project



EXTERNAL



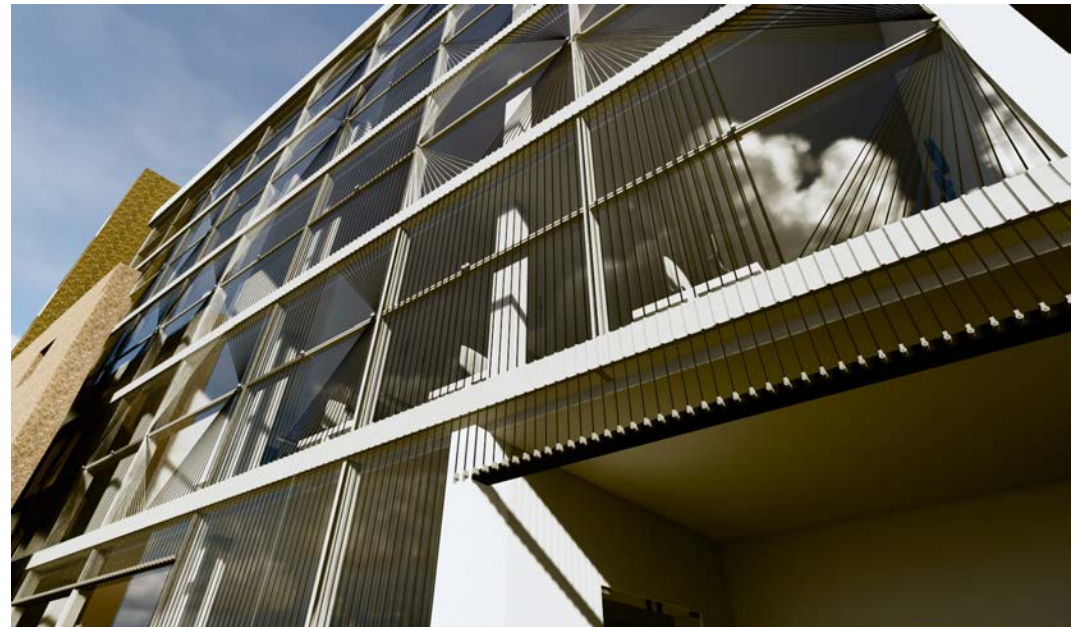
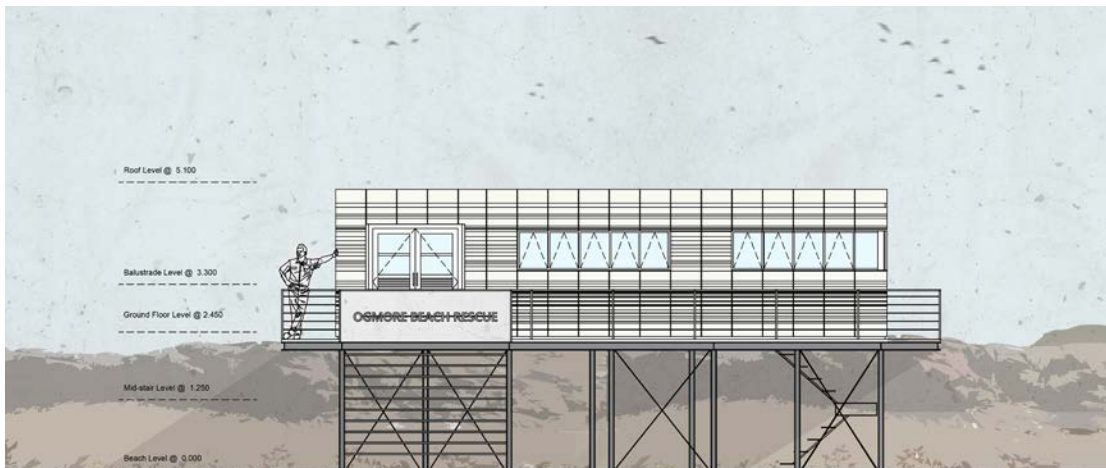
Sebastian Brown -
ATTIC | Architecture Centre

ATTIC, formerly the Architecture Centre, gives students the opportunity to learn in a space with an easy connection to the outside, whilst still confined to a tight site. The building encourages users to circulate through a series of external balconies and featured stairs, providing several possibilities for walking routes to studios and views over the harbor. A cracked, partially veiled façade encloses the spaces, allowing users to interact with the solar shading technologies provided. The floors work their way up towards the gallery: a space to contain the finished work of students who use the building.



Sea Shack | Ogmire -
Rescue Centre

The building sits raised above the sand bed, level with the grass bank for easy access in emergencies. The views to the East look out over the sea, giving life guards a clear sight of oncoming danger. The cream fiberglass plastic cladding sways like sand blending with the context of Ogmire-by-Sea.



Jasanbir Chillana - Skin Project

HANDS ON BRISTOL / LIVE PROJECTS

Hands on Bristol Live Projects

At UWE Bristol we pride ourselves for the connection we have to the city and its communities. Every year as part of the Masters in Architecture we run a series of 'live' projects where students work with 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 important that the project is 'real' - in that students do actually undertake some work that is useful to our clients and community projects.

Hands on Bristol has involved over 240 students working on 57 community-based projects, with 38 different community groups over the past 5 years. This equates to over 2,300 hours of work with community groups. This academic year, we have opened a new pocket park in Southmead and we will be undertaking two community self-build projects – one experimental building with Elm Tree Farm in Stapleton, another building a community café on Horfield Common. The project and its outputs have been recognised with an Honourable Mention in the Live projects Network Awards 2017 and was selected as one of the 'Best Student Design-Build Projects Worldwide 2016' by ArchDaily

A journal paper discussing this work entitled THE UNIVERSITY AS AGENT OF CHANGE IN THE CITY: CO-CREATION OF LIVE COMMUNITY ARCHITECTURE has been published in ArchNet - the International Journal of Architectural Research: <http://archnet-ijar.net/index.php/IJAR/article/view/1286>

www.hands-on-bristol.co.uk

Come and join us!

Maindee Library

RESEARCH AIM: How can a mobile cafe project act as a catalyst for change in a community?

Maindee Unlimited, a charity in South Wales required a refresh to one of their buildings, a library in Maindee, Newport, with wider aims to provoke change in aid of placemaking within the community and giving a sense of ownership back to the residents. The cafe project acted as a symbol for the progress the library has made so far. Some would consider it a built manifesto of their work they have done over the past 2 years of occupation of the library and the progress they intend to make to the building in the following years. The cafe project was one of a series of projects working towards this aim.

The cafe had to satisfy several client requirements; it needed to be mobile, house certain equipment for different events, have an area for advertisement, be adaptable, satisfy environmental health standards and be able to be used for inside and outside use. The project ran for 6 weeks within which time a prototype was drawn up and created for testing at a community soup event, where the design was critiqued and altered for the final design. Several reiterations and meetings with the community resulted in the final design and subsequent construction of the unit which is now being used in the library on a daily basis whilst the library's main kitchen is under reconstruction.

UWE Bristol Masters of Architecture Students: Bradley Beament, Matt Wong & Verity Moulder

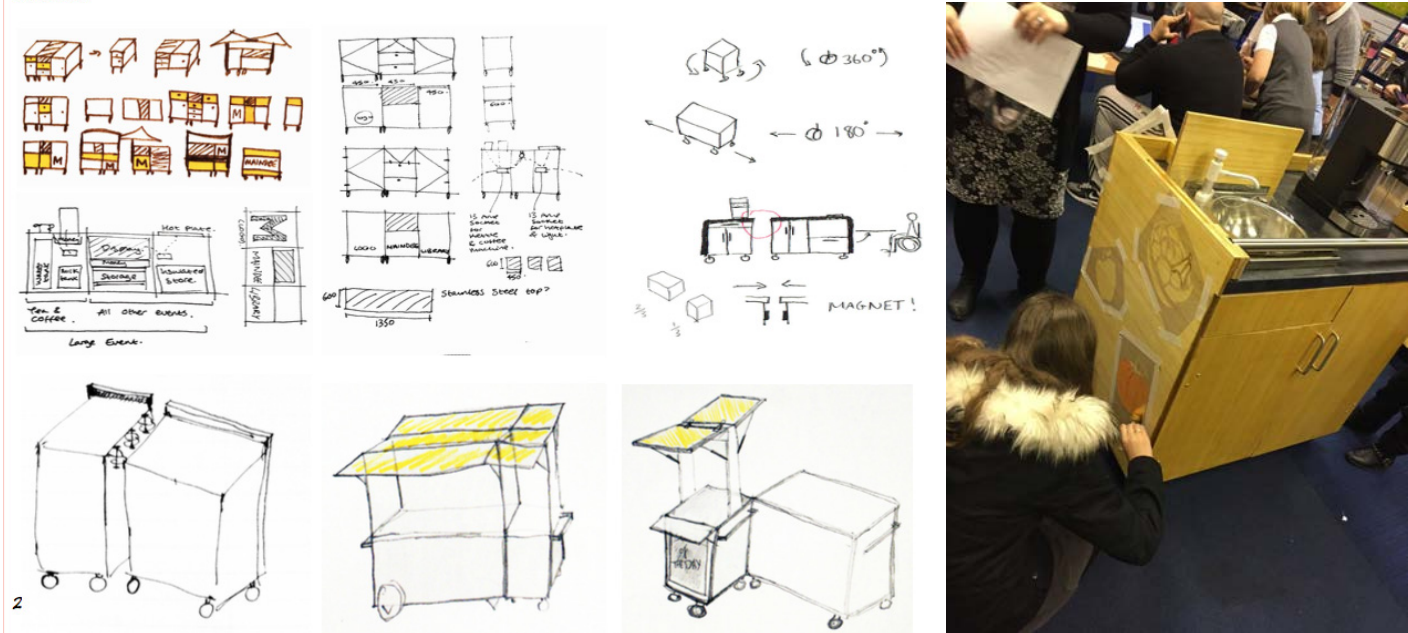
PROTOTYPE TESTING

Soup making event



IDEA DEVELOPMENT

Sketches



Elm Tree Farm

RESEARCH AIM: How can community built interventions improve upon a growing community and the wellbeing of people with learning disabilities?

INTRODUCTION & CONTEXT

Elm Tree Farm is situated in Filton, Bristol. This ‘city’ farm grows organic produce and breeds a wide-range of livestock. They employ over 50 people with learning disabilities to work on the farm allowing them to gain vocational skills and employment training within a physical, labour intensive environment.

The farm is currently managed by Brandon Trust, a charity aimed at helping adults with learning disabilities to reach their full potential.

VISION

To provide a staged phasing strategy that incorporates the client’s desires in a feasible, cost-efficient format. By splitting the development into stages we hope to create both short and long term plans for elm tree farm, that are dictated by budget available at that time. Our vision is to expand and diversify a Brandon Trust city farm with the local community; to connect, teach and inspire through the interaction with nature.

AIMS

The aims of the development of Elm Tree Farm are;

- To create spaces that allow for community involvement and therefore a raised awareness of the inspirational work being done in accordance with Brandon trust.
- Ideas to bring about further revenue through events, activities and new facilities on site. Subsequent future economic relationships with schools and education centres.
- To establish interactions between the farm workers, the community visitors and the animals by means of clever integrated design techniques.
- A fully accessible site so all users can partake in the activities and have an equal experience of the site.

UWE Bristol Master of Architecture Students: James Olley, Oliver Filer, Sian Trezise-hardinge, Alexandra Wye

Client: Elm Tree Farm



House of Mirrors

RESEARCH AIM: How can music and architecture engage children in a sensory environment?

After the success of the sound installation by Artist Rob Olins, Architecture students from UWE Bristol have been asked to produce a proposal for a structure which will house sound reflectors for a period of 6-12 months in the grounds of Heart of the Forest Special School.

The architectural project started with a workshop at the school, trying to engage the pupils and get them involved in the design. The design is demountable and flexible, using a triangulated plan, which can be arranged in any format. The school legacy will be a deck in the shape of the installation. The project legacy represents the ownership of the pupils. This is formed through the individual handprints placed by the students.

After six weeks of working with both the Artist (Rob) and the School we feel the outcome has developed a scheme which caters for the needs of all users whilst providing the artist with the requirements set out in the brief.

UWE Bristol Masters Architecture Students: Chloe Allen, Adeolu Olaosebikan, Ellis Chan, Will Hicks, Theo Scaramanga.

Clients: Rob Olins (Artist), Rachael Adams (Creative Producer), Heart of the Forest Special School (Site and Occupants)



Bath Pavilion

RESEARCH AIM: How can a portable pavilion bring an alternative style of architecture to bath's georgian dialect, and promote architectural discussion and interaction?

The client for this project was Architecture Is... a non-profit organisation based in Bath who are looking to design and build a versatile pavilion that can be used around Bath for a range of activities.

We started this project defining key aspects of the brief, the most notable of which were the transportability (the pavilion should be easily constructed and deconstructed quickly by unskilled individuals), and the architectural philosophy (the pavilion's style should be contrasting with Bath's traditional heritage).

During the design stages we felt it was important to involve the community of Bath as they would be the primary users of the pavilion. To accomplish this, we approached people in

Bath and asked them their views on Bath and architecture. These questions allowed us to generate conversation with this array of people and consequently got people's personal accounts of Bath, such as what buildings they disliked or a family's colloquial name for the Bath Stone (Cheese Stone).

Through these conversations we developed several design ideas which were narrowed down to one after meetings with the client. In the final presentation we handed over image boards and documents which are being used to hopefully secure funding for the pavilion.

UWE Bristol Master's Students: Oliver Berry, Giacomo Consolini & Matthew Tseu

Clients: Architecture Is...



Woodlands Academy

RESEARCH AIM: How can a neglected piece of land at woodlands academy be restored through school engagement?

This project focused on a piece of land behind Woodlands Academy in South East Bristol. The main aim for this project was to take a derelict unused space behind the school and turn it into a safe, quiet place where the students could learn and play. We became part of a team consisting of a school representative, an architect, a sculptor and an ecologist. Working closely with the school in particular we developed a design that included a pavilion structure, a sculpture where interactive learning can take place, an area where produce can be grown, along with various spaces where the school can promote the arts and create Eco-learning possibilities.

To get a better understanding of what the pupils wanted from the space we held a community event and consultation at the school, with around 20 students from different year groups getting involved. Through the use of a 3D model and a template of the garden we asked the children to draw out their ‘dream’ design. Parents and teachers were invited at the end of the day to see the work and add comments and ideas.

Taking key ideas from this consultation, along with our own design, we formed a new garden design, creating a quiet relaxed space where the kids can escape the noise of the playground.

The school has recently gained National Lottery funding for the garden project, with works starting in March 2018.

UWE Bristol Master of Architecture Students: Issy Metcalfe-Smith, Sarah Lee, Helen Bennett and Alex Evelegh

Client: Woodlands Academ



Maskelyne Park

RESEARCH AIM: How can communal events help engage and encourage local residents to unite and turn a neglected green space into a valued community facility?

Manor Farm is currently the largest estate in Bristol without any kind of community facility. It has often described as the “forgotten estate” with particular concerns regarding anti-social housing and historic neighbourhood disputes. At the centre of the estate which sits between Southmead and Horfield is a small urban greenspace called Maskelyne Park. It is located in-between a mix of social and privately-owned housing and is currently severely underused following the removal of a multi-use games area (MUGA). Due to its under-use the park has fallen into a state of disrepair, however, the lack of community green space within the estate means the site is an important asset and if revived could become a popular facility at the heart of the estate.

This project intended to work together with the local residents and propose a feasible regeneration scheme which if successful would: improve the quality of the parks spaces, improve relationships within the community, provide facilities for the community to take ownership of and encourage them to shape their own environments.

To engage the local residents, we held consultation events at a local pub and primary school in order to generate ideas for our outline proposal which will be presented to residents and council members in 2018. Further community events are planned to take place on the park during the summer to test these ideas and encourage residents to actively take part in the design process. Further participation from the community makes for a stronger case for future discussions with the council to materialise our initial proposal.

UWE Bristol Master of Architecture students – Matt Cox, Frederico Bayntun, Anupa Puri, Maciej Kasperek.

Client – The Ardagh Community Trust



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 and staff involved in setting up the series and to Ibstock for their continued support of the lecture series and the school as a whole.

Lecture series organiser: Matthew Hynam

UWE Architecture

Lunchtime talk series

Sponsored by IBSTOCK

THU
5
October
1-2 pm
1R26 R Block

Jane Wernick Associates
Talk by world renowned structural engineer.
www.wernick.eu.com

For full programme visit www.wernick.eu.com

Jane Wernick Associates Ltd was founded in the autumn of 1995. Since then the practice has been involved in a wide range of buildings and structures. From private homes and churches to large cultural and institutional buildings, we also work on bridges, landscape projects, and masterplans.

The aim of the practice is to remain involved in the design process, seeing the structural engineering as one component of the total design and working closely with our clients, architects and the rest of the design team. Our philosophy, we hope to be involved in projects that bring delight.

Bentley St. Jump (Jane Wernick Architects)

The Bascor Bank (Hartington Office) (Architects)

BBC Scarsdale (Design) (Yorkshire Chambers Architects)

Coordinated by: Matthew Hynm
Filed by: Steve Brown
QR link to Youtube

UWE Architecture

Lunchtime talk series

Sponsored by IBSTOCK

THU
25
January
1-2 pm
IR26 R Block

Elsie Owusu OBE RIBA

She is a pioneer of new urban centres, Elsie Owsusu Architects, A Specialist Conservation Architect, her projects include the UK Supreme Court, London's Green Park Station and transport projects in Ghana and Nigeria. She is Vice Chair of the London School of Architecture.

"I would be all of nine years old when I have a fascination for buildings to be able to consider a future career in architecture. They shouldn't be excluded from their dreams for want of a viable and varied life needed to nurture the apprenticeship. One must complete a five-year young person. The reward of it is the opportunity to be a professional. We should not be afraid to take the risk. We should not be afraid to follow your heart and ignore anyone who says it's impossible. There is absolutely no reason why someone should not be able to bring and design in the way an architect. You certainly don't need someone else's permission to make it happen."

elsieowusuarchitects.com 2017



Elsie Owusu

Green Park Station Elsie Owusu, Nelson & Johnson

UK Supreme Court Elsie Owusu, Nelson & Johnson

80 Alden Grove, Low Energy House by Elsie Owusu & Dr Peter Stone

UWE Bristol University of the West of England

IBSTOCK building sustainability

Coordinated by: Matthew Hyman
Filed by: Steve Bon
QR link to Youtube



UWE Architecture

Lunchtime talk series

Sponsored by IBSTOCK

Paul takes you @30/10/20

THU
1
February
1-2 pm
1R26 R Block

Rory Bergin HTA Design

HANHAM HALL

Hanham Hall is the first site in the government's Carbon Challenge initiative and is scheduled to become one of the first zero carbon commercial buildings in the UK. Steve Hynman will present in the grounds of the former hospital situated around a series of green spaces with allotments, orchards, ponds, cycle and walking routes, a restaurant, nursery, community hall, cafe and offices are currently proposed in the hall.



Hanham Hall, Hanham, South Gloucestershire near Bristol (2008-2012)

UWE Bristol University of the West of England

IBSTOCK building sustainability

Coordinated by: Mynah Hynman
Filmed by: Steve Brown

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UWE Architecture

Lunchtime talk series

Sponsored by IBSTOCK

THU
12
October
1-2 pm
1R26 R Block

Dan Farmer
Film + Architecture
'Exploring modes of representation and practice'

ALLFORD
TAYLOR
MUNICH
WHEELER

designfarm
architects

Photo: © Dan Farmer

Coordinated by: Matthew Nymann
Filmed by: Steve Brown
QR link to Youtube

UWE Bristol University of the West of England

IBSTOCK
building sustainability

QR code linking to the event

UWE Architecture

Lunchtime talk series

REGISTER FOR TALK HERE: <https://goo.gl/uHsdEP>

THU
19
October
1-2 pm
IR26 R Block

**RIBA Annual Lecture at UWE Bristol
2017: Yasmin Al-Ani Spence
Wilkinson Eyre**

Yasmin Al-Ani Spence is an associate director of Wilkinson Eyre. She joined the practice in 2014, following roles at OPR, Catherine Rogers Risk Institute + Partners, and Spence Associates.

Yasmin leads the Design team of Wilkinson Eyre, recent projects include the R&D Campus Expansion, and Design Office on Oxford Street, London. She is currently working on the roll out of concept designs for future Science Centre expansion, and the Design Institute of Engineering and Technology.



Dorset Headquarters, Wilkinson Eyre, Malmesbury, UK

UWE Bristol University of the West of England

IBSTOCK building sustainability

Coordinated by: Matthew Hyman
Filmed by: Steve Brown
QR link to YouTube



UWE Architecture

Lunchtime talk series


Sponsored by IBSTOCK


THU
26
October
1-2 pm
IR26 R Block


Donald Inshall Associates
Bristol Old Vic redevelopment

Bristol Old Vic is a British theatre company based at the Theatre Royal, Bristol. The Theatre Royal, the oldest continuously operating theatre in the English speaking world, was built in 1666 at 114 St John Street in Bristol. The Company, and until 1930 also was incorporated as the Theatre Royal, began in 1872, together, when designated as a Grade I listed building by English Heritage. The Bristol Old Vic theatre was rebuilt in 1930.

In 2012 the theatre complex, comprised of 247 wooden roof trusses, incorporating many oak trusses and beams, built in 1666, was threatened by storm damage. Despite the fact, the main theatre structure was built in 1930, the theatre's conservation project was to bring the old and beautiful spaces, as well as to bring the building back to its original use.


Bristol Old Vic roof truss featuring the historic 'Puncher' truss



Theatre Royal - Old Vic, Bristol, Bristol Old Vic



UWE Bristol University of the West of England

IBSTOCK building sustainability

Coordinated by: Matthew Hyman
Filmed by: Steve Brown
QR link to YouTube



UWE Architecture

Lunchtime talk series

Sponsored by IBSTOCK

THU
22
February
1-2 pm
IR26 R Block

Geoff Rich, Creative Re-use
Fellden Clegg Bradley Studios

Creative Re-use of FCBStudios combines specialist conservation skills with design flair to provide an innovative approach to existing buildings and historic contexts. We consider that conservation and design are inseparable and that the re-use of buildings is an integral part of creating sustainable architecture.

University of Bristol, Richmond building transformed into a new three storey lecture theatre with a multi-level atrium seating

Stonbank FCBStudio were responsible for converting the Queen Elizabeth II Hall, Purcell Room and Haywood Gallery

Coordinated by: Matthew Hynman
Filmed by: Steve Brown
QR link to YouTube

UWE Architecture

Lunchtime talk series

Sponsored by IBSTOCK

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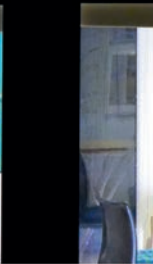

Dr Thom Gorst

THU
1
March
1-2 pm
1R26 R Block

"Thom's bold, tactile, physical paintings celebrate the beauty found within errors and reinvention... He works. Colourful, playful, rather tender but it's you from the corner and above you?"
Art magazine

I have spent the day painting in the studio. What better place to be, when I've been wet and windy with even a bit of snow in Bath.

I've been working on two new commissions - 'Hiss, Told and Told' in my catalogue, as they don't have names yet. As I returned to the house to cook the evening meal, I looked back at the studio, and felt very pleased that his, Told stands out so well.




©2015 Dr Thom Gorst, looking from the kitchen to the studio (2015)

UWE Bristol University of the West of England

IBSTOCK building sustainability

Coordinated by: Matthew Hynman
Filmed by: Steve Brown
QR link to YouTube



UWE Architecture

Lunchtime talk series

Sponsored by IBSTOCK

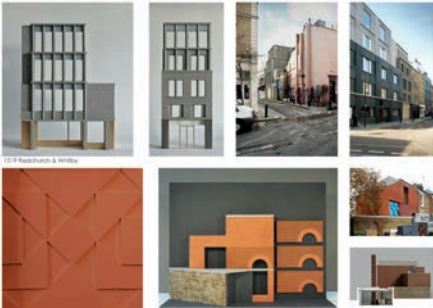
THU
8
MARCH
1-2 pm
IR26 R Block

31/44

Architecture was developed in 2010 by William Dugan, James Foxwell and Stephen Davies, the practice whose references their buildings with studio in both the Netherlands (Amsterdam) and the UK (London). Their current focus is on the contemporary architecture and professional based in their East London studio (London) and their studio in the Netherlands.

Building was developed in a hybrid fashion by a group of architects and designers, both from the UK and the Netherlands, who have grown out of the particular conditions of each setting, resulting in buildings with an inherent connection to their site and context, and from a clear selection of their architectural language.

Careful detailing and craftsmanship of work is common to all 31/44 projects with all projects done, isolated and coordinated with each. Each work physical models, in both London and Amsterdam they have expanded along residential projects with which to deliver projects among their diverse economic, cultural and thoughtful language.



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Coordinated by: Matthew Hyman
Filmed by: Steve Brown
QR Link to Youtube

UWE Bristol University of the West of England

IBSTOCK building sustainability

QR code

DESIGN RESEARCH /

Design Research offers each student the opportunity to develop a personal exploration of an explicit question or hypothesis using design as a research method. Within the Master of Architecture and PhD in Architecture programmes, Design Research is a masters level 30 credit module. The module firstly introduces the context of research in design practice, 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. The module team supports the students' research through a progress seminar, tutorials, a mock exhibition leading to a final exhibition and submission of an accompanying research report.

Building on expertise of faculty, 'Co-Design Practice and Public Space', 'Emergence: Systems of Growth, Self-Organisation and Complexity', 'Healthy Architecture' and 'Space and Occupation' are offered as umbrella research areas. Students develop their own research project within these areas in collaboration with a supervisor and colleagues currently researching in these areas, developing a growing body of work that connects into live research agenda. Students are encouraged to both design and make as an experimental process relevant to their chosen investigation, employing techniques from 3D printing to projection mapping, from casting to coding, from aural landscape production to performative action. Witness to the students' imaginations and variety of interests, an amazing range of work results that has potential applicability for industry and further research and development within universities or start-up enterprises. 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 the culmination of the design research module and to celebrate and showcase the students' work, the team convenes an Annual Design Research Symposium and Exhibition. In the context of the student exhibition the event brings leading practitioners and academics together with internal academics and students, providing an opportunity for exchange and exploration of the rapidly evolving field of design research.

4TH ANNUAL DESIGN RESEARCH SYMPOSIUM AND EXHIBITION

Directing design research within the academy and architectural practice

10.00am – 6.00pm

Friday 11th May 2018

Exhibition reception - 5.00pm

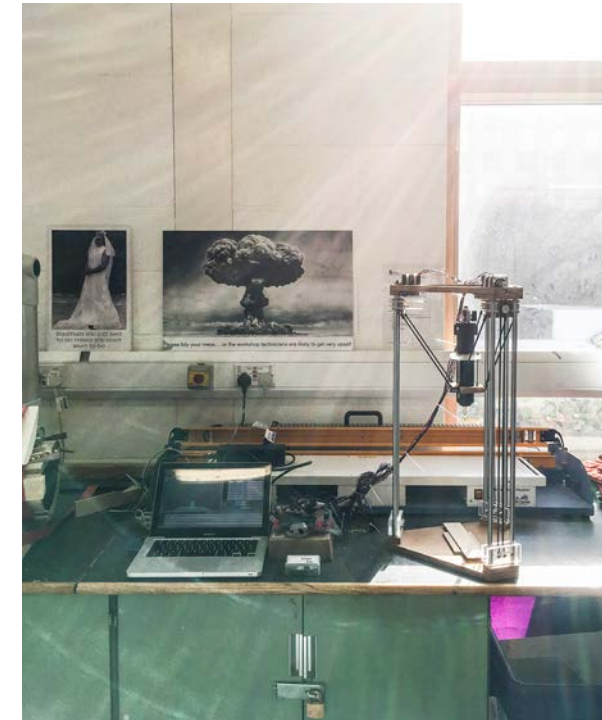
Centre for Architecture and Built Environment
Research (CABER), The Studios Building, R-block,
Bristol UWE, Frenchay Campus, Bristol BS16 1QY

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. For travel see [http://www1.uwe.ac.uk/about/visits/
campusmapsandinformation/frenchaycampus.aspx](http://www1.uwe.ac.uk/about/visits/campusmapsandinformation/frenchaycampus.aspx)

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England

Guest speakers

MURRAY FRASER [Professor of Architecture & Global Culture, Vice-
Dean for Research at the Bartlett, UCL]
YEORYIA MANOLOPOULOU [Founding partner of AY Architects and
Professor of Architecture & Experimental Practice at the Bartlett, UCL]
PRARTHANA JAGANNATH [Superspace, Woods Bagot]
MATHIAS GMACHL & RACHEL WINGFIELD [Founding partners of
Loop.ph spatial laboratory]
RICHARD LAING [Professor of Built Environment Visualisation, RGU]
GÖKAY DEVECI [Professor of Architecture, RGU]
STEWART GEDDES [President of Royal West of England Academy]
Convened by
JONATHAN MOSLEY / LAMINE MAHDJOUBI / RACHEL SARA / JOHN HARDING



Nicholas Paley

Mapping with clay is a design research investigation into the effects that regional clays have on the outcome of 3d printing.

In an increasingly digital world, architects are turning to 3d printing technologies to investigate how buildings of the future might be manufactured. Already, 3d printed houses have been successfully prototyped demonstrating the potential this technology has to close the gap between digital and analogue realities. It is not hard to imagine large portions of the construction industry adopting such technologies in the years to come.

This author would argue that shortcomings of such globalized technologies are in their inability to communicate regional qualities. As an extension of critical regionalism, this project seeks to place the spotlight onto the printing material itself, investigating whether or not it has any bearing on the 3d printed surface. The research provides an initial starting point into a wider investigation into digital critical regionalism.





Daisy Denny-Higgins - Tactile Concret



Georgios Giannaris Kalomenopoulos - Rust Mapping

Every situation, action and event contains infinite reactions and outcomes. When considering the tangible and intangible, there are infinite possibilities stemming from every moment in time. As designers we attempt to assess the existing situations and anticipate or predict their future in order to inform a comprehensive addition. We encapsulate a series of phenomena which in themselves provide new situations within and outside of our set parameters. However, the infinite nature of anticipating the outcome of our actions poses complications when attempting to represent them. This project explores a representational method, which celebrates the unpredictability of movement through the aging of material. A method of mapping the predictable whilst embracing the unpredictable. A way to learn about space through the process of representing it.



Daisy Denny-Higgins



Thomas Harper - Finding Frames



Charlie Ardren - Untitled

ARCHITECTURAL TECHNOLOGY AND DESIGN / PARIS

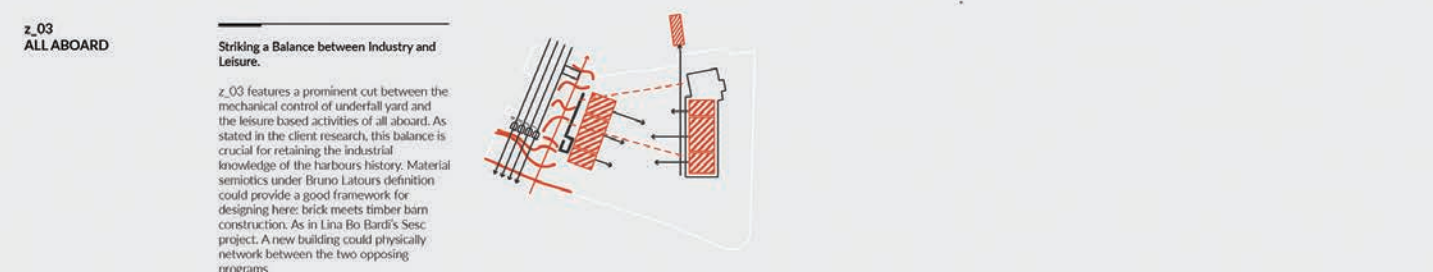
Field Study Trip

In January 2018, the ATD final year cohort visited Paris for three days in order to review a number of case study buildings in preparation for the final studio project “Skin”.

Each day included visits to a number of modern and re-furnished buildings, investigating various approaches to building “skin” design and facade re-purposing of older buildings.







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

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