What a year!
Who would have believed where we would be, what we have all been through and what we would all have achieved by now when we started in October ...?

'Unprecedented' they say.

Looking back and compiling this book has been revealing. What was planned and what has happened – entirely different.

It’s been an incredible, difficult and transformational year. For everyone.

And how we have pulled together students and staff to make it a success has been remarkable.

New Learning, new circumstances and new skills some of which will never leave us because we won’t want them to.

Our 2020 degree show and prize giving this year went online and the LSA yearbook here – the same.

Thank you to each person for your contribution to this journey. Colleagues, students, alumni, and LSA friends. We look forward to seeing you in 3d.

Congratulations year of 2020, and very best wishes for whatever comes next for you!

Sandy Britton
Editor

It is my privilege to continue building a strong and positive working relationship between the RIBA and the LSA. I believe that together we can help build, support and nurture the next generation of proud, confident and effective leaders of the profession. LSA has been so welcoming despite the current challenging climate and for that I am very grateful. To the Class of 2020, you should be very proud of yourselves. Many congratulations to you and whatever you decide to do going forward, you can count on the RIBA to support you.

Lifa Zvimbande Regional Director RIBA NorthWest
The year 2020 will sit alongside the WWII years as one of the most difficult and challenging in the long history of this School and the University. The academic year began in the autumn of 2019 with renewed excitement following a very successful year of professional body validations, which included the Malaysian Board of Architects. Designing the extension to the Architecture building began in earnest too, with staff from the School working closely with the appointed architects, O’Donnell + Tuomey. We took this opportunity to set in motion a renewal of the Architecture curriculum – to review and revise the teaching of the humanities, technology and construction, and architectural design.

Unfortunately, the University had to make the difficult decision of closing the London campus, which will mean that the London Studio pathway will be discontinued from next year. As the pandemic struck, the University suspended all face-to-face teaching in mid-March 2020 to prevent the spread of the virus and to mitigate the effect of the outbreak. The aim was to ensure that we looked after the wellbeing of our students and staff in the best possible way we could.

We moved to an online mode of teaching and assessment for both design- and lecture-based modules. These were unprecedented circumstances. I would like to thank our students and my colleagues for the agility with which the School was able to deal with the challenges brought forth by the crisis. Staff and students worked together to ensure that teaching, learning and assessments in the Architecture courses were completed appropriately. We are gathering feedback on the issues and experiences surrounding teaching and learning, which was delivered entirely over a virtual platform for the large part of Semester-2. It is significant therefore that the external examiners found the work virtually indistinguishable in quality from a normal year of operation, barring of course a reduced presence of physical models in the student work, for which the School is so well known.

You will see a small cross section of this high-quality work in the Year Book, which is also a testimony to the emphasis the School puts on research-led teaching. Indeed, following the initial two years of skills building within Part 1, the design studios in BA Architecture Year 3 and the two-year Master of Architecture (MArch) Part 2 programme demonstrate a strong alignment with the research strengths present in the School. The first year of the MArch programme (Year 4) has undergone significant reorganisation, and the external examiners have commended the impact of such changes on student work. The School is proud to have strong professional connections, and our forty-plus part-time colleagues are embedded in local, regional and national practices.

Like many other schools of Architecture, and for the first time, we held a very successful virtual end-of-year show to showcase the student work. This, however, we did within the virtual space of the proposed O’Donnell + Tuomey extension. More academics have joined the School this year, plugging gaps in our teaching provision, significantly bettering our staff-student ratio and moving towards a better gender balance amongst staff overall. However, we will be sadly losing Professor Neil Jackson, who will be retiring at the end of the current academic year. Working with the architects, we are progressing well towards realising the high design aspiration we have for our School.

We are currently planning our approach for the coming academic year carefully, which is likely to continue to have a strong online teaching and learning component, alongside some face-to-face teaching. To this end, we are working closely with the University and other schools of Architecture. I do not doubt that our students and colleagues will rise to the challenge and turn the coming academic year into a significant success.
A year has just passed since O’Donnell and Tuomey were appointed to represent for us a new chapter on the education of the future. During this year, successful developments have been made with both the design and the procurement of the extension. Establishing strong relationships between the school, the estates and the practice has formed a creative momentum that heads us towards exciting times.

Marco Iuliano and Matthew Thompson

The design is a winner of a three-stage invited international competition that “aimed to redefine the nature of architectural education and to challenge the current preconceptions of architectural design of the 21st century, imagining a building respectful of tradition, but ambitious enough to anticipate the architecture to come”. The jury, which included Maria Balshaw, Kenneth Frampton (chair), Juhani Pallasmaa and Michael Wilford, was unanimous in their selection of the winner.

The school currently comprises two buildings: the Georgian terrace and the 1930s Leverhulme building designed by Charles Reilly and his colleagues with subsequent works carried out in 1980s by King and McAllister. The brief recognised the “lack of cohesion among the parts, a missing public core and social spaces” and was looking for a “meaningful reorganisation” but stressed the need to retain all the existing fabric, important in representing the history of the School. The contemporary extension, a “flagship project” of the University Masterplan, aims to represent the School of Architecture of the future.

We proposed to combine the Georgian houses with both phases of their extensions and the new building into a legible composite entity. We want to add to the narrative, starting from the baseline of the Georgian houses on Abercromby Square, relating to the scale of Reilly’s 1930s Leverhulme building, respecting its material presence and responding to the rooflit section of the extension added in the 1980s. We see the resultant assemblage of new build and refurbishment as an enhancement to the functionality of the entire complex, a logical re-arrangement of interdependent parts.
The new building belongs to its place. Our strategy emerged from analysis of the site conditions, from the history of the school, from a desire to embody the project aspirations; we started from the ground up. Everything begins with the plan. The extension opens outwards, following the line of Hope Street and the angled geometry of the Lutyens / Gibberd cathedral. A brick-paved forecourt reaches out into the public realm of the campus.

The new building turns the corner, presenting an open face to the central green space of the University Masterplan. It makes a public entrance on the main street of the campus. It expresses the dynamic identity of the School. Previously disconnected parts have been stitched together to make a meaningful whole.

Judges’ comments: Kenneth Frampton (chair)

*This scheme was highly valued for the way in which it not only rationally reorganised the available space in both the original Georgian Terrace and the Leverhulme building but also established a new head building, which was both subtly inflected towards the new park and the existing cathedral. It is also dynamically articulated, orchestrating a series of mezzanine studio spaces volumetrically linked to the generous café, and the exhibition spaces situated at grade. New elevators are strategically located between each historic part of the complex. The jurors appreciated the didactically tectonic use of the timber folded plate construction, partially inspired by the geometry of the cathedral. The three parts in which the school is organised convey a narrative of architectural history and the newest part appropriately celebrates space, structure and light. The triangulated geometry also connects the building with the cathedral. The skew lines activate the pedestrian views along the street.*

Introduction to BA

Alex Dusterloh
Director of Studies

An accredited BA degree in Architecture is for many students a step towards practice and membership of the architectural profession. But it also a Launchpad for careers in a variety of associated professions and areas of work.

The BA undergraduate course at Liverpool School of Architecture equips graduates with creative and critical thinking across a range of subjects and specialities. It not only provides students with professional proficiency for architectural practice but instils true competency in its graduates.

Over the three years, students are provided with the essential skills, knowledge and understanding to develop a conceptual and critical approach to architectural design. They have the ability to combine the aesthetic aspects of design with the technical requirements of building construction. They understand the relationship between people and buildings, the needs of the user and how buildings contribute to their local context.

From the start of the course, students gain technical expertise, knowledge of practical requirements, drawing conventions and professional conduct. Their graphic ability in architectural representation is clearly evident in the quality of their final submissions. But they also demonstrate their understanding of how technologies can contribute and enhance architectural design. Alongside these essential skillsets, students gain vital knowledge of history, theory, socio-economics and the cultural context of architecture. This critical historical awareness is crucial to the proper understanding of architecture as a creative act. Much of this knowledge is again explicit in their design work, while some is perhaps more tacit but must not be forgotten.

We have the advantage of being a large school, with a great number of staff and students. As a result the course is not an architectural monoculture or insular habitat. It reflects the diversity and multiplicity of practice and design more widely. One of our aims is for our graduates to become design leaders and creative collaborators rather than think of themselves as isolated geniuses.

The large size of the course also allows us to offer a diverse and rich choice of pathways in all stages of the programme. Students have the opportunity to choose and follow their preferred route and this approach is in keeping with RIBA stated aim to develop a diverse education offer. The variety of studios and the many assignment submissions. But they also demonstrate their understanding of the relationship between people, buildings and their specific environment. There were some common themes of reuse, regeneration and re-imagination and numerous groups considered edge conditions and shifting urban boundaries, alongside materiality and tectonics.

Unfortunately, the closure of our Finsbury Square campus will mean the London Studio pathway will be discontinued next year. Working alongside Planning and Product Designer, it offered a transdisciplinary approach and its focus on housing design in London was becoming increasingly popular with students. However, the fact that most of the teaching staff will join the Liverpool campus means that the expertise will not be lost. Instead it will result in a new PGT offering for our graduates with the development of an MSc.

Following last year’s successful visit by the RIBA, the renewal of the our arb validation and the accreditation from the Malaysian Board of Architect’s, 2019/20 saw further development of the course, new staff and additional resources: Including a revised 1st year “Building Studies” module, which equips students with the ability to analyse and critically review precedent and architectural drawings; new appointments in the fields of structures, materials and environmental design to strengthen our technology teaching; as well as new studio, computer rooms and a new ‘Social Space’ to name but a few.

This year we had 275 students in our BA3 cohort, working in 7 different studio groups, both in Liverpool and London, and taking ‘informed actions’ on a range of architectural design problems. They have tackled issues surrounding context, community, communication, housing, and identity in a variety of urban conditions. While the projects are differing in scale and location they can also be connected by shared objectives, which include: The need to relate buildings and the spaces between them to human needs, as well as an understanding of the relationship between people, buildings and their specific environment.

We once again face a changing educational context and our graduates are confronted with a new economic reality, but we are confident that their rich architectural education, including their most recent experiences, prepare them well for their future careers.

We wish them the very best of luck.
It is a pleasure to teach first year: we enjoy encouraging students to experiment, have fun and be creative. First year focusses on personal explorations and the development of individual design processes through a series of connected projects that seek to improve confidence in visual and verbal communication.

We start small – building on existing drawing and sketching skills by exploring Liverpool through sketching and recording, then surveying and drawing to architectural conventions.

This year, place making developed incrementally from the design of a simple meeting place, to shelter building at Formby Beach. Finishing Semester 1 with the design of a Sensational Space for an imagined client with self-selected job and characteristic at Liverpool dockside.

In Semester 2 the students were asked to design a Spiritual Space in the middle of Liverpool’s club land. Initially they were encouraged to reflect on what interested them and form their own personal architectural agenda. From this position, they designed from the inside – out which allowed them to develop an atmosphere and concept for a spiritual space from their position and placement of an object of importance to them (an artefact) in a room. Having longer on this project, allowed students to develop strong concepts and more complex spatial arrangements with a greater sense of materiality and structure.

Despite the difficulties experienced by the students of having to quickly set up temporary studio spaces in bedrooms, lofts and on dining tables, they have more than risen to the challenge. They showed themselves to be resilient, adaptable and capable; having developed new digital skills and successfully experimenting in new ways of communicating their design ideas.

We have been really impressed with the BA1 students and what they have accomplished this year. We look forward to seeing how they shape their ideas and skills further in the coming years.

The BA1 team.
Lewis Bushell
Exterior view
‘Life on Mars?’
Hand drawing

Myah Phelan
Interior Views
Harmonious Transgression
cul

Karolina Adamiec
Site model and close ups of model
Path of Reminiscence
Model

Eleanor Robinson
Concept collage
Journey to the Roof
Collage
Second year sees the arrival and integration of students from our sister university XJTLU in China as well as international students on exchange programs from around the world.

The academic year started as it seems to have ended with a lot of rain! A wet day trip to Blackpool with abandoned sand castle making competition was followed by 3 week-long projects. Subjects covered representation, tectonics and typologies prior to embarking upon the main design project of semester 1.

The overarching theme for the year was music. Although the briefs for each studio varied there was parity in the objectives, skills and techniques building upon skills gained in first year. Studio projects included a music venue in Toxteth Reservoir, a community music lab in Birkenhead, a radio station for Everton and a recording studio near Bold Street. Each project explored context on different urban sites as well as placing emphasis on materiality, structure and construction.

Semester 2 began with a film project. Small groups visited buildings and created short films which were screened to the year. A mobile phone voting system allowed awards to be given to those films which impressed us most. In one afternoon, we ‘visited’ 60 buildings; a spectacular feat!

The main projects for semester 2 included a residential music college, a community nursery, an organ works and music performance venue. Again, buildings were similar in scale and submission requirements including a new environmental component. With a larger project students had time to develop a narrative and really improve their design skills. The semester was supported by structural workshops, weekly lectures and day trip to London.

We would like to thank our wonderful team of tutors and visiting guests for their work this year. We are impressed with the professionalism shown by staff and students in response to the exceptional circumstances that lockdown has created. We thank students for their hard work and dedication in these testing times and wish you good luck for the final year of your degree.
Zixuan Zhang
Entrance Foyer, Teaching space and music shop
Studio 1 – Teaching, housing and leisure, a mixed-use music school

Sam Beckwith-Flint
Environmental building strategy
Studio 2 – Sudley House Nursery and Community Centre

Sam Pierce
Parr Street elevation
Studio 4 – Journey from Street to Seat

Nuo Chen
Final model
Studio 3 – Organ Factory Pipe Forest
Most graduates, of any age or persuasion, will tell you that their time at University was an unforgettable experience. This is certainly true for the Class of 2020. A tumultuous world event threatened to sweep aside carefully formulated academic studies and long-established teaching practice this year. The class of 277 students was haphazardly scattered back to where it came from except for those stranded by travel restrictions. Our campus emptied mid-session by decree. There was no longer earnest discourse in the Stirling; studio space was unceremoniously abandoned without the customary farewells and the industrious noise of the workshops fell silent. All this happened at a time of heightened academic need for BA3 and MArch5.

BA3 Studio Leads tracked everyone home, often with the help of friendship groups within studio, and did our best to support to those who needed it most. Invitations to online tutorials and studio meetings were sent out and accepted with enthusiasm. Online communication – camera switched on – became a reassuring lifeline to all. Additional tutorial days and an extended submission date were arranged by the Head of School and Director of Studies. Teaching staff responded by selflessly contributing even more than this in order to support the individuals they had grown to know pre-crisis.

The BA3 cohort showed indefatigable resolve. You remained focused, undaunted and full of creative spirit. There were no complaints when occasionally new systems went awry since it was accepted that we were all moving forward together with common purpose. Moreover the work produced at final submission achieved the best standards expected by the School in normal times. This has proven to be a remarkable period of achievement in which everyone associated with the School has played their part and should feel proud. We hope to meet up again soon in more settled times but, until then, congratulate you on a year that will stay long in the memory.

"Working from Home" by Amierul Haziq bin Khairi
As we are looking back on this exceptionally memorable academic year, heartfelt thanks go to all lecturers who contributed to our three BA History & Theory modules. We had one instance of changing of the guard, in BA3, as I took over the coordination of ARCH321 from Dr Marco Iuliano. Marco remains in the teaching team, but taking on additional responsibilities in other areas of the School, and we are all grateful for the extra work he has put into the module.

Special thanks this year also go to Professor Neil Jackson who will be retiring in July. Neil joined the School as a Professor in 2005 and has contributed to our history teaching both in Liverpool and, since 2014, on our London campus as well. He is leaving us with a very substantial output of new research too, having had not one but two books recently published: *Pierre Koenig: A View from the Archive* came out March 2019 and *Japan and the West: An Architectural Dialogue* followed three months later. Both books were celebrated in July last year with a double book-launch at which he drew attention to the fascinating overlaps between the two projects. As he pointed out:

“The one building common to both books was Pierre Koenig’s Johnson House in Carmel Valley, California, built in 1962. A pitch-perfect steel and glass pavilion which later owners converted into a rustic, rural cottage, it had been bought, in 1988, by Fred and Cynthia Riebe who then asked Koenig to restore and extend it. The Riebes had lived in Japan and the frame structure and translucent walls of traditional Japanese were to them familiar. … Such, at occasional moments in time, has been the interchangeability of Japanese and Western architecture. Pierre Koenig had never been to Japan, but Japan had been to the West.”

We wish him a happy retirement and look forward to seeing him again soon, as he has promised to continue delivering lectures for our students in the years to come.
Neil Jackson Research and Teaching

Neil Jackson joined the School of Architecture from the University of Leeds, where he had been the Hoffman Wood Professor of Architectural Engineering, in September 2005. Within days, even before teaching started, he left for a research visit to Japan and thus began a major project which was to continue for the next fourteen years. The result, *Japan and the West: An Architectural Dialogue*, was published in 2019. But that was only one of many research projects which occupied his time at Liverpool. A small book on the California architect Pierre Koenig came out in 2007 (with a second edition in 2107) followed by one on *Saltaire: The Making of a Model Town*, in 2010. Meanwhile, in 2008, an AHRC grant, for which he was PI, allowed him to catalogue the drawings of the nineteenth-century Liverpool firm of Culshaw and Sumners, held at the Lancashire Records Office, and to mount an exhibition of their work at Liverpool Central Library. A Leverhulme Trust Major Research Fellowship, awarded in 2009, funded a two-year leave to pursue his research on Japan, during which time he visited the country on many occasions. Then, in 2013, he was invited to be a Guest Scholar at the Getty Conservation Institute in Los Angeles, California, where he revived his interest in Pierre Koenig, whose extensive archive is held there. Many return visits to California resulted in his other major book of 2019, *Pierre Koenig: A View from the Archive*, published by the Getty Research Institute. Such books, however, are but the tip of the iceberg, much of the work being developed and tested in papers and book chapters along the way. During this time, he presented a dozen papers at international conferences on topics ranging from Japanese architecture to California steel houses and nineteenth-century housing, as well as providing essays on the same themes in academic journals and a number of edited books. Most recently, in 2020, he contributed two chapters on Japan to the newest edition of the freshly retitled *Sir Banister Fletcher’s Global History of Architecture*.

Neil spent the first nine of his fifteen years in the School of Architecture on the Liverpool campus, but in 2014 transferred to the London campus in Finsbury Square, to lead the MSc Architecture programme and help establish a London presence. More recently, he has assisted Johanna Muszbek with the BA3 London programme which was sadly terminated, after just two years, in 2020. During his time in Liverpool, his role had been varied, incorporating both design studio and architectural history teaching. From 2006 to 2009 he was Director of Studies for BA Architecture, introducing into the second semester the BA School Project, which ran successfully for a number of years. In 2008-09 and again in 2011-14 he ran the BA3 design studio where he challenged the students (and also the tutors) to design a building, initially a crematorium, with just one of a range of basic materials – timber, metal, stone, brick, concrete – and glass.

Outwith the University, Neil has been very active in the world of architectural history. He is currently, until 2021, both a Trustee and the President of the Society of Architectural Historians of Great Britain (SAHGB), for whom he presented the prestigious Annual Lecture in 2017. He was a Trustee of the Twentieth Century Society from 2007–2011, a member, since 2016, of the Victorian Society Activities Sub-Committee, and in 2014-15, a member of the RIBA President’s Awards for Research Judging Committee. He has organised the Annual Conference of the SAHGB in Liverpool (2009) and in the Cities of London and Westminster (2018) as well as leading tours to Japan for the Twentieth Century Society, to America for Martin Randall Travel and to the UK and Europe for the American Institute of Architects.

Working as an architect and architectural historian for over forty years has taught Neil to be curious, for without asking the right questions you will never get the right answer. That is, perhaps, a message worth passing on.

https://www.liverpool.ac.uk/architecture/staff/n-jackson/
Neil Jackson, books on architecture, 1985–2020

All cover images courtesy of Professor Neil Jackson
In our studio entitled: ‘Communities & Contested Spaces’ (CCS*) the design process focuses on people’s everyday experiences of architecture and how we – as citizens/architects – may better engage with the communities and places we encounter especially in the context of current unfolding political, economic and environmental crises. Architecture demands a negotiation of shared and contested space(s) as well as the considered use of local and global resources to create positive and sustainable change; and is therefore, we believe, a political practice. Our decisions impact the experiences and stories of people that will eventually use the buildings and the places we help to design and create.

The studio’s theme this year was ‘Water’ and in particular exploring water-infrastructure as a site for cultural & social production.

In semester 1 the project ('Space for Storytelling') was set in the Lake District at the active Thirlmere Reservoir just outside the Market Town of Keswick. The programme was a space for a storyteller (or poet or playwright) – a space for cultural production.

In semester 2 the project ('Social Reservoir') was set in Liverpool, at the decommissioned covered reservoir in Toxteth working with the reservoir’s local owner Dingle 2000 Development Trust Ltd and a range of social enterprises located nearby to develop a creative reuse of the reservoir into a mixed-use piece of social infrastructure – a space for social production.

Across both semesters, students met with a range of possible clients, architects, makers and experts in their respective fields to better understand the briefs and the proposed programmes. This included visits to their facilities and places of work and organised talks.

Studio CCS* staff are engaged and active in political discourse related to the built environment in Liverpool, Manchester and further afield. We bring this expertise and experience into the studio, enabling practice and research informed teaching.

Paul Bower (lead)
Hazel Weir
Anna Gidman
Michael Southern
Paul Bower
Dr Ranald Lawrence

Guest Critics
Professor Iain Jackson
Dan Gibson
May Tang
Lucretia Ray
Peter Farrall
Alex Dusterloh

Special Thanks
Matthew Bellwood
YHA (Keswick & London Euston)
Becky Vipond, Clare Owens, Caspar Jones & Squash team
Grace Harrison
Marianne Heaslip
Roger O’Hara & Mark Clarke
Dr Stuart Gee
Greg Beattle
Alma-Nac
FCB Studios
Foster + Partners
Heatherwick Studio

Students

Rebecca Ashworth
Ria Aulak
Morgan Berry
Abbey Brady-Hoyle
Caitlin Brangwyn
Ines Cantho da Fonseca
Xi Chen
Yinhai Chen
Zoi Chen
Xinru Dai
Sophie Davis

Alexander Defaney-Hall
Yanwen Ding
Chongyuan Duan
Chuanlin Gao
Huaoyue Gao
Tianyi Gao
Yefei Guo
Zhengcheng He
Xinli Huang
Rebecca Humphrey
John Hussey
Siwang Jin
Holly Knight-Parfit
Yung-Wing Wen
Lee
Yuheng Liu
Lanxin Lu
Plamen Panchev
Yufeng Song
Sean Tadman
Xin Tong
Jiagu Wang
Shuting Wang
Wenzin Wei
Zhihu Xu
Yuxi Yang
Panyuan Zhan
Boran Zhang
Dayong Zhang
Tianzong Zhang
Xiaoyu Zhao
Xiaofei Zhou
Qi Zhu

Studio CCS Site Visit, Northern shore edge of Thirlmere Reservoir, Lake District, Cumbria, England. (Photograph by student Chongyuan Duan)
Rebecca Ashworth
1:20 Construction Section / Main Elevation and Perspectives
Toxteth Reservoir - Social Regenerator

Ria Aulak
Sections / Visual
Toxteth Tower Community Centre
Morgan Berry
1:1 Scale Composite Material Building Block
Toxteth Reservoir
Photograph / CGI
Winner: Sikorski Memorial Prize

Abbey Brady-Hoyle
Perspective drawing
Toxteth Social Tank
Watercolour
Caitlin Brangwyn
Axonometric of a space to encourage the sharing of stories within a community through creativity and play / Sewn interior view of entrance to the main storytelling space Weaving Stories Hand drawn, pen and ink / Free motion embroidery
Alexander Delaney-Hall
Plans and sections
Community Worship
cgi
Yanwen Ding
Cafe
Under the vault

Chongyuan Duan
Site Analysis of Toxteth
Though the Arch, Though Toxteth

Studio Communities & Contested Spaces (CCS*)
Chuanlin Gao
Circle event room with outdoor corridor
Social Reservoir
cgi

Huanyue Gao
Development of Social Reservoir
Social Reservoir
cgi
Zhengcheng He

*Born in Old* Toxteth Reservoir reborn as a “Social reservoir” through the insertion of inhabitable timber structures

gci

Tianyi Gao

Tower Section / Hope

Story Tower / Floating Hopes

cgi
Siwang Jin
Walking out of dark
City Hub
cgi

Holly Knight-Parfitt
Elevations and Conceptual visual / Axonometric
Rehousing a community: sustainable reuse and extension of Toxteth reservoir
cgi
Winner: Sikorski Memorial Prize
Shortlisted: Liverpool Architectural Society Student Award (UG)
Plamen Panchev
‘Sanctuary’, Toxteth Social Reservoir
CGI

Yufeng Song
Cabin by the Thirlmere Reservoir detail
section drawing
Into the Rock
CGI
Sean Tadman
Theatre by the Lake at sunset
A Story of Survival
A temporary Covid-19 ward in Toxteth
Reservoir
The Toxteth Jungle

gui

Xin Tong
Diagram of the procedure of how massing grows in Toxteth /
External view of the entrance and nursing playground
Social Reservoir
gui
Jiaqi Wang
‘Connected Courtyard’
Toxteth Reservoir
Adaptive reuse

Shuting Wang
Section
Subsistence-Growth-Reproduction

Circulation
Wenxin Wei
A place for storytelling by Thirlmere Reservoir
Trees, silent storytellers
cgi

Zihui Xu
‘Ground Swell’ – social reservoir and new social roofscape in Toxteth, Liverpool
cgi
Yuxi Yang
'Heart of Urban'. Toxteth social reservoir

Panyuan Zhan
A public space for storytelling in thirlmere reservoir
_Forest parasol_
Boran Zhang
The reservoir will be transformed into a community activity center
Social Reservoir
cgi

Dayong Zhang
Toxteth Reservoir refurbished into a community centre.
Urban Lighthouse
cgi
Xiayu Zhao
A community centre converted from a reservoir in Toxteth / Section Perspective Drawing
Reinterpretation Of The Structure
Photomontage / cgi

Xiaofei Zhou
A community centre regenerated from an existing reservoir in Toxteth
(perspective section)
Reburn
cgi
Qi Zhu
‘A Collective Memory: a social reservoir’
Toxteth, Liverpool
‘Water: A Storyteller – space for a storyteller on Thirlmere Reservoir’
cga
Winner: NWTTA Student Architect Award
Lake District Study Trip (23.10.19 – 25.10.19) Keswick & Thirlmere Reservoir, Cumbria, UK

London study trip (28.01.20 – 30.01.20) Battersea Arts Centre, London, UK

Toxteth Reservoir site visit and client meeting with Dingle 2000 Development Trust Ltd. Liverpool, UK
Peckham Levels, London UK

Bathhouse Nursery, London, UK

Jetty Museum, Windermere, Lake District, UK

Brockholes Nature Reserve, UK
What defines a home?

Our ambitions for housing at the former Carnatic Halls of Residence began in the autumn with this question in mind, through an intimate, introspective exercise of memory and recollection. This would continually lace its way into our thinking in the first semester and beyond, as we worked tirelessly through group research tasks to delve into past and present precedents of housing. Elements of space, materiality, and atmosphere thus emerged to aid us in illustrating our representations of the ideal home; and as such, with tired eyes and development booklets piled high we inched ever closer to answering this question.

With this research-based foundation having been meticulously laid, the second semester brought with it a new year, a new decade, and the same queries. To wash away any weariness from the first semester, however, came a brief idyll amidst the waters of Venice. Greeted by a striking sunset above a seemingly endless sea, we floated on vaporetti to our temporary Venetian homes, excited by the expectation of adventuring into the unfamiliar and unknown. From visiting the works of Scarpa to standing amongst the spandrels and seagulls of Piazza San Marco, our exploration of canals, museums, and housing was arguably only bettered by the local restaurants. It was a trip that surpassed all expectations.

On our return to Liverpool, many of us continued to develop the themes explored in semester one, but now within the context of Carnatic and the wider suburb of Mossley Hill. Looking beyond the ageing student halls so familiar to many of us, the potential of Carnatic became increasingly evident. Insulated by its stone boundary wall, the site itself is a beautiful piece of woodland. Extra care was therefore required when considering its abundant greenery, which highlighted the importance of balancing the relationship between nature and architecture. In response to these site conditions, we further contemplated the sustainability and social influence of our work through design strategies aiming to minimise environmental impact, whilst maximising social activity and integration.

The continuity of research through both semesters gave a considerable depth to our work, helping to define our architectural concepts at a much more precise level. Furthermore, the involvement of the City Council and notable guest reviewers allowed us access to increasingly thorough and constructive feedback. A special mention must also be given towards our Masters trio, from whom we were able to learn from and guide each other towards conclusions that would inspire and influence our future work.

With spring came an exhausted, excited anticipation for the end of the year and our degrees. But in early March, news of the University’s closure for the pandemic filtered through, and all of a sudden desks were cleared, drawings were brought home and doors were locked, indefinitely. Photos from Venice were left behind, still posted to the studio walls. It would be convenient to allow the pandemic and its rippling effects to define our year; yet we persevered, united as a studio through WhatsApp and Teams.

We continued working towards the creation of new houses at Carnatic as we now sat in the comfortable confines of our own, continually questioning the nature of the home.

Grace, Haziq and Yitong
Wiktor Korol
Interior render and side elevation
Hallway House
cgi
Winner: Charles Anthony Minoprio Prize
Minyu Huang
Hide and Seek / Memory of Home
(Chinese Garden)
Hand drawing and montage
Form and Space

Strategy A: Geometry and Space Study

Type A

Type B

Type C

Type D

Type E

Strategy B: Main circulation

Ensure the circulation through the overlapped area which may become the courtyard or public area.

Strategy C: Add Traffic core

Strategy D: Add Corner Form

Pavilions:

Strategy E: Modular

e can be placed as the circulation space to combine them.

Strategy F: The external corridor

six gross space: Outside rain
Zhaohan Zhang
Section
The Art’ch’tivity
cgi
Winner: Alumni Prize for Outstanding CGI
Sisi Chen
Impression of the site
*Mat-city in the garden*
*CGI*

Karolina Kajda
Aerial view
*The shape of integration*
*CGI*

Yuting He
(following pages)
Cut through
axonometric
*Carnatic Halls*
*CGI*
Yitong Wang
Axonometric and Elevation
A Fantasy of Nature
cgi
Haziq Khairi
Axonometric and Visuals
Typologies of the Home
cgi
Jiaying He
Axonometric
Guardian of the Hill
CGI
Martyna Kedzia
Axonometric and proto-design
Layered Transition
cgi
Yue Zhu
Conceptual mapping
Home for “Strangers”: You and Me

cgi
Bo Yean Teng
Memory of home
Living Closer Together
cgi and montage
Jiayi Yan
Axonometric
The big big family/A place for myself
cgi

Rachael McCarthy
(following two pages)
Street elevation
Future Living: Building a Diverse Community in Carnatic Place
cgi
Oana Neacsu  
Conceptual mapping  
Carnatic Community Living  
CGI

Kala Kalpak  
Masterplan  
Carnatic Halls Redevelopment  
CGI
Joe Bovingdon Wood
Isometric and drawing
Hearthbrick Home Project
cgi and pencil/ink

Yinfei Zhuang
(following pages)
Conceptual mapping
Transition – city to home
cgi
Soniamaria Losapio
Visual and aerial view
Carnatic Sustainable Housing Village
Mixed media/photomontage

Bo Yean Teng
Conceptual drawing
Living, Working, Seeing
cou
Bo Yeany Teng
Visual
Living, Working, Seeing
Photomontage
Shortlisted: Liverpool Architectural Society Student Award (UG)
This has been a most unusual year. Who could have imagined when we started on our journey in September where we would be here in July. It started as any other year ……

With a live project made possible by the generosity of Safe Regeneration Liverpool – our clients.

The students of Pen and Inc spent 12 weeks between October and December 2019 getting to know the aspirations of Safe Regeneration and their Bootle site along the Leeds Liverpool canal. Each developing a guiding manifesto – ideas for re-imaging parts of the site, its masterplan, and a temporary, demountable canoe hub and canal discovery centre which was to act as a site activator. This to generate interest and excitement about what was to come.

Their work sat alongside the tender for and appointment of architects (EWA) to take Safe's own proposals to planning (summer 2020) and fed into conversations with client and architects about possibilities and solutions.

A February exhibition of the students work at SAFE shared these ideas to Safe community.

In semester 2 the underpinning manifestos and spirit of the activator of semester one were translated and developed into actionable architectural devices in the detailed designs of core housing elements of the masterplan and all associated external spaces.

Students have defined and embedded strategies and innovation responding to “fragile futures” challenges to address housing for tomorrow – nurturing a whole and whole life community. The responses to economic, climatic and social challenges combining, and whilst progressing this – the climate of students work changed. Unforseen and underlying challenges became real and amplified. Fragile futures now.

Students’ propositions involve strategy and innovation. They have focussed on social inclusion, identity, defensible space, green infrastructure, passive and active environmental responses, smart innovations, connected neighbourhoods and places for vulnerable communities to support each other to safely live and work.

At all times the bigger picture and attention to detail has been attended to simultaneously. Students considered thresholds and transitions from city to neighbourhood to block to unit – from public to private. They considered entrances, approaches, circulation, flexibility and human engagement with safe lived and worked environment.

To our committed and courageous and uncomplaining students who have stepped up to the challenge of ending their UG studies remotely, of leaving their work and models and friends behind, of facing all kinds of personal challenges and of finding ways to communicate and press on so effectively – congratulations and thank you too.

We hope what you’ve learned is not just about this project but will serve you for your careers.

With respect, your Studio Pen and Inc. team.

Yuliang Bai
Will Barker
Zhuxing Cai
Florence Chau
Chloe Corkhill
Fardad Damania
Isabel Daykin
Zhiyuan Ding
Luke Fawcett
Flora Grayson
Yifan Guo
Hannah Harvey
Huilin He
Frances Hedgley
Masai Holland
Lizzie Jacques
Saim Kediri
Dyson Kay
Adam Kerrod
Yi Kun
Yin Leadsom
Jiaqi Li
George London
Chunwen Luo
Xinyun Mei
Nathan Pilkington
Daniel Pritchard
Clarke
Hooyue Qiao
Vicky Robertson
Stanley Smith
Dingjun Song
Georgia Steer
Jess Tillman
Kyle Vadar
Daniela Valeva
Qi Wang
James Watson
George
Whitehead
Chris Wilson
Maren Xiong
Jia Yang
Jianfei Yu
Junrui Zhang
Zhengyang Zhang

Daniel Pritchard Clarke
Isometric Section
Space Between
cg
Winner: Sheppard Robson Jicwood Prize
Existing thresholds
Overcast and grey, time slowly drifts away, past times decay, old benches left anyway, crime kept away, untold stories form another day…

Kyle Vadher
This apartment complex aims to connect residents to each other, the canal, other areas of the masterplan and wider Bootle principally through social interaction opportunity, shared spaces and a market. Pioneering urban farming techniques are used extensively at micro, intermediate and macro scale to fuel the market, a new sustainable approach to living and catalyse the regeneration of Bootle.
Kyle Vadher
Plan
Bringing People Together
cg
Safe: masterplan concept

Manxin Xiong
Visual
Safe temporary canoe hub
cg
Safe: site activator
Chunwen Luo
Plans
A safe and healthy environment
Safe: community led housing
CGI

Li Jiayang
Serial Vision
Temporary demountable canoe hub
Safe: site activator
Zhixin Deng
Axonometric Masterplans / Thinking Strategy / Ground Floor Plan
Know your neighbour
cgi
Safe Regeneration: community led housing
Dinkun Song
Masterplan
Nature and Life
cgi
Safe Bootle

Zhang Zhengyang
Masterplan
Canal side extra care community
cgi
Safe Bootle
Chris Wilson
West Elevation
Flexible Elderly Living

cgi
Two adjacent buildings designed to reflect the different needs in elderly living and required levels of assisted care. One building is for mobile and active elderly residents while the other battles reduced movement and dementia care, all while creating a sense of community in and around the facility.

Claudia Cockerill
The Streetscape
Staying Connected
Safe: community led housing
cgi
Daniel Clarke
Communal Garden
Space Between
cgi

Bootle has long existed as a neglected borough of Liverpool, a mix of inward-facing housing fragmented by traffic and industry with a severe shortage of green space; leaving little for community. This proposal places thirty terraced homes on a disused wedge of land bordering the Leeds-Liverpool canal, with shared communal space at its centre. As part of a wider masterplan, it emphasises the richness of green space and symbiotic development against a history of decline.

Nominated for: AJ Student Prize Part 1
Frances Hedgley
Isometric housing village

*It takes a village*

cgi

We can learn a lot from our rural villages about belonging and being proud of our identity. Being proud of where you live is crucial. When you walk around a village although you can get the feeling of being watched and standing out like a foreign object, you also feel the strength of the community. The corner shop is the hub of the community where news is passed on and acquaintances strengthened. Likewise the village green is a focal point to celebrate and promote the people’s values. A place to relax and reflect. Here people are not strangers but fixtures. The ethos of a safe, calm environment is fostered from familiarity. Everyone knows everyone. Many of these village characteristics will be adopted and welded together with urban vibrancy in Bootle’s own urban village. Creating a place to belong, a vibrant village that creates a communal friendship and is strong and safe is at the core of this urban village.
The aim was to kick start a regeneration scheme in Bootle. The area is in the 0.02% of the countries poorest places and the charity SAFE are trying to develop a starter scheme for the area that includes mixed use housing, apartments, live work units and SAFE’S main hub. They aim for a temporary 2-3 year activator in partnership with the river trust to draw people to the canal before the whole scheme is started.
Central to my regeneration of this site was stressing permeability of green pedestrian routes / ecological corridors whilst addressing natural surveillance forming this futureproof ecovillage. Driven by sustainable building fabric my townhouses, built from hempcrete within an expressive timber frame offer flexible opportunities for live/work and a journey through considered living spaces up to a solarium and roof terrace to view the canal and heart-space. My design ethos has produced a sustainable housing development for our affordable fossil-free future and a comprehensive healthy and creative lifestyle for the people of the Off-Beat District, here in Bootle.

The SAFE Regeneration is a community led organization that aims to create a small community within Bootle a destination for locals and visitors where they can live, socialize, celebrate and relax. My masterplan design reflects my manifesto points, some of which are ‘Keep it Green and Natural’, ‘Organized and Tidy’, ‘Honoring your Surroundings’, ‘Love your Neighbours’, etc. My main design focuses on designing the Extra Care blocks on the canal side. The three blocks consists of apartments on the levels above ground floor that cater to different types of users. The ground floors provide for social, leisure and office spaces.
George London
Apartment Section
SAFE Regeneration Market Street perspective section
Uniting through the in-between
cgi
Georgia Steer  
Window seat dining area  
Work creatively, live comfortably  
Model  
My proposal aims to work alongside the creativity of the SAFE community, placing creative businesses along the canal front. The 2020 COVID-19 pandemic has demonstrated to us the importance of having a convenient space to work from home, as well as somewhere homely and comfortable. The ground floor acts as an adaptable work space and shop front while the top floor is the inhabited part of the building. The top floor has several in-built features, such as the window-seat dining area and living room sofa pit, for a sense of homeliness and comfort.

Hannah Harvey  
Part Elevation and Structure Section / Site Section – view of live/work units from the canal  
A Community Garden  
cgi  
‘A Community Garden’ is a project which is about integrating live/work housing alongside standard housing for a more diverse and lively community. Live/work units create a mini high street along the canalside, with standard housing behind them. Connecting all is a raised deck at first floor level to be shared by houses set out in a courtyard arrangement. This ‘community garden’ is a way of re-thinking the typical back garden, whilst still giving residents private space in the form of a separate terrace.
Isabel Daykin
Plan
SHARED GROUND: Co-living apartments for families in Bootle

Jia Yang
Rendered Detail Perspective Section / North Façade Model
A New Beginning
CGI/Model
Extra care housing
Safe Bootle
Jessica Tillman
High Density Residential community with central Co-Living facility
A Healthy Environment for Healthy Living, A Place for The Old and The New

Winner: Alumni Prize for Contextual Response
In response to a brief set by SAFE Regeneration (local business) I designed Assisted Living Apartments as part of a masterplan development on their site in Bootle. The Apartments and the larger development as a whole aimed to tackle the depravity of the local social climate and to create a place of refuge. I envisaged the project to be a catalyst for the local area, putting it on a social and economic upward trajectory. The Canalside Retreat Apartments provide a strong community, where skills are harnessed and nurtured and an extended family is formed.
Junrui Zhang
Room plan
Creative Apartments
cgi
Safe: community led housing Bootle

Koh Yi Mei
Axonometric: The Temporary Hiraeth
cgi
Temporary Canoe hub
Safe site activator
Covid-19 has unfortunately exemplified housing inequality within the UK. Over a third of working-class students don’t have a dedicated space to study at home, and places like Bootle have just half as much open green space when compared to the rest of the UK. Factors like these don’t only just make lockdown life difficult, but they significantly impact working-class communities across the UK. Our social housing should offer equal opportunities to residents, giving them impactful tools and resources for mental and physical engagement to help mitigate social disparities across our cities.

Layers of Living challenges minimum space standards, it uses sustainable construction methods and takes a humanist approach to design to offer families with bright, spacious and sensitive habitats; which focus on a balance between introverted and extroverted spaces so that every member of this community can prosper.

Shortlisted: Liverpool Architectural Society Student Award (UG)
Maisy Holland
Perspective section through assisted living block and “The Yard” for Safe Regeneration in Bootle, Liverpool. Floorplans of single occupancy apartment of assisted living block for Safe Regeneration in Bootle, Liverpool.
St Mary’s Yard
CGI

Nathan Pilkington
Masterplan
A 20solution to residency
Canalside apartments
Safe: community led housing
William Barker

Masterplan Isometric / Perspective Ground Floor Plans – The Terrace

Safe Regeneration

cgi

The Segal-esque structure is inherently simple and able to be expanded and refined with ease. With just 16 columns the internal space is free to be arranged with 1200 x 600 mm panels: dividing and freeing space at will. It is an attitude of mind rather than a system of construction. The internal spaces act as a mediator between the rhythm of the facade and ordered disorder of the rear elevation. For people who live on the scheme, they will see the rear elevations constantly shifting and changing. People become extensions of their buildings, changing, and growing alongside them.
Xinyun Mei
Landscapes and imaging scenarios in Bootle / Canal side blocks view
*Intersection life*
HAND DRAWING/CGI

Zhuoling Cai
Boats scattered in Bootle / Community Masterplan
*Canoe Hub Creating: Every moment here is beautiful / Ahtohallan*
COLLAGE / CGI
Yilin Guo
Eye-level perspective / Elevation
The Artists' Home
RHINO MODEL / PHOTOSHOP RENDERING

The Artists' Home is right for the artists in Bootle. Artists need a place to work and communicate with other artists in order to spark their creation. The Artists' Home provides different kinds of flats which are all working space embedded, and the ground floor provide different functions of art studios for artists to create their art work. Also an Art Gallery on the right corner joins the Artists' Home into the whole community and create a connection between artists and community.
He Huiling
A&B A Co-living house in the area of Leeds-Liverpool Canal
Back to Bootle

Stanley Smith
2 bedroom family terrace prototype with integrated public spaces
On SAFE Ground

The terraced houses are designed to be integrated into the public garden and public square, they aim to blur the threshold between the public and private realm without imposing on the personal nature of a home. Extending into the street, the houses form a covered, secluded, space to take cars off the street and give space back to the people of Bootle. To encourage neighbour interaction and community involvement, garden and terrace spaces face on to each other, whilst low level walls and raised gardens provide a link to the public spaces they border.
“See you tomorrow” explores how our elderly live, creating an extra care living facility which has elements of co-living including.

The scheme that aims to solve loneliness and depression amongst elderly people living alone in the area of Bootle, by providing an accommodation typology which enables independence to be maintained, while providing communal living areas, a new style of Co-Living is created. A linear communal corridor provides a navigable layout in which the 1B 2P disability friendly apartments, and communal spaces lead off. The scheme is inspired by the ritual of eating together, and how it creates familial bonds.
Berlin: Berlinische Gallery

Le Corbusier: Unité d'Habitation (Berlin)

Berlin: Berlinische Gallery

Berlin: Architecture for Pigs Aedes

Berlin: David Chipperfield

Berlin: Oscar Niemeyer, Interbau

Berlin: Walter Gropius, Interbau

Berlin: Tchoban Foundation

LSA: Modelling
Safe

Banks: Aedes Architecture Forum

Safe

Brian Dawes and Kerry Traynor

Final reviews

Online Review

Final reviews

Safe

Port Loop

Final reviews

Studio Pen and Inc

Final reviews

Studio Pen and Inc

Post Review: Pro Factory
Practice North based both projects in Liverpool locations this year: Co-living in the Georgian Quarter –adjacent to our University campus- and a Film School in the post-industrial landscape of Liverpool docklands. It was fitting that, after studying and getting to know the city these past few years, our final projects gave the opportunity to celebrate and explore contemporary ways of living and working in the rich context of the city.

Housing design serves as the crucial binder of our built environment. In recent years this typology has seen various innovative initiatives and movements. Co-living has become an established and attractive lifestyle choice. It provides communal facilities, a sustainable use of resources and appeals to various sections of society. Our site in the Georgian Quarter demanded either a sympathetic response in scale and materials or something decisively contrasting. We were set the task, from the outset, to design and physically model spatial solutions and massing arrangements for the site. We researched precedents in terms of circulation, atmosphere, materials, structure and other architectural qualities. This proved to be a stimulating time which, for many, opened a wider dialogue into how community architecture can shape people’s livelihoods.

Our Semester 2 project was a Film School in recognition of the city’s long-standing appeal to film-makers and local plans to establish a teaching centre for the range of skills required to service this industry. The site was located in an area of poetic decline, alongside the Leeds-Liverpool Canal, which is frequented by film crews. It provided enough area for the large spaces required –workshops, studios and cinemas- and some spectacular context to work with. This prompted some large-scale, bold designs which variously explored the delightful and functional qualities inherent in the project. The programme lasted longer –and with more tuition- than anyone had imagined due to global events but, by the end, it was refreshing to see such a diverse range of designs produced in relative isolation.

Lewis Washington

Tobi Ajanaku
Alex Benjamin
Jingyuan Chen
Anran Cheng
Elliot Edmed
Jiaqi Fan
Matt Gilham
Hannah Goodrich
David Grant
Holly Heathcote
Lucy Hughes
Ellie Kelly
Xinya Kang
Olga Koziolka
Chengzhou Li
Yuanxin Li
Alice Lilley
Xuexing Lu
Charlotte Lyness
Zheng Lu
Maximilian Mika
Lola Njelta
Jess Norman
Chloe Roberts
Fadime Samli
Matty Stitch
Cherui Sun
Maxine Tai
Inés Thomas
Haili Wang
Lewis Washington
Oliver Williamson
Joni Woo
Wenze Xie
Xinya Xu
Xue Yang
Wenjing You
Haomiao Zhai
Min Zhang
Xinian Zhang
Yunfan Zhang
Tianfeng Zhu
Lewis Washington

Special Thanks
Dr Stuart Gee
Ted Ruffell
ABW Architects
OMA
MVRDV
Howard Miller

Students

Detailed elevation
Homely House
Mixed Media
Winner: Alumni Prize for Rendered drawing
David Grant
E-Co-Living
Hand drawing
Model
Runner Up: NWTTA Student Architect Award

Alex Benjamin
Low Tech Architecture
Model and hand drawing
Runner Up: NWTTA Student Architect Award

David Grant
Perspective section
E-Co-Living
Hand drawing
Wenze Xie
*Intersected Living*
CGI

Haomiao Zhai
*Renders*
*Homely House*
*Mixed Media*
Alice Lilley
Shared Office Space / View From the Canal
Box Office Productions
cgi

Anran Cheng
View to the atrium
Clapperboard Film School
cgi
Chenlu Sun
Main external perspective
Section
Canal film school

cgi

Chloe Roberts
Promotional Movie Poster / Internal View: The Transition
The Stage Set

cgi
Ellie Kelly
Aerial Perspective / 'Lecture theatre and informal staircase'
Netflix North: The Next Scene
csu

David Grant
Perspectives and 1:200 Final Model
A Twist In The Plot
Hand drawing and model
Fadime Sanli
Perspective and elevation
The Film Angle
cgi
Haomiao Zhai

Aerial view / Atrium view from first floor corridor
Frame of Reference
cgi
Holly Heathcote
View from the canal of the Plaza and Film School
Cineplaza

Inès Thomas
Entrance View
Film Village
CGI
Jonathan Woo
Ground Floor Isometric and perspective
A Film School for Liverpool, A Park for Vauxhall

Jessica Norman
Internal view of the lobby
Canalside elevation and section
Under the rug

cgi
Lota Njelita
Axonometric and perspective
The Pitcher House Film School
cgi / Hand drawing

Lucy Hughes
The Refectory
Liverpool Film School
cgi
Matthew Gilham
Isometric and perspective
Courtyard Film School
cgi
Winner: John Rankin Prize
Shortlisted: Liverpool Architectural Society Student Award (UG)
Olga Kozicka
External axial route and underground link space
Monochrome
cui

Oliver Williamson
Central Courtyard View, section and axonometric
Lightbody 2: The Sequel Film School
cui
Tobi Ajanaku
Rear Building Perspective Render
Creative Retrofit
CGI

Xinyi Xu
Rocky Cave Lecture theatre
'School of rock'
CGI
Yuanxin Li
View from the canal / Atrium perspective
Film village
cgi

Xuerong Lu
cgi
Yue Yang
Isometric and elevation
Fake Industry Film School
cgi

Yunfan Zhang
View and Model Picture
Romance Lasts Forever
cgi
Zheng Lyu
Film School Aerial view and interior
Transition in Film
CGI

Matty Stitch
View from the canal, isometric view and exhibition space
The Plaza
CGI
Our studio trip to Rotterdam saw us explore a city with a uniquely modernist skyline. Its historical wealth, like Liverpool, was based on being a major shipping port, however, it suffered catastrophic destruction in the Second World War and subsequently re-built itself from scratch. There was experimental architecture (ie the Cube houses), notable public buildings (the Markthal, MVRDV) and, of course, glistening modernist towers, which appeared more American in style and scale than European. All of this is carefully integrated within the precious surviving urban fabric of the city.

We were fortunate enough to be given office tours around both MVRDV and OMA. It was fascinating to see how these international, design-conscious practices were organised and experience how generous they were in welcoming us. MVRDV showed us around Markthal and provided a special lecture late on Friday afternoon. Both practices had an impressive gallery of architectural models.

It was exciting to visit works in the international style in Rotterdam. Our tour of Sonneveld House allowed us to experience the Dutch functionalist style through a preserved townhouse. We saw how closely interior fittings harmonised with the architecture. The Van Nelle factory tour was stunning. This was also designed by Brinkman and Van der Vlugt who created vast, naturally lit spaces – with tangential bridge links- for commodities in an international style of architecture.

There were many other events on tour – a visit to experimental housing in Amsterdam, Kunsthal art museum and the Het Nieuwe Instituut in Rotterdam – however this was also an invaluable social experience as much as an architectural one. It was a time to get to know each other better, discuss the daytime activities and look forward to the next experience.

David Grant
“Design is, in part, the art of predicting the needs of the future.”

Tinker Hatfield, architect and the designer of the Nike Air Jordan

The ironically named Mount Pleasant carpark sits as a massive concrete anachronism at the edge of Liverpool City Centre. The students were asked to imagine what might be done with such a site if it were to be cleared and given over to public realm. Economically very unlikely, the project was always intended as an aspirational thought experiment, a “what if?” through which the students might explore and discover freely. Through a series of workshops with urban designers and landscape architects each student explored the opportunities offered by this site through their often very personal agendas, from countering the mental health and homelessness problems in the city, to imagining it as a floating cultural remnant over a flooded city.

The autumn project culminated with a small agenda defined functional pavilion structure situated within a landscaped public realm, but what had not been told to the students was that the following term they would return to the same site to design a much larger scheme, a permanent home for the Liverpool Biennial Foundation. This forced the students into a challenging but richly productive reiterative process to accommodate the Foundation alongside the pavilion and landscape while maintaining and refining their agendas within all these components.

To assist them in exploring these ideas the studio visited the famous art foundations of Paris (Pompidou, Cartier and Louis Vuitton), as well as the park and pavilions of Parc de la Villette, just before Brexit and a couple of months before the Lockdown.

The Urban Creative project is intentionally provocative. The studio is set up to work as a laboratory for the students’ experiments rather than a factory with predictable outcomes, linking their production to that of currently active cultural innovators as well as architectural precedent. By moving many of the important decisions clearly into their control we offered them the chance to finish their undergraduate degree with a series of projects in which they were deeply invested, and hopefully proud.

This is the first year that this studio has run in third year at Liverpool School of Architecture, but we tried to resist the pressure to be safe in the programme we ran. We all learned a lot, and look forward to continuing the experiments next year.

We are truly grateful for the efforts of the students in resolving their schemes in the most trying of conditions. We wish them all well with whatever paths they take from here, and hope they will look back with pride at what they achieved.

Reviews
Adam Booth
Viet Dam
Alan Bernman
Tim Wentham

Expert Guidance
Greg Beattie
(Structural)
Stephen Finnegan
(Environmental)
Anna Couch and all at Plan-it
Aimee Harrison and Sunny Cheung at the Liverpool Biennial

Students
Ali Al-Jawad
Marcus Allen
Yuyuan Bao
Zachary Berger
Breilainé Bordon
Tak Ming Chan
Danrua Chen
Yuel Chen
Yujian Chen
Curtis Sebastian
Leifin Feng
Robert Forsyth
Jian Gao
Yunlin Ge
Matthew Gill
Feifei Gu
Samuel Hall
Megan James
Haidun Jin
Emma Kiero-Watson
Matt King
Sijia Li
Xian Li
Zeyu Li
Chang Liu
Erica Menezes
Maria-Stefania Pavai
Jack Piercy
Kellan Rakkar
Olivia Ryan
Jiaxi Sun
Sitian Sun
Zhuoping Sun
Rebecca Taylor
Sam Tipping
Lewis Topping
Guohao Wang
Runran Xia
Shuyang Xu
Xinhuan Xu
Xuyuan Xu
Jingjing Zhang

Urban Creative

Urban Creative Studio Lead
Ben Devereau

Studio Team
Ben Devereau
(Studio lead)
Keith Webber
Julia Burke
Anthony Mackay

230 | Urban Creative

Urban Creative | 231

Erica Menezes
Spatial Quality of Gallery Space / Exploded Structure Diagram
Lady Cirque

2021
Jack Piercy
The Biennial Art Foundation
A River of Art

Jian Gao

- P A V I L I O N -
Maria-Stefania Paval
_A place to dance – The pavilion_
_CGI_

Matthew Gill
_Entropy_
_CGI_
Samuel Hall
Key Rendered Section
Liverpool Biennial: The Suntrap
CGI

Sebastian Curtis
Isometric Section / Chunk
The Uses of Enchantment
Mixed Media
Emma Kiero-Watson
Concept Section of the Stolen
Forum Cinema
Kleptotechture Pavilion
Collage, hand drawing and
concept model

Jingjing Zhang
Axonometric drawing
Pavilion in Mount Pleasant Park
CGI
Matt King
Sometime in the 23rd Century…
After the Flood
Mixed Media
Nominated for:
RIBA Presidents
Bronze Medal
Winner: Liverpool
Architectural
Society Student
Award (UG)

Sun Zhuoping
Model and sections
cgi
Yunlin Ge
Plan and sections
Plan of Biennial Foundation
CGI
London Housing Studio

The London Housing Studio is a unique offer amongst the studios in Liverpool Architecture School BA3 programme, investigating various aspects of metropolitan living with London as its testbed. It was founded in 2016 by Johanna Muszbek in Liverpool where it ran until 2018 when it found its final base at the university’s London campus as part of a pedagogic endeavour that clustered urban planning, industrial design and architecture under one interdisciplinary design umbrella. (more on this programme at the London Housing Design Lab)

As a design studio it has developed through a continuous dialogue between the studio team and students, critics, research collaborators and industry partners.

Standard-Non Standard-Luxury

At Home in the City

The studio explores ways of living in the city today focusing simultaneously on the urban and the domestic.

A systematic, typological approach is at the core of the studio’s analytical processes in relation to housing design problems: we examine what sort of domesticity, shared space system and city pattern residential building types produce. This ultimately leads to understanding what lifestyles, collective experience, and urbanity they represent.

In addition to that, the studio builds on students’ personal experiences in relation to their homes and modes of habitation as a way to challenge their preconceived ideas on housing and critique current design standards. With our changing work patterns, shortage of space, money and the looming environmental crisis we ask the students to define their position between the absolute necessary and the utmost desired through their design proposal.

Learning from mistakes and successes of precedents, when it comes to designing our homes what will impact our future housing standards? In the pursuit of minimum standards becoming the maximum spatial offering how can we quantify spatial qualities essential for dignified living for all?

To test this ambitious quest, students developed housing projects proposing new design strategies to utilise the below-the-plinth garage space of existing housing estates in the City of London.

The second semester’s Peripheral Dreams tackled suburban developments based on ideas developed in the first semester on standard, non standard and luxurious ways of living.

Students

Imogen Brown
Cairon Butters
Man Hin Cheng
Gretta Kabashi
Lujia Yang
Yue Che
Xinyu Shen

Woo nyong Lee
Daniel Zhang-Baganz
Temmuu Magsarjav
Xuan Yang Chen
Adam Giacinto
Kamila Kleczek
Maryam Lashhab

Lingbo Li
Ala Raja
Rushma Thapa
Yubang Wu
Jiawei Xu
Genoveva Scurtu
Yacoob Yacoob

Guest Critics
Dave King
Professor Neil Jackson
Professor Nicholas Ray
Joao Ruivo
Richard Partington

Special Thanks
Jocelyn Froimovich
Josh Chidwick
Matt Howarth
the Liverpool Technical Team and the London Student Experience team

Top: Denys Lasdun, Keeling Tower, 1959
Above: Homes Fit for Heroes –1919
Catriona Butters
Section at night through the courtyard and though the ‘bridges’ in the day
urban suburbia
CGI
Daniel Zhang-Bagan
Development of Proposed Housing
The Rebirth of Courtyard Housing
Mixed Media
Raja Atia
Construction Section and Perspective Section
Housing in New Barnet
CGI
Yue Che
New Estate Axonometric Masterplan and Ground Floor Plan
"Breaking The Boundaries (New Barnett Vision)"

Enlai Cheng
Roof plan and aerial view
Reconnecting suburbia
Kamila Kleczek
Ground floor plan
Botanic Suburb
cgi

Telmuun Magsarjav
Bird’s eye view / Construction section
Active Suburbia
Mixed Media / cgi
Shortlisted: Liverpool Architectural Society Student Award (UG)
Winner: Alumni Prize for Background Research
Rushma Thapa
Section
The Grand
cgi
Winner: Sikorski Memorial Prize

Man Hin Cheng
Section
Reconnecting Suburbia
cgi
Greta Kabashi
Isometric 1:200 Model and Masterplan
*A New Suburbia*
Laser Cut MDF / csi
Imogen Brown
Axonometric
The Crescent
CGI

Xuanyang Chen
Axonometric and Section
Vertical cul de sac
CGI
Lingbo Li
Plans
Botanical Suburbia

Yubang Wu
Visual
Lives in a Co-op
cgi
Adam Clarence
Perspective and Visual
Active Suburbia
CGI
Prada Foundation Milan Field Trip
Johanna Muszbek

Villa Necchi Milan Field Trip
Johanna Muszbek

View from Prada Foundation Milan
Field trip Johanna Muszbek

London Workshop
Pietro Pezzani

London Workshop
Pietro Pezzani
The Digital Heritage Studio is newly established this academic year and addresses the challenges of designing in a heritage-related context. The studio ethos encourages creativity and innovation with a particular aim of respecting and adding value to these existing buildings. Exploitation of digital tools have enhanced the studio design process, such as immersive virtual reality, laser scan surveys and online dissemination of 3D digital models via Sketchfab.

In semester one we worked alongside the current architect of Liverpool Anglican Cathedral, Mike Darwell. Here we created strategies considering the constraints and opportunities of designing within the cathedral vicinity and identified possible sites and functions for new architectural interventions. The visitor experience was central to our design responses, and outcomes were required to respect the cathedral’s main function as a place of worship and its significance as a heritage asset. Ideas ranged from refectories, market stalls, museum spaces and new entrances.

In semester two, designs for a new hostel building were investigated amongst Angelsey Barracks: former slate worker’s cottages on the site of Electric Mountain in Llanberis, North Wales. The picturesque slate ruins overlook Llyn Peris and Snowdon, forming a dramatic backdrop for a final BA design studio project. Investigations began by designing a single hostel room within one of the existing barrack blocks, as a microcosm of the larger project. Marriage between old and new required particular attention to avoid devaluing the existing heritage assets. These were explored across several scales including the new building’s location and mass, placing of entrances, space planning and elevational arrangements in relation to the existing buildings, material choices, and detailing.

This year we have designed in challenging contexts, yet students have risen to this challenge, and the work you see here demonstrates the dedication and hard work that make the studio what it is.

Dr Ataa Alsalloum (lead)
Dr Nick Webb (lead)
Stephen Graham
David Raynor

Guest Critics
Claudia Briguglio
Mike Darwell
Emily Harris
Dearbhail Keating
Dr Christina Malathouni
Rebecca Meadowcroft

Special Thanks
Dr Dafydd Roberts
Lucy Rafferty

Taima Al Bahri
Noora Alhasimi
Calum Bisset
James Blower
Jacob Goward
William Dewell
Jarlyth Gilbraith
Hannah Guo
James Hole
Kuolin Huang
Wenjunian Huang
Yu De Jan
Shuxuan Jiang
Bohan Kang
Nikolas Karakasianis
Negin Kazeruzadeh
Guangyuan Li
Yunfei Li
Yueya Liu
Ryan Lock
Danyang Lyu
Xiaozhen Ma
Francesca Morris
Alexandra Papakonstantinou
Zhuzhen Pei
Xiaoli Qi
Issam Rahman
Calum Ross
Philipp Sailer
William Sarginson
Martin Sekac
Becky Smith
Wenxuan Song
James Tait
Yingxiu Tang
Yifan Tang
Zijian Wan
Yang Wang
Bi Wu
Fengyu Xia
Jiarun Yang
Yixin Yu
Qiniu Zhu

Digital Heritage Studio
Photograph by Xiaozhi Qi
Ryan Lock
Elevation and Detailed Section
Suite Strategy and Axonometric
Llanberis Hostel
CGI

Yunfei Li
Structural Strategy Sketch
Architectural Moment Section
Physical Model
The Rebirth of the Barracks
Hand drawing and model
Noora Alhashimi
Panoramic View
Front Entrance Visualisation
Long Section
Anglesey Barracks Youth Hostel

cu
Winner: John Rankin Prize
James Bower
Two Styles of Cabin
Barracks Suite Perspective Section
The Electric Mountain Hostelry
cgi

Becky Smith
Section
Communal Area Visualisation
Exterior Visualisation
Within the Slate
cgi
Jacob Chawner
South West Elevation
Standard Room Visual
Structural Axonometric
Llanberis Hostel
cgi
Alexandra Papakonstantinou
Elevations
View From Hope Street
Saint James’ Market
Hand drawing

Wenxuan Song
South Elevation
New Intervention in Courtyard
New in Old
Hostel Remodelled From Historic Barracks
CGI
Zijian Wan
Render from the Upper Hill of the Site
Architectural Moment Section
Mountainside Hostel
cgi

Isaam Rahman
Perspective Section
Axonometric of Architectural Moment
A Portal Through Electric Mountain
cgi
James Hole
Elevation
Perspective Section
Street View
Anglesey Barracks Youth Hostel
cgi
Winner: Alumni Prize for Outstanding Model
Wenjunlan Huang
Before and After in the Suite
Overall View of the Project and Site
Anglesey Barracks Hostel

cgi

Kuolin Huang
Long Elevation
Approach to the Hostel
Routes and Views Around the Site
Mountain Hostel

cgi
Francesca Ophelia Morris
Roof Plan
Looking Up the Funicular
Perspective Section Through the Barracks
Reinstating the Stolen Mountain
Mixed Media

Zhizhen Pei
Elevation
Connection Centre
The Link
cgi
James Taite
Structural Maquette
Another Threshold
Heritage Hostel
Model, CGI

Jiarun Yang
Ground Floor Plan
Transformation of Heritage Buildings to
Adaptive Dwellings
Between Mountains and Rivers:
Barracks Hostel
CGI, Hand Drawing
**Callum Ross**

Proposed Elevations

Visualisation

*Barrack Hostel*

cga

---

**Xiaozhen Ma**

Partly Hidden Cathedral, Approaching the Entrance
The Stone Gate of the Cathedral Area

*Saint James Visitor Gallery*

Hand Drawing
Bohan Kang
Section
Architectural Moment of Common Room
Hostel Design Based on Mountain Climber
Mixed Media

William Sarginson
Isometric Drawing, Insert New in Old
Youth Hostel Near Llanberis
ccg
Fengyun Xia
Bridge Floor Plan
Bridge
Cathedral Garden
Bridge
Saint James Garden
Bridge
cui

Yifan Tang
Site Location
Lift the Volume
Raise the New Design
Visitor Centre
cui
Qinu Zhu
View of New Intervention
Perspective Section
Ramp Museum
cgi

Negin Kazemzadeh
Elevation
Architectural Moment, Bar Area
Exterior Perspective View
Anglesey Barracks Hostel
cgi
Martin Sekac
Section Through the ‘Chandelier’
Perspective Section Through Existing Barracks
Echoing Values
CGI

Yiteng Wang
Section
Exploded Axonometric
Anglesey Barracks Hostel
CGI
Yingxuan Tang
Exploded Axonometric
East Elevation
The Mirror of Sky
Mixed Media

Yueya Liu
Section
Serial Vision Sketches
Quiet Gallery, Memory Unrevealed
cgi /Hand drawing
William Dewell
East Elevation
Perspective in Watercolour
St. James’ Ziggurat
CGI
Mixed Media

Yiyin Yu
New Intervention in Existing Structure
Detailed Isometric
Old and New Railway
Barrack Hostel
CGI
Introduction to M.Arch

Dr Rosa Urbano Gutiérrez
Programme Director M.Arch

Our MArch Programme ambitions to provide a rich environment of intellectual discussion about current discourses in architecture and culture. We aim to promote creativity, innovation, imagination and experimentation in our studios, which we want to relate to a stronger integration of history and theory, technology and urban, structural and environmental design, but also to the use of new design methodologies, hands-on seminars, and the active inclusion of new technology, media and formats in the design process. Our tutors have strong research and professional backgrounds, to grant that our students are competent and confident in all areas of the profession and scales, from urban planning to the technical development of the building. Our design schemes explore both local and international issues: working with real projects in our region allows input from regional stakeholders to the briefing and review process, but we also want to reinforce global citizenship and confidence by studying and visiting international cities and developing projects for them, and our international field trips further support this vision. Unique to the MAch at Liverpool, it very successfully offers a dynamic structure to support collaborative practice, alternating individual and group work, introducing the students to the opportunities and responsibilities of both methods. Our programme also wants to be led by the students own interests, with brief-making and a personal exploration of a wide range of media and resources as part of the design process, strongly supported by seminars and guest lectures delivered by world-class tutors, academics and practitioners. The broad range of design investigations provides a stimulating and highly rewarding learning experience, and the freedom allowed in the programme enables the students to develop a personal perspective towards design, which frequently informs their professional career. Our graduates have an excellent record of employment in both internationally renowned offices and small-scale specialist practices.
The first year of the MArch operates at the intersection of architecture and the city. The studio is structured through a series of interlinked stages (ARCH401 and ARCH402 in semester 1 and ARCH403 and ARCH404 in semester 2), where students work through critical architectural projects that traverse the full range of scales, from the urban strategy to the design of an urban building, to its finest technical details.

The city of our focus for this year was Venice, Italy. We began semester 1 with an intense 5-day study trip, where we engaged with local architects, researchers, and activists; we visited architectural masterpieces; and we built our knowledge and understanding of this wonderfully complex city. Following the thematic title for the year, *Contested Terrains*, our investigations sought an architecture that mediates between the various oppositions that the city presents to us today: between locals and tourists, between humans and their constructed environment, between water and land, between nature and culture, between past and future. The 5 studios that run under this framework examined five different readings of the theme. Altogether, we considered questions of preservation of historical authenticity; of the scales of the city and its infrastructures; of the relationship between land and water; of the role of tourism in the evolution of the city; of the transformation of spaces of trade and production to spaces of leisure and entertainment; of the environmental challenges posed by living in close proximity to the water.

Alongside the studio, taught modules in *Urban Design Theory, Practice Management & Contract Law*, and *Sustainable Construction and Management* provided further support to students’ academic development, while *Research Methods in Architecture* prepared them for the writing of their dissertation in the second year of the programme.
This studio invited students to study Venice through its multiple massing phenomena and their movement in the city: the massing of boats in the canals; the trails of tourists and the alternative routes followed by the locals; the procession of food towards the city’s markets; the body of workers who come to the city early in the morning from elsewhere and leave in the evening; the football fans who march to the Pierluigi Penzo stadium, home ground of Venezia FC, whenever there is a game, etc. Crowds became our measuring devices for the city: they helped us decode the unique conditions of Venice and, conversely, we examined how a city with such spatial limitations manages to accommodate crowds much greater than its permanent population.

In the course of this year we looked at key places for the reception and the management of crowds, such as the cruise terminal and the train station, and we critically reflected on the infrastructures that support and organise complex systems of flow, movement, and exchange in the city. We developed strategies of infrastructural urbanism which creatively provided for the conditions we identified on-site, while maintaining the ability to adjust to shifting conditions in the context of the environmental challenges that surround us.
The architecture of Venice is characterised by a mastery of light, of chiaroscuro, together with the water and its reflective properties both architects and artists have produced work that is specific and unique to the context that is distinct from any constructed on Terraferma.

Contemporary Venice is a complex array of urban forms that now transcends the historic centre and indeed the lagoon itself and although it is today a centre for the administration of the region of Veneto as well as industries of both banking and insurance, the city faces a series of possible catastrophes that threaten that city's long-term survival. Whether this is the rising flood plain reclaiming its territories from which the city sprung or the insidious migration of the typical Venetian resident, there is now half the number of people living in the city than those who resided there in 1945.

Venice needs to rebuild itself to avoid the historical ruination of other cities such as Babylon, Petra, and Thebes. However, the sacred connotations of the given examples should also be noted. Desacralisation, further enhanced by the introduction of modernism, is a common anthropological condition and in the case of Venice, we can see the emergence and growth of the city from a cultural perspective in direct relation to the sacred. This studio explored the form of an enhanced contemporary re-engagement with the sacred that may provide a constituent line of direction and dialogue in sustaining Venice.
Venice has many stakeholders who show an interest in its territory; and there are arguably tensions between, for instance, the concept of local vs global, old vs young population, employment vs exploitation, culture vs commerce, heritage vs contemporary significance, or, because of its unique geographic location, built vs natural environment. What governs the “image of the city” today; who are its “key agents”; which visible and invisible forces are shaping the city today and in the future? Our investigation and subsequent architectural/urban proposition attempted to go above and beyond conventional architectural approaches and considered three distinct qualities of the city: Cinematography & Scenographic, Time & Rhythm, and Narrative & Space.

This studio focused on creating bridges between analogue and digital cultures; experimented with a wide range of spatial and/or time-based media e.g. film, cinema, game design and story-telling; and tested physical models, virtual models, mobile phones, digital maps, digital data, virtual/augmented realities (VR/AR), mixed reality headsets, real-time-engines, 360 degrees film, scanning or photogrammetry and more. Our ultimate goal was to formulate an urban proposition that is informed by a cine-urbanistic perspective on space, place and people and their active shaping of urban territories.
This studio has explored how spatial and political dynamics shape Venice, a city where ideas of “the authentic” greatly impact the everyday lives of those who inhabit it. To some extent, Venice owes its very survival to the “authentic” landscapes that so many tourists travel to see. The iconicity of Venice, however, also marginalizes those who cannot keep up with its touristification. It is not only that construction of “the authentic” favours the displacement of long-term vulnerable residents—e.g., elderly, young families, people with unstable incomes. It is also that those people who do not look or behave according to tourists’ expectations become seen as “out of place” users who must be expelled. This is the case, for example, with immigrant street vendors, whom city ordinances have targeted for displacement and banishment since the mid-2000s. Our studio focused on the needs of these vulnerable groups, thinking through three corporeal and cognitive ways of sensing a city: trespassing, marketing, and inhabiting.

Students sought to mobilize the politics of authenticity, producing more equitable spatial arrangements throughout Venice. Alongside conventional representation techniques, they explored several methods of spatial engagement including thick-mapping, sketching, video-making, as well as individual and collective writing.
In a situation of accelerated transformations, cities favour unprecedented reinterpretations of old and new typologies, as well as the emergence of negotiations and synergies between architectural programmes and the natural landscape. Programmes can have an obvious link to production activities (use of natural resources) and an active support of the natural landscape, or can have less evident (subtler or unexpected) connections. The main goal of this studio was to intervene in the territory using an ecosystemic thinking, in which both the artificial and the natural parts work together as a single being. We used the concept of Imaginary Beasts for these new proposed architectures, which all together aimed to create our proposed architectural Bestiary, as a repertoire of architectures that reconcile “incongruent” elements. Bestiaries are books accounting, illustrating and describing both real and imaginary beings. In ancient bestiaries, each creature represented a Christian moral, so that every living being had its own meaning. Like in imaginary beings that unite parts of real functional animal anatomies with the most diverse mythologies, in this studio we sought to design structures that agglutinate urban typologies (artificial/cultural meanings) and natural elements to generate intellectually provoking architectural organisms.

Venice is a city in abundance of unique characteristics that make it exceptional but also fragile. We need creative and brave visions for the future of a city suffocated by tourism and threatened by climatic change. Students were encouraged to use the city as a playground for architectural thinking, and a scenario to test ideas.
Christopher Stephen Matthew
The Sacred and the Profane: The Contemporary City
collage

Callum Allison, Jess Alexander Arnold, Anna Harris
Cine-Urbanism: Still from ‘Jess in Wonderland’
film still

Lauren Marie Clancy, Emma Hartley, Kate Johnstone
AuthentiCITY: The Venice Paradox
construction

Eden Harris, Scott Millington, Matthew Sharp
Imaginary Beasts: Welcome to the Lido
collage
In the second year of MArch (year five of the overall architecture course) students explore specific individual interests with the objective of developing their personal direction at the outset of their careers. The first semester begins with a design project, weighted as a double module; this year began with a trip to Dublin to underpin the module- which led to the task of designing a series of expedient infrastructure projects on a number of optional sites. The module was led by award winning practice Ian Ritchie Architects- which exposed the students to the rigours of first class design and research possibilities. The intention of this module is for the students to develop a set of their own design criteria and principles in order to test them in proposals. In tandem with this is the option of a semesters exchange- this year a number of students also studied at the Bauhaus in Dessau.

In parallel, students write a 10,000-word dissertation on an architectural topic of their choice, following on and developing from their initial proposals which they carried out as part of their dissertation preparation in year four. This dissertation writing finishes in January of the final year, thereby preparing the students academically and freeing up their schedules to focus wholly of their thesis design project.

The second half of year five is entirely taken up with the student’s final project, for which the students choose, under staff guidance, an individual or group design project. These projects tend to be both ambitious and creative, and demand a great deal from the students, both within the group dynamic and individually. As the final act of the students’ architectural education the thesis project comprises of a complex academic, graphical and verbal presentation, and this is further underpinned by a written project report to which each student contributes equally. This years topics included forestry, multi-generational living, childcare facilities, surveillance and the regeneration of Spanish hillside towns. In addition there was a live project undertaken with Liverpool City Council involving social housing.
In the course of their studies, architecture students write essays and technical reports of increasing scope and complexity. These efforts culminate in their final-year dissertation, which is expected to meet the highest standards of academic rigour. The dissertation offers students the unique opportunity to pursue an interest entirely of their own choosing, and most of them grasp this opportunity with great enthusiasm. With the guidance and support of research-active staff, they carry out fascinating investigations into a broad range of topics, utilising the full panoply of resources the university has to offer.

The dissertation builds on the research methods module of the previous year, where students acquire a vital grounding in research ethics and learn how to develop and document a research project – be it on the basis of archival studies, social surveys, data analyses or scientific measurements and experimentation. Students summarise their proposals in the form of research posters, which they showcase in an exhibition towards the end of their fourth-year course. The poster day is an exciting event which allows students to discuss their ideas with other students and members of staff, identifying overlaps in research interests and thus the potential for future collaboration.

Students use the summer vacation to carry out their basic research, visiting buildings, interviewing stakeholders, or reviewing archival records. Many of them venture far and wide in search of their source material. Matthew Thompson, who won the coveted LAS Honan Travel Scholarship, travelled to Milan for his investigation into Stirling’s Grande Brera scheme, discussed elsewhere in this volume. His fellow students looked at architectural topics across the United Kingdom, in China, India, Cambodia, Japan, Iran, Ethiopia, Italy, Romania, Greece and, indeed, in outer space – a wonderful reflection of the global outlook of our school and its diverse student body.

Dissertation topics are equally varied and cover architecture in all its facets – from history and theory to urban and heritage studies, from science and technology to professional practice. Sustainability is a recurring theme, often in connection with heritage issues or current construction practices. Andrew Williamson examined the sustainability standards of heritage-protected buildings; Sam Jones looked into the feasibility of localised wastewater management; and Phoebe Smith carried out a post-occupancy study of the Town House by Urban Splash to illuminate broader issues concerning prefabricated modular housing. Equally prominent are social concerns, and Ryan Stevens’s study into environments for adults with learning disabilities was a notable contribution in this area. As module convener, I am particularly intrigued by such topical investigations, not least because they reflect so clearly the concerns and preoccupations of a succeeding generation of architects and scholars.
Sustainability in Heritage Buildings: Can We Improve the Sustainable Development of Existing Buildings Under Approved Document L?

Andrew Williamson
M.Arch

Dissertation Tutor
Dr Stephen Finnegan

Winner of:
The Tarn Dissertation Endowment Prize

Approved Document L seeks to attain the sustainable development of buildings in the UK through the conservation of fuel and power, tying in with HM Government’s ambition of becoming a ‘net-zero emissions’ country by 2050. Restrictions on the thermal transmittance of building fabric aims to reduce the energy demand of heating and cooling. This allows the grid to more easily switch to entirely renewable energies, thereby negating CO2 emissions from buildings in operation. Though this has shown some success in new builds, it presents a misguided approach for existing buildings, especially when listed, and does not comprehensively address the environmental impact of the construction industry. Contrastingly, the BREEAM refurbishment and fit-out technical standard has succeeded in producing holistically sustainable buildings, even with heritage structures.

By examining case studies of listed buildings procured under the two standards, I have identified alternative techniques of reducing the energy consumption and environmental impact of existing buildings. Quantifying the potential impact these solutions could have at 30 James Street has allowed me to speculate revisions to Approved Document L. These have culminated in initial ideas and proposals for a framework, that could develop further to inform the restructuring of Approved Document L. This aims to provide a higher standard of sustainable development in retrofits across the UK, better aligning with HM Government’s ambitions and ensuring that the British construction industry is doing all it can to reverse the effects of climate change.
Review of a Modern Method of Construction Based on Perception: Town House by Urban Splash

Phoebe Smith
M.Arch

Dissertation Tutor
Dr Stephen Finnegan

Looking at the current housing crisis, it is undeniable that the United Kingdom is playing catch-up with other countries, specifically in terms of its prefabricated modular housing industry. Little research has been undertaken concerning people’s perceptions in relation to prefabrication. The question which lies at the heart of this dissertation is whether perceived problems and issues surrounding prefabricated modular housing are preventing the revival of this method of construction within the UK housing market today.

The study explores the UK’s historic relationship with prefabricated modular housing; it sets this discussion in relation to the current housing market; and it assesses the validity of the perceived issues associated with this modern method of construction. This is achieved through a comprehensive literature review, which is critically analysed against a carefully selected case study of a modern-day example of prefabricated modular housing: the Town House by Urban Splash. The research into this case study consists of interviews carried out with the architect and developer of Town House as well as questionnaires completed by current residents of the Town House scheme.

The study concludes by highlighting the issues surrounding the UK’s association with the word ‘prefabrication’. There appears to be a lack of understanding surrounding this modern method of construction. As a nation, we seem to have an inability to accept change, perhaps due to an ongoing relationship impaired by negative connotations inflicted by post-war housing. However, the declaration of a housing crisis – in conjunction with a growing popularity of prefabricated modular housing within the building industry itself – promises to change perceptions and revitalise this construction method, paving the way for a revival of this particular housing typology within the UK housing market today.
The design thesis forms the culmination of a two-year process in which students will have undertaken various investigations into urban and architectural scale and form, advanced building technology and statutory requirements, as well as the cultural context of architecture. By this point the aim is for each student to have developed an architectural position based on a solid understanding of current urban and architectural issues and the developments that have historically informed these.

Jack Dunne Programme Director

M.Arch Thesis Projects

- Intergenerational Living Liverpool City Centre 350
- Adventure Therapy Centre 356
- Against The Grain 360
- Lost & Found – Co-Existence Neighbourhood 366
- Counterpoint: Towards an Urban Dialectic 372
- Micro-Liverpool Daycare Centre 378
- Manchester Piccadilly Gardens HIVE 384
- Reimaging the Learning Environment 388
- An Ecosophical Approach Towards Duathches 392
- Walkersfold Woodland Catalyst Conservation Industry 396
- Surveillance: Hansel and Gretel 400
- Not In My Back Yard! 406
- Co-op Living – Courtyard Housing Regeneration 412
Intergenerational Living Liverpool City Centre

Gianluca Buscicchio
Matthew Charnley
Connor Foster

This thesis aims to tackle the problem of isolation and loneliness primarily in the elderly generation, which will be exacerbated by an ageing UK population. The issues however, prevalent across all demographics have been magnified by the current pandemic. Through intergenerational housing, the scheme provides an environment for residents to stay physically and socially active into older age, prolonging quality of life and reducing the economic burden on state care. The scheme also addresses the imbalance of student accommodation and soulless “young professional apartments” in the city centre by designing architecture that provides conditions to form small scale, bonded intentional communities within clusters that benefit from intergenerational relationships. Combined they impact and contribute to a wider sense of community in the city centre. It also functions as an exemplar modular, intergenerational co-housing scheme typology, which carries the potential to be recreated and adapted in other parts of Liverpool and other city centres.

The incorporation of the iconic Adelphi Hotel as the “front door” creates a strong link with the identity of the city, re-establishes its position as a significant landmark and reinstates lost public spaces by opening its ground floor up to the public in the form of a procession of squares. The scheme creates a vibrant new neighbourhood that blurs the boundaries between public and private with raised courtyards within the clusters, while increasing permeability and accessibility around the site. The activation of streets and high-quality public realm creates a sense of place to increase visitor dwell time, while communal facilities such as the nursery and health centre placed at street level encourage interaction with the wider community. A more intimate environment and collection of communal spaces is provided within the courtyards. Walkways function as an extension of each flat, effectively forming semi-communal outside terraces/gardens where residents interact with each other daily, relax, circulate, and can observe life within the courtyard generating a sense of safety and togetherness.

Thesis Tutor
Jack Dunne

Thesis Critics
Dr Katerina Antonopoulou
Professor Soumyen Bandyopadhyay
Michael Cunniff
Peter Farrall
Anna Gidman
Professor Robert Kronenburg
Ian Ritchie (Visiting Professor)
Rachel Stevenson

Special mentions
Jack Dunne for his knowledge and support throughout the project
Perspective Section through Main Courtyard and Elevations showing different façade treatments of Courtyard Buildings
cgi
Visuals of Adelphi Winter Garden, Residential Garden Roof & Market Street

3D Generic 4 Bedroom Apartment Plan and Isometric Plan of Communal Kitchen and Lobby
Adventure Therapy Centre

This thesis details the design for a year-round activity and therapy centre for children aged 10-18, in the heart of the Peak District National Park, within a soon to be disused quarry.

The centre will provide a tailored experience for children experiencing personal issues relating to family, grief, bereavement, or trauma, and/or children with Special Educational Needs (SEN). This will accompany any existing treatment whilst temporarily removing them from their everyday environment into a special and unique setting, Hope Quarry.

Additionally, the facility will be accessible to schools providing short term accommodation lasting 3-5 days. The scheme prioritises disadvantaged areas, in line with current government guidelines to encourage 5,000 children per year to visit the Peak District.

The scheme will encourage social connections between children from all backgrounds, using alternative play and nature therapies to offer coping mechanisms for children experiencing difficulties in any aspect of their lives and provide an infrastructure that promotes expression and self-connection to minimise and prevent future issues developing.

Under the umbrella of nature and play, six alternative therapies have been identified that provide stimulating and challenging activities, covering the predominant issues of young people during childhood. Eco play, horticulture and food therapy, aromatherapy, art, movement and music will take place in the quarry’s unique and natural setting and will be complimented by optional one to one counselling for those in need of this personalised treatment, or to continue with existing counselling sessions. These spaces have been designed individually, from the inside-out to ensure they are tailored to the needs and intentions of each therapy, in order to stimulate the children with maximum impact from the architecture.

We are confident that The National Trust or the Derbyshire Wildlife Trust would be interested in purchasing the decommissioned quarry to act as a sponsor for this project to restore the quarry and provide an area of public interest.

Restoring the soon to be disused quarry will resolve the “scar” on the landscape, bringing nature and visitors to it, whilst re-establishing connections between two villages in the Peak District.

The proposal is comprised of 4 parts:

- The quarry restoration strategy
- Therapy Spaces
- Public Used Spaces
- Accommodation Pods
The Journey and Arrival and Sections and Elevations
Mixed Media

Interior Therapy and Public Space Visuals
Mixed Media

Accommodation Pods
CGI
This thesis is based in Liverpool, specifically in the ward of Kirkdale and Huskisson dock. Kirkdale became our chosen area due to our research revealing it was the most deprived ward of Liverpool, with a population of 17,109, being ripe for a much needed development. Moreover, Kirkdale is closest to new major developments of Liverpool: Liverpool Waters and Ten Streets. These are designed to redevelop the now disused industrial elements of Liverpool’s abandoned Victorian dock network, which has created a North/South divide between industry on the waterfront and residential further inland. Liverpool Waters and Ten Streets not only continue the existing trend with a North/South orientated scheme, but also introduce a new divide where the physical barrier of industry is merely replaced with a sociological divide of richer and poorer. From conception we developed our scheme entirely on the basis of creating a East/West grain to reconnect Kirkdale to the waterfront, going Against the Grain. Furthermore, we designed our scheme from basis of the people of Kirkdale, aiming for a self-sustaining community that uses technology and community as drivers but also caters to visitors by various amenities and connections to the centre of Liverpool.

Due to the large scale of our chosen site we approach the scheme from three different scales. Our initial scale is a masterplan that stretches from Kirkdale to Huskisson dock and includes all the amenities of a community, whilst also promoting a self-sustaining model through allotments, beekeeping, waste recycling, water collection and energy production via renewable sources. Our second scale encompass our proposal for Huskisson dock continuing the theme of a self-sustaining community. The dock is therefore transformed into the heart of Kirkdale acting as a town centre with activities to suit. Our third scale focuses on one building, on the dock. The building incorporates the overall themes of the entire thesis with education, sustainability, growing techniques and community activities being at the forefront of all design decisions. Kirkdale’s Learning Hub, is a place where locals are educated and trained to the various growing types on the scheme, in order to grow and sell and cook their own produce. Finally, at the centre of the building, is the growing and water collection tower, a constant reminder of the basic principles that make Kirkdale self-sufficient.

Overall, our thesis challenges the concepts of conventional redevelopment through a scheme that directly responds to its location and the people who inhabit it. Kirkdale is reintroduced to the waterfront and is transformed into a self-sustaining community through means of growing and catering to its needs on the basis of future sustainability.
Masterplan 1:2500 and Aerial Render
Mixed Media / CGI

Waterfront Activities
Mixed Media
Exploded Axonometric and Elevation of Kirkdale’s Learning Hub
Mixed Media

Water’s Edge Buildings
Mixed Media / CGI
Our scheme proposes a masterplan adapted for a neighbourhood in an urban context, in which facilities and elements help improve symptoms for individuals with dementia. As a result, we test out ‘light-touch’ ideas with minimal interventions, combined with methods of creating a safe environment, to verify if our theories could work and give an architectural response to the Global Dementia Crisis. These principles could be reapplied into different zones, to achieve dementia-friendly neighbourhoods supporting the quality of life of residents suffering with dementia.

In the United Kingdom, 850,000 people have been diagnosed with dementia, and analysis shows that by 2040 this number will increase to 1.6 million. We chose the city of Manchester for its intention of becoming “the best place in the world for people with dementia”. The Hulme area brings a significant value to the city’s residents due to its close location towards Manchester City Centre, and to its familiar landmarks – the Hippodrome & BBC Playhouse Theatres, Junction Hotel Pub – and other facilities. Anyone can enter the site and enjoy the programmes, as our scheme integrates soft boundaries without gates.

In order to apply appropriate programmes which aim to improve the individuals’ wellbeing, we investigated the current treatment methods used: Medications, Cognitive Training, Therapies and Multi-Sensory Environments. Through our proposed facilities and design elements, our programmes focus on increasing social interaction, treating depression, and promoting physical activity, contributing to the residents’ quality of life and increasing their independence. This helps shape the neighbourhood into a vibrant one, whilst promoting a multitude of quiet spaces for relaxation. Our proposal also contributes to the wellbeing of people with other cognitive disabilities, such as autism, and help bring back the sense of a community. Consequently, our thesis resulted in designing:

1. Care Home Centre – combating boredom, loneliness and helplessness in nursing homes
2. Health Centre – promoting recurring health examinations & offering support for treating depression
3. Adapted & Lifetime Homes – increasing residential independency for people living with dementia
4. Hippodrome Community Hub – improving symptoms through therapeutic and interactive facilities
Elevation showing Care Home Centre, Lifetime Homes, and Junction Pub
Mixed Media

Views from Care Home Centre
cgi

Views from Lifetime Homes
cgi
Without radical reassessment, the dominance of the city will surely lead to the death of the town, where individuals are left isolated as a result of their separation from the historic core, leaving heritage to descend into ruin. Historic towns must be re-equipped to fight the mass exodus of the countryside and offer a counterpoint to the city. Albarracín serves as a model of resistance and advocates the cultivation of uniqueness. The resultant formal rulebook and methodology outlined within this thesis can be adopted and implemented throughout rural Spain and the wider continent to tackle the issue of rural depopulation.
Detail Perspective Section of Materials Library
Mixed Media

Hand-crafted Final Model
Model
Micro-Liverpool Daycare Centre

Pu Shi
Zixin Zhang

The thesis project proposes a Children Day Care centre for approximately 1000 children aged from 0 to 6, who are living in unemployed single-parent families located in and around the Liverpool city centre.

The project aims to take advantage of Liverpool’s wide range of educational and cultural facilities. ‘Micro-Liverpool’, therefore, refers to the fact that the complex is brought together as a series of urban fragments from the city-centre, which are re-designed and transformed into a series of exciting spaces for the kids (The site is conveniently situated between Back Bold Street and Cropper Street, and next to the Liverpool Central Station).

The facility serves a double purpose: it provides day care for the children whose parents arrive at the city centre to work (due to its location), but it also provides access for these kids to the city’s rich cultural heritage. In other words, Micro Liverpool, tests how the ‘urban’ as the city’s ability to shape people’s ideas, places, and education, and how it can provide those children with a head start in life. Outside its normal hours of operation, the project is also designed to function as a youth place for the local teenagers. Public access from the Newington Bridge is also provided to the performance spaces, exhibition and performance spaces. Organisations that already work with underprivileged youth in the city-centre, such as the wonderful Comic Youth GIC and BBC Children in Need could also operate within the premises.

Thesis Tutor
Dr Katerina Antonopoulou

Thesis Critics
Professor Soumyen Bandyopadhyay
Michael Cunniff
Jack Dunne
Peter Farrall
Anna Gidman
Professor Robert Kronenburg
Ian Ritchie (Visiting Professor)
Rachel Stevenson

Special mentions or thanks
Dr Katerina Antonopoulou
Mr Jack Dunne
Mr Peter Farrall
Prof Robert Kronenburg
Manchester Piccadilly Gardens HIVE

Máté Gábor Nagy

Piccadilly Gardens lacks focus and human scale connection with its surrounding areas and fails to act as a destination in its own right, feeling as though it is on the edge of the city despite being in the centre. The ambition of this design thesis is to propose a sustainable redevelopment of the site and a holistic scheme that includes the homeless and local artists in the design process. Piccadilly Gardens is often compared with its former condition when the historic sunken garden was a well maintained city centre feature, whereas today, it is known more for antisocial behaviour around the site. The Gardens is often mentioned negatively in articles due to the Tadao Ando pavilion’s bare concrete wall, frequently referred to as Manchester’s Berlin Wall. A careful analysis of the existing physical elements was devised across the site in order to investigate the elements that unnecessarily clutter the space. The redevelopment and arrangement of Piccadilly Gardens is designed according to a series of adjustment lines, creating a geometric pattern that reflect the edges of the square. The proposed building is assembled from three volumes that are further divided according to functional requirements. Each volume is carefully designed to integrate the internal with the external spaces to create connective routes through each volume. In order to facilitate pedestrian flow across the site, the central Food Market volume is turned into a 24/7 open void. The external feature staircase is an unfolding arm that connects the square with the higher levels of the building. Walking on roof tops, around elevations and in-between solid and void elements, Piccadilly Gardens Hive building comes alive through the activity of people exploring and owning the building just like they do with Piccadilly Gardens and the wider city. The Hive and the redeveloped Piccadilly Gardens function as one.

Thesis Tutor
Anna Gidman

Thesis Critics
Dr Katerina Antonopoulou
Professor Soumyen Bandopadhyay
Michael Cunniff
Jack Dunne
Peter Farrall
Professor Robert Kronenburg
Ian Ritchie (Visiting Professor)
Rachel Stevenson

Special mentions or thanks
I would like to thank my parents, my partner and my thesis tutor Anna for their endless support throughout this project.

Abstract Collage of Different Views of the Existing Piccadilly Gardens
Hand Drawing
Driven by Stephen J. Ball's criticisms on education in "Foucault, Power and Education", the 'school' was reinvented to align with the primary mission of education – the pursuit of knowledge. Shortcomings were remediated by five ‘alternative’ educational theories, whereby common themes of nature and collaboration were carried forward into design.

The typology also addresses the present challenge in the UK’s education sector – the dire need for secondary school places. Design strategy, site selection, and operating model of the typology demonstrate its viability in the real world, marking the beginning of a wider program to mitigate the national crisis.

Aims & Objectives

The primary objective is to produce a building typology in accord with the quest for knowledge. The secondary objective concerns the practical – to manifest the typology in the UK, mitigating the national shortage of secondary schools.

This thesis was guided by the following questions:

1) How can the common themes of ‘alternative’ teaching methods inform the typology, to reinvent ‘schools’ as true centres of knowledge?

2) How can design strategy, site selection and operation of the typology mitigate the shortage of secondary schools in the UK, concurrently?

388 | Reimaging the Learning Environment

Reimaging the Learning Environment
Hand Drawing
Visualizations
CGI
This thesis proposes a devolved Highland Land Reform Agency & Ecology Park as a catalyst to empower the public reclamation of the Highlands derelict landscape. Currently the concentrated power and wealth is in the hands of the 7% of “phantom owners” that privately own 84% of all land in Scotland. The proposal directs its attention towards revitalizing and re-structuring of a post-industrial site in Invergordon, using the site as an example for valorization of surrounding natural resources and the industrial heritage as drivers for urban development. The creation of a new urban fabric reconnects the people of Invergordon to the landscape with a renewed subjective understanding. Urban landscape is redefined through an ecosophical driven approach that incorporates the fundamental principles of decentralized social, economic and political values.

The 22.5-acre Seabank Tank Farm was once a Royal Navy fuel and water store at the heart of Invergordon has remained abandoned for 65 years since decommissioning in 1956. Public access has remained removed; representing the physical and metaphorical division in the industry and particularly oil has left within the town. The disharmony created by the presence of the site has polarized the local community because of both its occupation of prime land and deep-rooted heritage which defined the naval town. This project preserves, reimagines and reinstates the industrial heritage of the tank farm into a landmark of transversal ecological significance that represents a political stronghold for community driven developments. The series of catalytic interventions applied each respond to the historical functionality of the park in a contemporary application, evolving the dialogue between the use of the site and the surrounding community into a public asset.

The reformed site connects the east and west two primary residential areas adjoined through a landscaped thoroughfare intersecting the tank farm. Reinstating the north and south links creates the desire line connecting Inverbreakie and seabank areas. Along this new infra-structure network of functionality, a journey through the site is shaped by organic spatial orderings of form, light and materiality that evolves the user experience; eventually finalizing the route with the introduction of an ecology that completes an urban nature. The town square with the surrounding landmark parish church, debate chamber, administration building all cluster to form the mouth of the park. The three ecologies are satisfied in the scheme through a new functionality of urban space within the community to provide social exchange (public square), education (HLRA), political empowerment (debate chamber), economy (waste treatment and aeroponics) which will sustain growth.
An Ecosophical Approach Towards Dusethches

The Connecting Route from the Town Square to the Debate Chamber and Ecology Park
Mixed Media

Spatial Experience around the Debate Chamber created by Façade Treatment through Lighting Apertures and Materiality Exposure on the Ground Floor Courtyard
Mixed Media

Administration Building South Elevation and Section
Mixed Media

View from the Wetland towards Maturation Ponds and Introduced Woodland
Mixed Media
Walkersfold Woodland Catalyst Conservation Industry

Sam Jones
Phoebe Smith
Ryan Stevens

The following thesis is a response to the IPCC 2018 report. The report states that in order to ensure the temperature increase stays below 1.5 degrees when compared to the pre-industrial base mark, certain measures should be taken in order to help mitigate against climate change. One of which, is an increase of tree coverage globally. Currently, the tree coverage within the UK stands at 13%, the objective is to increase this to reach 20% land coverage by 2050, which inevitably will result in a change in relationship between humans and the natural environment. With this increase in woodland, a new perspective of forests has the possibility to develop based upon concepts of resilience, stewardship and landscape planning that incorporates everyday life. Forests and the natural environment are complex and adaptive systems, influenced not only by their own behaviour but also by the interactions with human society and culture. Forests should not be separate entities, or compartmentalised within landscapes, they are an integral part of the wider ecosystem as is human culture.

Currently, most human cultures segregate themselves from the natural world, which has led to an imbalance. We have concluded that the climate crisis is a derivative of this imbalance between culture and nature. As a way of re-addressing this imbalance, rather than looking at human culture and technology for answers, we are looking to nature, “What does the forest want to do?”. Woodland has a propensity to self-organise. From a state of disturbance, it will eventually, given enough time, result in a state of dynamic stability, known as the climax community. This process is known as natural succession. Taking the principles of natural succession as the base concept, we endeavour to implement a truly sustainable industry, where the important co-dependence of human culture and nature is explicitly expressed. This opposes the current industry paradigm, where the man-made world has positioned itself above nature, therefore, having the inclination to just take rather than give back.

Nominated for:
Architects Journal Student Prize for Sustainability
Winner of:
The Frank Horton Prize best example of work incorporating Intriguing Connections’ in Architectural Design
Runner up:
Liverpool Architectural Society Student Awards 2020 (postgraduate)

View from Bridge Looking South Through Site Towards Greater Manchester + Bolton
Mixed Media
(Above) North Elevation of Walkersfold Conservation Centre and Workshop from Across Barrow Brook
(Below) Perspective Section of Dimensioned Timber + Glulam Production Spaces
View Towards Plywood + LVL Production Facility, from the Aerial Tramway
cgI

(Above) View of Walkersfold Conservation Centre Overlooking Barrow Brook
(Below) Internal Atmospheres of the Production Spaces
cgI
In this age, the surveillance topic has become popular because of both abundant filmic works and reveal of several secret but existed surveillance program. In economic sector, the data maybe replace the petroleum and become the new oil. Even in current epidemic situation due to COVID-19, surveillance approaches on biometric data has actually assisted with management. All these occurring situation without exemption reminds us of surveillance age’s coming. Therefore, our thesis will choose surveillance as broad topic.

This thesis seeks to explore the potential typology for surveillance architecture through one specific commissions from Google of a data farm. Through exploring the possible typology, this thesis also aims to emphasis data as an essential factor in architectural design. Meanwhile, this thesis attempt to retrospect/redefine the basic concept of architecture, publicness in particular. To achieve these objectives, on the one hand, the research process will be supported by abundant literature review not only in architecture fields but other relevant aspects including society, economy, and technology. On the other hand, a new Data Impact Assessment (DIA) inspired by Environment Impact Assessment (EIA) is introduced as trigger. This new DIA plays as methodology and foundation to explore architectural toolbox and strategy.

We use “Surveillance: Hansel and Gretel” as the topic of our story. ‘Hansel and Gretel’ is a German fairy tale that a young brother and sister are abandoned in the forest, where they fall into the hands of a cannibalistic witch living in a house made of gingerbread. The witch intends to eat them, but the girl outwits the villain and kills her. The two children then escape and return home. This story actually adapts well to this surveillance age. The whole current surveillance system around the world is the exact modern “ginger bread” for public, which baits and entices people into its control. On the one hand, people are aware of the risk of data leaking. On the other hand, majority of people possess few self-controls leaving the convenient devices and facilities such as intelligent furniture and smartphone. The whole fairy tale then becomes an ideal allegory for current society. We may all indulge in benefits of surveillance until not able to escape from it.

Under this topic, our thesis is researching the roles of architecture in this surveillance situation. Whether the architecture become “ginger bread” in the fairy tale, helping the ‘Big Brother’ to maximum data collection or the other path, offering a data safe space where the architecture serves as a guardian? In our data farm, we have high DIA program area and low DIA Faraday Cage space. In program area, people behavior will be surveilled, circulation was more controlled, but actually safe. On the other hand, there are no surveillance in Faraday cage, people behavior and circulation will be free, but it’s dangerous as any other public dangerous in the city. By this two-opposite space, we explore what’s the real public and privacy and how architecture could be in this surveillance capitalism age.
Daniel Dacre
Kudakwashe Mushangi
Andrew Williamson

Thesis Tutors
Dr Marco Iuliano

Thesis Critics
Ronny Ford
Dr Rosa Urbano Gutiérrez
Hans Van der Heijden (Visiting Professor)
Johanna Muszbek
Helen Roberts
Neil Swanson

Special mentions or thanks
James Jones, Valentino Capelo
Jane Moscardini & The Bedford Street Research Studio

Winners of:
Liverpool Architectural Society Student Awards 2020 (postgraduate)
The Sikorski Memorial Prize

Not In My Back Yard! The Degeneration Of Social Housing addresses the issues of contemporary social housing in the UK and its devolution throughout the 20th century. Focusing on the context of Liverpool, new strategies for the design of social housing and development of suburban neighbourhoods were explored, liaising with local authorities and community groups to alleviate existing issues whilst promoting community cohesion.

The thesis takes a stance on social housing as an amenity for all society, rather than just affordable homes for the vulnerable. As such, we took a hyper-local, bottom-up approach, surveying the wider community of Mossley Hill to understand their lifestyles and concerns with the development of the suburb. Responding to this, we ensured the scheme would offer spaces and amenities to engage with new residents and the existing locals alike, enriching the lives of all.

We explored how public spaces could enhance the sociability of new housing – an aspect which has been previously neglected in social housing schemes in favour of higher densities and improved typologies. Abstracting the principles of Venetian public spaces, we applied a spatial hierarchy across the scheme offering varied levels of social engagement, from ultimate public (civic square / central green) to ultimate private (the individual’s bedroom). Further exploring ‘the spaces in between’, we developed thresholds and ancillary functions to: activate key spaces, enhance permeability between them, and encourage casual encounters between different groups of people.

Acknowledging problems of affordability in Liverpool, our housing typologies targeted excluded demographics and promoted diverse, co-generational neighbourhoods, without sacrificing architectural quality. Additionally, balconies and shared courts replaced private gardens, therefore increasing density, reducing house prices, and helping propagate a shared sense of neighbourhood ownership.

The final design serves as evidence for Liverpool City Council that generating high-quality public spaces can be the mechanism that harmoniously interweaves new social housing into established suburbs. In doing so, the needs of locals can be addressed, communities can be reunited, and the NIMBY attitude towards social housing can be subdued.

Allegory Of Housing In Bulk
Digital Collage
Proposed Residential Typologies
Axonometric Drawings & 1:50 Physical Model

Civic Square Worm’s Eye View
Axonometric Drawing

Masterplan Overview
Skewed Aerial Drawing
Residential Court Vista Through A Parabolic Arch Threshold
Visualisation

Appropriation & Activation of the Spaces In Between
Exploded Axonometric Drawing
“Society Follows Forms” and “Form Follows Society”

Housing works as a bridge to form the formula between the scale of the city and the individuals. In terms of forms, city is physically composed of artificial settlements. Meanwhile, housing is the basic cell for people’s everyday life. Additionally, housing directly reflects the family structure. The urban pattern formed by the houses shapes the social structure.

Typology: Courtyard Housing

Courtyard housing is one of the vernacular architectural form in Chinese society. It is chosen as the housing typology to explore the relationship between the form and society. The Courtyard housing in Suzhou is analysed as a representative example of courtyard housing in Southern China. It is found that courtyard houses in current housing market have lost the reference to the Chinese society. They are selling the living moments featured in Western housing typology.

Courtyard housing is worthy of regeneration in contemporary China. The “form” of courtyard housing and its adaptation reflected the truth and development of Chinese society in terms of demography and culture from the feudal period to contemporary era. Courtyard housing could therefore be used as a prototype to explore a new version of adaptation that can specifically fit the requirement under a particular Chinese circumstance. By conducting the typological research, it provides a method to link the contemporary technology and the society that has been accepted as a common image by Chinese people.

Courtyard housing should be translated in contemporary society. Concept of family is the hinge to connect the factors in Chinese society. The current social structure could be represented through the family models that related to housing. A new social and family relationship is predicted to solve the social crises. The adaptation of courtyard housing is driven by the new social relationship.

Sustainability will be achieved in this project not only environmentally, but also economically and socially. Courtyard housing is explored in a cooperative living style. By establishing a multi-generational relationship through the co-op courtyard housing typology, social and economic sustainability could be achieved. By revising the courtyard housing typology, Chinese culture and historical sustainability will be realized.
**Arch 500 Moments**

A well deserved drink after a long semester.

Saying goodbye to Dublin and to university.

Vertical studio summarised in one photo.

3 men, two hours sleep between them. Final hand-in.

The all important photo before handing in the project.

Dublin trip admiring Claude Monet’s painting.
Arch 500 Dublin Study Trip

Andrew and Andy visiting the Poolbeg Pier

Guinness Storehouse – one of the highlights of the trip

Andrew – candid as ever

Kuda – candid as ever

Berkeley Library, Trinity College, Dublin

Group share a final walk through Dublin

Kuda and Dan in a gallery in Dublin

Patrick on the Poolbeg Pier
"ARCH500 Expedient Infrastructure was set in the City of Dublin.

On the face of it, Dublin is a highly successful global city.

The 3-day visit was purposefully intense. The daytime was packed with visits and presentations from local architectural/planning figures, and the evenings spent understanding the context of the city’s culture, including discussions with Dubliners who revealed its counterculture.

The final year students were able to uncover many uncomfortable truths about land value, inequality, and differing opinions among the city’s governing politicians. The students also discovered the resilience of the population, the optimism for new approaches to clawing back the city for Dubliners and developing these essential characteristics into a series of well-grounded proposals for “missing” infrastructure in its widest and broadest sense.

The experience was very rewarding, and we hope that the techniques and approaches used in Arch 500 helped stimulate some great ideas in the final projects.”

Ian Ritchie, Jonathan Shaw, and Gordon Talbot from Ian Ritchie Architects
Matthew Thompson, Andy Lane, Patrick Dunne
Mixed Media

Matthew Thompson, Andy Lane, Patrick Dunne
Mixed Media

Yajun Qiu, Yongjiang Liu, Yiteng Sun, Jinrun Yang

Kuda Mushangi, Andrew Williamson, Daniel Dacre
CGI Image
International Travel at Liverpool School of Architecture

This year, despite the COVID-19 pandemic which halted all international travel in its tracks from February on, approximately 180 Students from within LSA undergraduate and MArch programmes travelled overseas either as part of or in addition to their curriculum activities.

In addition to its Study Abroad International Exchange programme LSA works hard to make sure that students get to experience life culture building and spaces in other parts of the world.

Through the Venice Fellowship Programme where we partner with British Council to help send students to work and research for a month at a time – selected students experience the lasting legacy of being closely involved with arguably one of the Europe’s most significant (and contested) cultural events: The Venice Biennale. Students are selected from MArch 4 who then travel over the summer. They can then use this research and experience to feed into their final thesis projects and networks to employment beyond.

Through close links with Liverpool Architectural Society we encourage students to enter and benefit from their Honan Travel Scholarship competition. Mathew Thompson, this year’s winner, travelled to Milan and his research there that the scholarship afforded fed into his final and award winning dissertation.

At the end of the year a generous endowment from Emma Holt annually grants three travel Scholarships to the most high performing UG students of £1000 each. They embarking on their year out career, to spend time travelling before or whilst they do. This year those prizes went respectively to Lewis Washington, Amierul Haziq In Khairi and Martyna Kedzia.

Both MArch 4 and MArch 5 begin their years with an overseas trip in which their semester one studio projects are based. This year in Europe to Venice and Dublin respectively.

In BA3 this year several of the Studios voluntarily undertook extra-curricular European trips to Rotterdam, Berlin, Milan, Venice and Paris in the enhancement of their students’ architectural and cultural experience and over 130 BA3 students took up these opportunities. The trips were timed to offer reprieve, and refreshment post exams and so that many of our international students could take the opportunity to extend their travel to experience more of Europe.

As a school we have been discussing our reach and the opportunity for sustainable travel in all years for all students who wish to take part. That’s for the future when we can again safely travel.

In the meantime:

Alain de Botton’s; The Art of Travel (as one review says) is ‘a perfect philosophical survival guide for the armchair voyager faced with the untidy business of actually going somewhere’.

Sandy Britton
Internationalisation Lead SoTA

424 | International Travel
Study Abroad – International Exchange Programme

Ronny Ford
Architecture IOA
Outbound Students
Diana Mihalea, Katarzyna Prechula, Ioanna Saliou, Emma Hobson-White and Corey Teear-Millington – XJTLU
Faye Lewis and Natasha Rodgers – University of South Australia
Radoslaw Nicgorski – RMIT University
Gianluca Buscicchio and George Colonna – Anhalt University of Applied Sciences (Dessau)

Inbound Students
Ho Man Leung & Wing Lam Leung – Chinese University of Hong Kong
Nour Rizkalla & Sabrina Wilson – University of Toronto
Yegor Artvyukh, Aedolmenem Kacou, Philp Sailler & Khrystyna Kurvets – Anhalt University of Applied Sciences (Dessau)
Andrea McFarlane Camino & Rafaela Salinas Yanes – UFC, Peru
Natasha Lunnley – Griffith University, Australia
Juliana Voelpi, PUC Rio de Janeiro
Jialu Wang & Wei-Ting Huang – University of New South Wales, Australia
Wanteng Xu, XJTLU
Yuchen Ye, Zhejiang University, China
Rebecca Bursiu, Kaela Andrijich & Ashling Black – Curtin University, Australia
Rachel Bricknell, Landers Gordon and Tiffany Lau – Carleton University, Canada
Ruby McFarlane – Victoria University at Wellington, New Zealand
Ha Nhu Nguyen – McGill University, Canada
Jose de Castroverde – UTK, USA

Students across the school travelled to study within Europe (the Bauhaus Dessau) and as far as the China and Australia, although inevitably curtailed by the global pandemic, the latter group at least experienced for a short period of time the advantages of different environments and cultures in which to study architecture.

Within the school European destinations for study abroad are seen as extremely important however, we are determined to give architecture students a global offer that compliments the relationship with our partner course at Xi’an Jiaotong University in Suzhou and the traditional study abroad locations. Further exchange partners have been targeted from other continents in particular, South America and Asia as we seek to broaden both opportunity and choice that allows architectural students from Liverpool School of Architecture, to become contemporary global citizens.

R Ford – International Opportunities Advisor.

Completing design projects on a new Architecture Hub in Melbourne or designing an accessible building for China’s disabled orphans are examples of how studying abroad exposes LSA students to innovative design topics. Studying abroad provides LSA students with opportunities to learn new international knowledge at RIBA-accredited institutions, to study at worldwide institutions, experience day-to-day life in a new country and acquire new skills that graduate employers yearn for.

It was not just LSA students who benefitted from studying abroad, the school also welcomed 25 incoming Study Abroad students for either one semester or a full academic year. Students from Brazil, New Zealand, Peru and many other countries had the opportunity to study LSA modules and experience University of Liverpool life and living in Liverpool.

Even though this academic year has been marred by the pandemic, it is important to recognise that the opportunity to Study Abroad at Liverpool or in another country is an amazing and life-changing chance for students to push themselves out of their comfort zone and experience a new way of life. I am wholly impressed and in awe of the work the LSA students have created this academic year whilst they were studying abroad.

Charlotte Fairclough, Internationalisation and Study Abroad Officer for the School of the Arts.

https://www.liverpool.ac.uk/architecture/exchanges/
Katarzyna Piechula
Orphanage/bookstore/storytelling: ‘The Ramp’
‘The Ramp’ project connects the idea of accessibility and memory of the City Wall of Suzhou. Accessibility comes from the fact that 98% of orphans in China are disabled, that is why, it is necessary to design a fully accessible building with freedom of movement, where children feel comfortable. The aim is to create a happy place where orphans can establish a sense of belonging and family. The combination of orphanage and bookstore is an opportunity for interaction with visitors. This place would become a social, but also historic connector. The City Walls of Suzhou were going through the site in the past. It makes the site very important. By placing the ramp, where the Walls once were, the design is preserving the past and encourages the historic storytelling. The City Walls stay alive. ‘The Ramp’ is a connector and separator at the same time. Connects people and ideas but separates private orphanage from a public bookstore as well.

George Coleman
The project was titled “Towards a bamboo integration” and the studio was called “Radical future imaginations”
Gianluca Buscicchio

TAKHAYAL RAMALLAH – radical future imaginations Gianluca Buscicchio

Natasha Aruri

From Idaho to Brazil, and from Puerto Rico to India, persistent communities have been successful in facing and halting capitalist and state projects exploiting or destroying natural common resources. In the Battle for Paradise: Puerto Rico Takes on the Disaster Capitalists, Naomi Klein highlights how community initiatives and preparedness with ideas and imaginaries have helped people not only stop further capitalist encroachment, but also to timely respond and be able to push their agendas in creating better and more equitable and sustainable lives.


The complex geopolitical situation in Ramallah makes it difficult for the city to become less dependent from the import of the two key strategic and essential life-giving resources: water and food. Furthermore, an omnipresent sense of community and resistance had to emerge. Sumud – a connective feeling of rebellion that unites people to push themselves, to showcase the spirit of resistance which the people of Palestine are capable of. As was the case in Beit Sahour during the First Intifada. An incredible display of non-violent disobedience and boycott of Israeli taxation and commodities as shown in the humorous, animated documentary ‘The Wanted 18’ co-directed by Paul Cowan and Amer Shomali. The documentary is one of the main inspirations behind the idea of the scheme. This feeling of collective rebellion will be triggered by engaging the very people who are affected the most by the displacement from the farms: the farmers and the people, who suffer from the urban and political conditions of Ramallah.
The London Design Lab was launched in 2018 as a transdisciplinary programme at the University of Liverpool in London that involved 3 design departments across the University of Liverpool: Architecture, Urban Planning and Industrial Design. The ambition was to develop an intense, research driven, studio based learning experience for BA3 and MSc students. It opened up possibilities to test collaborations between these 3 different scales of design creating new dialogues between practice and theory, utilising a wide range of expertise in architectural design, history, VR-based simulations, policy making, planning and real estate. Besides offering a unique learning experience for its students, the campus, with its unique facilities, special library collections focusing on London and housing specific themes (developed by Ruth Russell, Neil Jackson, Virginia Rammou and Johanna Muszbek), offered the Liverpool Architecture School’s staff and students a base for knowledge exchange and research, linking academic and design practices.

The studio explorations targeted housing design as their main focus supported by theoretical modules and a thematic open-lecture series, seminars and workshops. The lecture series (Comparing Cities, Changing Cities, curated by Johanna Muszbek: Architecture and Dr Chia-Lin Chen: Urban Planning) scrutinised at global cities through the lens of Infrastructures, Policies, Typologies, Histories and Urban Imaginaries.

In their design programme, students, alongside their London specific residential design investigations and architectural tours, had the chance to engage with local authorities and design practices. The collaboration between architecture and urban design studios (led by Johanna Muszbek, Pietro Pezzani and Dr Manuela Madeddu) attempted to blur the disciplinary boundaries and question the dichotomy between analysis and design, private and public space, built urban form and policies.

By establishing close relations with the professional, cultural and institutional worlds, the studio created a rich...
learning ecosystem which could have been possible only in London. Through the combination of design briefs, lectures and architectural walks, students were put in close contact with the rich legacy of housing experiments that characterises this city. Proximity and engagement with notable architectural precedents, together with discussions concerning major housing problems of the past and their relation to those of the present, allowed students to see their design efforts as a continuation of such a legacy.

After two years of successful operation (measured by the growing numbers of student applications) the university decided to close the doors of its London campus and as part of that, dissolve the London Design Lab. The consequent disruption in the development of an integrated, multidisciplinary design venture is inevitable. Whether the loss will be permanent, will largely depend on how we embrace the successful London practices in our Liverpool-based curriculum. What did we learn from this unique venture? How can we carry forward and integrate a multidisciplinary outlook in a university structure where the design programmes are destined to different schools? Can we maintain a base in London and ensure that the housing expertise and network developed in London will not be lost?
Housing Research: How Do We Live?

Johanna Muszbek

London-Santiago-Shanghai-Suzhou at Todo Dia-Every Day XII. International Sao Paolo Architectural Biennale

The How do we Live? London-Santiago-Shanghai-Suzhou

Housing research was on display at the 12th International Sao Paulo Architecture Biennale between 10th September 2019 and 12th December 2019.

The research was based in the Liverpool Architecture School in London, led by Johanna Muszbek and Jocelyn Froimovich.

The How do we Live? is a pedagogic and research initiative looking at the housing crisis in different metropolitan contexts through a typological lens.

The current display is the outcome of a collaboration between the Liverpool Architecture School, The Universidad Catolica de Chile and the Xi’an Jiaotong-Liverpool University.

The exhibition was funded by the British Council and University of Liverpool.

A big percentage of a city’s building stock is destined to housing. The sort of housing that is continuously repeated, not the one-of-a-kind client-tailored house. As cities’ growth fluctuate, housing demands vary.

Thus, housing in a city is a constant enterprise: built, converted, recycled, and restored. Housing is the stuff cities are made of. Housing types offer a lens into lifestyles and urbanities. They are the resource by which housing is designed.

This four year research project looks closely at the housing landscape of three cities, examining from banal to exemplary residential buildings currently on the market.

We look at Santiago (6.54 million people – 641 km²), London (8.78 million people – 1,569 km²) and Shanghai (24.15 million people – 634 km²).

These cities have been randomly selected and offer a panoramic view into today’s housing production.
The University of Liverpool in London 2014–2020

The University of Liverpool in London
The Finsbury Square campus 2014-2020

The University of Liverpool in London’s Finsbury Square building did not so much open in 2014, but silently came into being. The opening ceremony, which was to have been performed by the newscaster Jon Snow, was cancelled, and nothing else was arranged. In this multi-faculty post-graduate environment, the School of Architecture offered two one-year programmes, the MSc Architecture and the MA Modern Architectural Heritage. The intention of both was to make use of the wonderful facilities that London offered – its libraries, museums and archives – as well as the cultural opportunities afforded by the many institutions and academies which the capitol hosted. It was, potentially, an extremely rich learning environment.

However, the MA Modern Architectural Heritage failed to attract any students and at the end of one year it was abruptly taken off the books. The MSc Architecture was more successful, with Mike Knight, assisted by Alexandros Kallegias and Beth Hughes, leading the studio and Neil Jackson running the lecture programmes. Mike’s stepping down from studio teaching in 2015 allowed Neil to take over the studio programme for 2015/16, the first semester’s project being a Visitors’ Education Centre adjacent to the Houses of Parliament, and the next, a library for a Chinese Bibliophile in Soho. However, falling student numbers forced the closure of the MSc Architecture at the end of 2015/16. The School of Architecture’s presence in Finsbury Square then became that of a service teacher, for two of the MSc Architecture modules were also taken by students from Geography & Planning and these had to be continued. It was only in 2017/18, with a change of policy by the University, that the chance emerged to bring BA Architecture undergraduates down from Liverpool to complete their Third Year in London. Although it became impossible to start the programme that year, it did eventually take off in 2018/19 and for two years ran extremely successfully, with Johanna Muszbek, assisted by Pietro Pezzani and Dave King, running the studio, which concentrated on housing in London, and Neil and Virginia Rammou running the lecture programmes. But the success was short-lived, for the University closed the campus in July 2020.
This year 2020 has seen the passing of two significant alumni who were contemporaries at the LSA in 1951. Both John and Victor were familiar figures at end of year shows.

Victor Basil 03.08.1933 to 01.04.2020, enrolled at Liverpool School of Architecture in 1951, before joining the office of Sir William Holford in 1957 where he became a partner in 1967 before opening an office for them in Manchester. Very well known in architectural circles, he was President of the LAS 1978/80, a member of the RIBA Council 1980/83, ARCUK council 1984/90, then NW Education Committee Chairman 1985-2003. Hundreds of architects went through his professional practice course at Manchester University or met him as a Part 3 examiner. Also well known in the sailing world he served as Commodore of the Royal Mersey Yacht Club.

John Mayson Whalley, 14.09.32 to 11.6.2020. After winning the Reilly Medal John worked on the notorious and wonderful brutalist Preston Bus Station for Grenfell Baines and Hargreaves, (later BDP) before joining the Derek Lovejoy Partnership and opening an office for them in Manchester. He was President of the Landscape Institute 1985-87, and President of Manchester SA 1980-81. Eventually he set up his own practice JMW International working mostly in Japan. His major work was in landscape; Liverpool Garden Festival was his best known project.

The sign on the Bedford Street door banning animals refers particularly to Woodstock, the King Charles Spaniel who used to join crits in third year. After a period in hiding he moved to the London campus with Prof Neil Jackson who, in 2015, required hospital treatment pulling him from the jaws of a gigantic hound that attacked him in Westminster Gardens. A survey at that time asking students what they wanted from the LSA gave this answer: a studio dog. Prof. Jackson who will retire in July has informed us that Woody is no more.
We are currently preparing for the forthcoming Research Excellence Framework (REF), the system used to assess the quality of research produced in UK higher education institutions. The exercise demands all research active staff submit research outputs (such as journal articles, books, research-by-design) to be assessed by a committee of experts. The impact of our research, and the department’s research environment is also assessed. It is an important moment as it not only indicates a ranking of the most preeminent and intensive research institutions, but also determines how the Government allocates a significant portion of its research funding.

We’re expecting to submit over 70 research outputs and three impact case studies – a significant undertaking and an impressive body of work.

The REF census is both a deadline and an occasion to pause and reflect on the past six years of work – and begin planning future projects. There’s been no shortage of ideas, and so far this academic year we’ve submitted research bids exceeding £19m. An early and major success has been with the Arts and Humanities Research Council, “UK-China Research-Industry Creative Partnerships” call. Led by Professor Richard Koeck, the £500,000 project is entitled, *Shaun the Sheep: Immersive Experience*. The team includes colleagues at Liverpool John Moores University and Stephanie Owen (Senior Producer at Oscar-winning animation company, Aardman). The project will deliver a prototype for a non-linear, real-time, responsive, spatially immersive *Shaun the Sheep* family visitor experience in Shanghai. Visitors will interact directly with a *Shaun the Sheep* story in real time without the need for headsets, gloves or personal devices, changing the way we present data, narratives and visitor experiences.

A new research group has been formed, called Urban Form and Social Space. Led by Dr. Fei Chen, the group builds on our growing expertise in city formation, morphology and urban development. It will also offer further scope to develop specialist research informed teaching across our programmes.

Research-led teaching is so important to the life of the School, and we enjoy sharing and integrating our latest research findings in our curriculum. One area that we’re particularly excited about is the continued growth of the Heritage research theme. Here we’ve secured new appointments, and developed a new MA programme in Heritage Management. A Digital Heritage Studio has also been formed in BA3 to foster greater links between research and teaching – and is but one example of our research informed pedagogy.

ARCHIAM’s Gulf Architecture Project first phase has been successfully completed, and they are looking forward to continuing the project further with the Qatari National Library. Other important events this year include a major exhibition at The Building Centre curated by Dr. Rosa Urbano Gutierrez and the Environmental Ceramics for Architecture Laboratory (ECALAB), and the *Brutalism Now* international symposium convened by Dr. Christina Malathouni and The Twentieth Century Society.

Finally we would like to thank colleagues in the Finance, and Research and Impact Teams for their excellent support; and wish Professors Rob Kronenberg and Neil Jackson productive (semi-)retirement.
The Architectural and Urban History Research Group has a strong emphasis on empirical research, making extensive use of archives and other primary sources. The majority of the Group’s work, which is international in context, is focused on twentieth-century studies.

The approaching end of the current REF cycle, originally scheduled for December 2020, might have seen a rush of new publications but the coronavirus lockdown stopped that. Nevertheless, even under lockdown, the Architectural and Urban History Research Group has not been inactive: Neil Jackson, for example, has presented public lectures online for the Twentieth Century Society and the Society of Architectural Historians of Great Britain (SAHGB).

Before lockdown, members of the Research Group took a more traditional approach to public speaking: Torsten Schmiedeknecht in Dortmund, Germany; Giamila Quattrone in Doha, Qatar; Rob Kronenburg in Toronto, Canada; Juliana Kei in Edinburgh; Christina Malathouni in Preston; Junjie Xi in Cambridge; Mark Swenarton in London; Neil Jackson in Oxford and York; James Hillson at Burlington House and Barnabas Calder at the Barbican, both in London. Christina Malathouni both organised, in partnership with the Twentieth Century Society, and chaired a conference on Brutalism at the University’s London campus while Andrew Crompton helped to organise the Laws of Form 50 Conference on the Liverpool campus.

Many publications, such as Patrick Zamarian’s The Architectural Association in the Postwar Years and Barnabas Calder’s Architecture and Energy: From Prehistory to Climate Crisis, have been delayed due to coronavirus, but, prior to that, Iain Jackson and Simon Pepper, together with Peter Richmond, published a book on the Liverpool architect, Herbert Rowe. Rob Kronenburg contributed a chapter to The Future of Live Music and Mark Swenarton, the Foreword to Revolutionary Low Rise: Informing London’s Suburban Densification. Meanwhile Neil Jackson contributed two chapters to the newly reimagined Sir Banister Fletcher’s Global History of Architecture which, in December, Barnabas Calder reviewed as the ‘book of the week’ in Times Higher Education. Refereed papers have also been published by Juliana Kei, in Histories of Post-war Architecture, Mark Swenarton, in Planning Perspectives and Patrick Zamarian in the Journal of Architecture.

Outwith the School, the Research Group is well represented in SAHGB, where Neil Jackson was reelected as President, Neal Shasore elected as Honorary Secretary and Mark Swenarton is the Lead-Editor-elect. Neal has also been elected a Trustee of the Twentieth Century Society.
The Heritage research group includes individuals and clusters of researchers whose work focuses on the built heritage, nationally and internally. The work, understandably, overlaps with the work of the Architecture and Urban History research group, and thus some are members of both research groupings. Both temporal and geographical reach characterise the research undertaken by this group – covering mediaeval to Modernist heritage, and from the United Kingdom to South Asia. The Heritage group engages with significant impact work and two of the five shortlisted impact case studies for the forthcoming REF return are led by its members.

Funded by the Early Career Research Grant scheme of the Arts and Humanities Research Council (AHRC), Dr Nick Webb, Dr Alex Buchanan, Dr James Hillson and Dr Sarah Duffy have continued their research analysing the design and construction of English medieval vaults aided by digital techniques. Their efforts are currently focussed on finalising a book on the subject, to be published with Routledge early in 2021, as well as submitting their digital data for inclusion in the publicly accessible Archaeology Data Service. As a side project, this year they were granted access to create a photogrammetric survey of the medieval tracing floor at Wells cathedral, a very rare survival in Great Britain. The results of this are forthcoming through dissemination at eCAADe 2020, as well as a journal article currently in preparation.

The Heritage group’s researchers have also been championing Brutalist heritage. Following on from Dr Christina Malathouni’s crucial contribution to the listing of Preston Bus Station in September 2013, she ran a one-day cross-sector conference to mark the occasion of the bus station’s 50th anniversary in October 2019. The conference was held at our London campus and was organised in partnership with the Twentieth Century Society. We are grateful to all key contributions by representatives of major national and international organisations like the RIBA, Historic England, IHBC, World Monuments Fund Britain, ICOMOS-ISC20C and the Getty Conservation Institute, as well as pre-eminent architecture and heritage professionals, journalists, and campaigners (see pages 486-487 for further details).

The ArCHIAM research centre has continued to study the heritage of the Middle East, India and Morocco. The Qatar National Library funded Gulf Architecture Project (GAP), which has the mission to establish the world’s largest digital archive on Persian/Arabian Gulf architecture and urbanism, has completed its first phase. Impact work in Oman has raised awareness amongst children and resulted in the built realisation of the first phase of a tourism and heritage management project. The AHRC funded Hugli River of Cultures project has focused on the domestic and riverine cultures along the lower Gangetic plain in eastern India. The capacity building work in M’Hamid oasis in southern Morocco has been captured through an internationally acclaimed documentary.
CAVA | The Centre for Architecture and the Visual Arts is a practice-based and multi-disciplinary research centre that is situated in the School of Architecture, University of Liverpool. 12 PhD students and growing number of Postdocs, Research Associates and Research Fellows are interested in the critical intersection of space, media and culture in the context of digital, networked spaces and spatial practices with particular emphasis on their social and economic impact.

This has been a very successful year for CAVA, with several event with our cultural partners in the city and beyond, such as Zhuozhang Li’s residency at TATE Liverpool and his *Knowledge is Power: The Production of the City* exhibition or Monika Koeck’s winning of prestigious 2019 TVE Global Sustainability Film Award in the category “AI and Digital Innovation” for her film *A Low Carbon Future for China’s Furnace City* (2019) that she shot in China or Richard Koeck’s launch of the world’s first volumetric (hologram) heritage experience, called *If These Walls could Talk*.

We are continuing our collaboration with RIBA in London on the *Colin Rowe Lecture Series*. This year we invited Paolo Rosselli, one of the most outstanding architectural photographers of his generation whose work was exhibited at the Venice Biennale in 1993, 2004. While studying architecture at the Politecnico di Milano, he was introduced to photography by Ugo Mulas, who would influence his choice to pursue it as a profession. His interest in architectural photography evolves along diverse trajectories: from the work of contemporary architects to the masters of modern architecture, such as Giuseppe Terragni, and the history of architecture.

In terms of our international activities we are particularly pleased to announce that CAVA is leading a significant AHRC UK-China Research-Industry Creative Partnerships grant, which is the second stage of a new international programme seeking to develop research-industry partnerships between the UK and China in the creative industries. The project is funded through the UKRI (UK Research and Innovation) Fund for International Collaboration (FIC).

The programme intends to enable a rapid scaling-up of engagements between the UK and China, with a specific focus on Shanghai as China’s cultural and creative industries powerhouse, in order to facilitate new collaborations that deliver sustained economic, cultural and intellectual benefits in both countries. CAVA has won £500K FEC from the UKRI/AHRC and, in partnership with Shanghai Westend Media Group and the Shanghai Theatre Academy, won a substantial match-funding from the Shanghai Cultural Investment Fund.
The project, entitled “Shaun the Sheep: Immersive Experience” is led by Prof Richard Koeck (PI, University of Liverpool) alongside Pete Woodbridge (CI, Liverpool John Moores University), Dr. Shan Luo (CI, University of Liverpool) and Stephanie Owen (Senior Producer, Aardman). Our aim is to deliver a world-first in research innovation (i.e. technical, methodological, creative application) that will enable the development of a prototype “Shaun the Sheep” visitor experience as a non-linear, real-time, responsive, spatially immersive family visitor experience in Shanghai.

We are working with Aardman – the UK’s leading, BAFTA® and Oscar®-winning animation studio – and the prestigious Shanghai Theatre Academy to develop a genuinely new way of cinematic, AI-driven, spatially immersive storytelling that will have the potential to transform family entertainment experiences in China and globally.

Stephanie Owen, Senior Producer at Aardman comments: “At Aardman, finding new and innovative ways to tell stories is at the forefront, so we’re delighted to enable family audiences in Shanghai to experience Shaun the Sheep through AI. We’re keen to see how these developments might lead to new opportunities in family entertainment centres, theme parks and visitor attractions throughout China.”

In addition to the research outputs, the project will enable a new collaboration between three academic partners; the University of Liverpool (UoL), Liverpool John Moores University (LJMU) and the Shanghai Theatre Academy (STA) and the Industry partners (Aardman, Media Industry Association and Digital Fun). It is generously supported by the Virtual Engineering Centre (VEC, University of Liverpool); in doing so, the project will link up six research centres/institutes, utilising their complementary expertise for an applied research project with high level industry partners.

See also the following links

A Low Carbon Future for China’s Furnace Cities | 22min, by Monika Koeck, https://vimeo.com/358501935


Knowledge is Power at Tate Liverpool, by Zhuozhang Li, https://www.tate.org.uk/whats-on/tate-liverpool/tate-exchange/workshop/knowledge-power-production-city
ArCHIAM: Centre for the Study of Architecture and Cultural Heritage of India, Arabia and the Maghreb

ArCHIAM is an interdisciplinary research centre focused on the study of both historical and contemporary urban and architectural phenomena, with the aim to develop theoretical positions but also practice-based research.

The Centre works with government bodies and local communities in the Middle East, India and North Africa to influence and develop pioneering heritage policies, and shape heritage-focused development. It also collaborates with international cultural institutions and NGOs to disseminate knowledge and raise awareness in cultural heritage.

Between 2017 and 2019, ArCHIAM delivered detail design and construction supervision for the project Rehabilitation, Reuse and Restoration of Traditional Structures and Open Spaces at Misfat al-Abriyin. Supported by Bank Muscat’s Corporate Social Responsibility scheme, this is the Phase 1 implementation of the first sustainable tourism and heritage management project realised in Oman, which was previously commissioned to ArCHIAM by the Ministry of Tourism.

The key questions addressed through design were how:

- tourism and heritage management of remote oasis settlements could be approached;
- sustainable development could shape master-planning and architectural design;
- the social history and culture of the Oman Mountains could inform master-planning, urban and architectural interventions;
- community input could shape heritage management, master planning and architectural interventions;
- contemporary architectural aspirations and use could be integrated with the demands of conservation.

www.archiam.co.uk
Primary data was collected through extensive fieldwork-based research, resulting in comprehensive urban, architectural and ethnographic documentation. Morphological studies and ethnographic study of the ancient aflaj water distribution system, annual cultural events and daily social practices shaped the masterplan as well as the Phase-1 components: gateway/information centre; civic space; bread-making/training place; food court.

Traffic volume and tourism economics analysis limited immediate parking sites for Misfat inhabitants and proposed a ‘gateway site’ downhill. The tribal inhabitation pattern informed the masterplan, as did studies of privacy and expatriate labour occupancy.

A novel community cooperative was proposed, compatible with Oman’s political structure and commercial law. The masterplan proposed taking Misfat entirely off-grid, employing renewable energy sources, while buildings have used passive cooling systems extensively.

Phase-1 plan incorporated ideas from community workshops. The architectural designs have explored how elements representing contemporary material, architectonic aspirations and new programme can be brought into dialogue with the restored ‘old’.

Publications


Events
3-4 July 2019, Muscat, Oman
Decoration and Construction of Omani Traditional Architecture and Omani Traditional Aflaj
Children workshops at the National Museum
10-13 October 2019, Doha, Qatar
Gulf Architecture Conference and Exhibition
Qatar National Library
6 February 2020, Liverpool, UK
M’Hamid Oasis Morocco: Restoring, Recording and Inventorying the Tangible and Intangible Cultural Heritage
Film screening, Liverpool School of Architecture
12 February 2020, Liverpool, UK
Between the Sand and the Sea: Oman’s Architectural Heritage
Public lecture by Professor Soumyen Bandyopadhyay, University of Liverpool
The Urban Form and Social Space (UFSS) group investigates the production and transformation of urban form, and the social and political dynamics of public space. We look into the ways through which such understanding informs design and planning. The group currently has five female academic staff and more than ten PhD students.

2019/20 has been an exciting year for us. We formed the research group in the summer of 2019. We share interests around three key themes: urban design, public space and design research. Linking to the themes, our individual research is extremely diverse. We investigate urban infrastructure, everyday spaces, urban crisis, design governance, industrial heritage and so forth (Image 1). Our expertise is well fed into our undergraduate module Urban Studies and the master course of Urban Design.

As a new group, we have achieved some amazing success last year. We were awarded the DFW Endorsement fund to host a launching event of the group to the research communities in the UK and Europe in April 2020. In collaboration with colleagues from the Edinburgh School of Architecture and Landscape Architecture and the University of West England, Dr Antonopoulou has developed ‘Urban Measures,’ which examines digital perceptions of cities through photography, film, and notation.

Dr Fei Chen was awarded the returner fund which supported her collaboration with researchers in Singapore to explore the combined qualitative and quantitative morphological analysis methods and their benefits in planning.

To foster a transdisciplinary critical approach towards design culture, Dr Yat Shun Kei co-founded Hong Kong Design History Network with researchers and curators in public arts, fashion design and contemporary design. She will be curating the Hong Kong Pavilion in London Design Biennale 2020 in Somerset House which explores the future of history writing in Hong Kong.

https://www.liverpool.ac.uk/architecture/research/urbanformandsocialspace/
Dr. Piazzoni received the John Dyckman Award for the Best Dissertation in Urban Planning from the University of Southern California. A recipient of the Knowledge and Impact Voucher for 2019/2020, Piazzoni is developing a community engagement project in Rome along with “Interazioni Urbane” and the Italian Society of Geographers. Dr Junjie Xi organised a Tate Exchange project which combines exhibitions, student work and research seminars to discuss railway travelling experiences with the public (Image 2).

Events /special mentions
Dr Antonopoulou presented a paper at the Mediating the Spatiality of Conflicts conference, School of Architecture, TU Delft, 6-8 November 2019.
Dr Fei Chen appeared in Media to comment on the lockdown of Chinese cities during the COVID-19 pandemic. The media included Business Insider (New York), the Conversation, Deutsche Welle, Germany, BBC Radio Merseyside, Sputnik, Voice of Islam. She was also interviewed by CNN Style in May 2020 on design governance issue in China.
Dr Yat Shun Kei presented in the Society of Architectural Historian Conference 2020 (April 2020) on how Postmodernism and preservation shaped the 1980s urban culture. She was also in the panel on spaces in Hong Kong in the Joint East Asian Studies Conference (Sept 2019) where she discussed colonial Crown Land rule as an apparatus of spatial governance.
Dr. Piazzoni presented a paper and was a round-table discussant at the Association of Collegial Schools of Planners (ACSP, November 2019), presented at the Gran Sasso Science Institute in January 2020, and organized a panel on Immigrant Urbanisms at the Urban Affairs Association conference (UAA, April 2020, cancelled due to COVID-19).

Publications
Aikaterini Antonopoulou

Fei Chen

Yat Shun Kei

Francesca Piazzoni

Junjie Xi
Junjie Xi, Paco Mejias Villatoro, The Phenomenology of a Railway Expedition in China: The Gate, the Station, the Journey and the Arrival, Ambiances [Enligne], Varia, mis en ligne le 18 mai 2020, consulté le 13 juin 2020. URL : http://journals.openedition.org/ambiances/3074 ; DOI : https://doi.org/10.4000/ambiances.3074
Environment, Sustainability and Technology in Architecture (ESTA) Research Group

Professor Steve Sharples

The Environment, Sustainability and Technology in Architecture (ESTA) Research Group investigates low and zero carbon architecture, the impact of climate change on building performance, the natural and artificial lighting of buildings, emerging computational technologies, innovative material technologies and the operational and embodied carbon of sustainable design.

ESTA's research engages with key global issues of sustainable architecture, climates change, digital fabrication, parametric design and low carbon/low impact buildings. ESTA's work is local, national and international in scope.

Dr Stephen Finnegan has been working in partnership with National Museums Liverpool to help them more accurately understand their current energy costs and carbon profiles. Dr Haniyeh Mohammadpourkarbasi gave an invited presentation at the Forum for Built Environment in Manchester entitled 'Sustainability – where should we focus our efforts?' and she also attended a UK-China Newton Researchers Link Workshop on Sustainable Cities in Shanghai. Dr David Chow was appointed as Adjunct Professor for the China Agricultural University (CAU) in Beijing, and is collaborating on a research application with CAU to the National Natural Science Foundation of China (NSFC) on a project to optimise the thermal performance of rural farm houses in northern China. Asterios Agkathidis gave an invited talk and ran a workshop on 3D Printing on Textiles at the Izmir University of Economics, Turkey. Dr Jiangtao Du is working with Prof Xin Zhang from Tsinghua University (China's most prestigious university) on a research project funded by the National Natural Science Foundation that is studying the effects of daylighting, coloured glazed windows and external air pollution on human non-visual performance in offices, including alertness, mood, comfort and working productivity. Professor Steve Sharples and his research team presented nine papers at three major international conferences – Sustainable Built Environments in Cardiff, the CIBSE Technical Symposium in Sheffield and the Climate at the Extremes (CATE) conference in Dubai. Topics covered included passive downdraught evaporative cooling (PDEC) systems in Saudi Arabia, urban microclimates in Jordan and the energy performance of Passivhaus dwellings in Indonesia and China.

https://www.liverpool.ac.uk/architecture/research/sustainability/staff/
Publications


Dr Haniyeh Mohammadpourkarbasi organised a visit by Masters and PhD students to Victorian Townhouses in Manchester that were newly renovated by eco consultants Ecospheric Developments. They are the UK’s greenest Victorian housing retrofit and are the first buildings in Europe to meet the Passivhaus EnerPHit Plus standard. ESTA.

A joint project between Dr Jiangtao Du and Beijing University of Civil Engineering and Architecture investigated Biophilia and Chinese Vernacular Architecture by studying the effects of vernacular window shapes and mullion patterns on human psychological preference and satisfaction and their restorative quality according to the theory of biophilia. Relevant research outputs have been reported in International Conference on Applied Human Factors and Ergonomics 2019 and submitted to Journal of Collabra: Psychology. ESTA.
The Acoustics Research Unit (ARU) is internationally recognised for its research into airborne sound and structure-borne sound in the fields of engineering acoustics, building acoustics, room acoustics, audio acoustics, psychoacoustics, speech intelligibility, privacy and security, human vibration (including vibrotactile stimuli), environmental noise and industrial acoustics (sonic cleaning).

One of our research themes is the use of vibration to facilitate music making by deaf and hard of hearing musicians (see www.musicalvibrations.com). Last year, a set of vibrotactile equipment with several electrodynamic shakers was installed in the Royal School for the Deaf Derby. The responses of staff and pupils at the school who used the equipment in their music lessons were documented in a professionally-filmed video funded by UKAN (see https://stream.liv.ac.uk/2qvwd9th). The music teacher, Matthew Taylor, developed new lesson plans, noting that it was changing the way that he taught.

Our industrial work focused on a funded project by Morgan industries. This led to an MPhil and journal publication on the measurement of airflow resistivity for fibrous materials at very high temperatures (up to 800°C) to assess sound absorption.

The ARU leads one of the most active special interest groups, ‘Vibroacoustics’, in the UK Acoustics Network (UKAN) with more than 1000 acoustic researchers and industrialists in equal part. Due to C-19 the proposed vibroacoustics masterclasses on measurement and prediction are being replaced by a set of webinars with videos of the experiments from the ARU laboratories.

In 2019, Dr Pyoung-Jik Lee gave a keynote paper on psychological and physiological evaluations of building noise in Japan. Professor Barry Gibbs stepped down as President of the Institute of Acoustics in May 2020 and, as Past President for the next two years, will prepare for presidency of the international conference Internoise in Glasgow in 2022. Barry was also made Distinguished International Member of the Institute of Noise Control Engineering of the USA in 2020.

During the year ARU has continued to provide CPD training courses for the Institute of Acoustics and consultancy services to industry.
The Liverpool School of Architecture (LSA) is an internationally recognised centre for research in and around the built environment. A research culture is embedded in the school which performed excellently in the last research assessment exercise, the Research Excellence Framework (REF 2014). The school was the highest ranked department submitted solely as a School of Architecture with a top six place for research intensity, a top ten place for grade point average and a top three place for research outputs, with 80% of our publications rated as world leading or internationally excellent. This ensures that our research-active staff are able to provide expert supervision in a range of research areas. Our students regularly publish their research at International and National conferences as well as in peer-reviewed journals.

The LSA currently has approximately 60 postgraduate research students that are registered for full-time or part-time study. These students are based in Liverpool or XITLU. PhD and MPhil studies can either be registered in the School of Architecture or the School of Engineering depending on the research topic and the preference of the candidate.

### Graduating PHD Students

- **Maria da Gloria Lanci da Silva**  
  Translating Cities: urban spaces in contemporary art mapping practices  
  Supervisors: Dr Marco Iuliano, Dr Les Roberts
- **Yicheng Yu**  
  Vibroacoustics of plates excited by water drop impacts  
  Supervisors: Prof. Carl Hopkins, Dr Pyoung Jik Lee
- **David Nixon**  
  Ship Versus Shore. British Naval Actions in the Age of Sail against Atlantic and Channel French Coastal Fortifications and their Consequences  
  Supervisors: Prof. Simon Pepper, Prof Iain Jackson
- **Edgar Pina Hernandez**  
  Sustainable development of mid-rise social housing in Mexico  
  Supervisors: Prof. Steve Sharples and Dr David Chow
- **Fahad Alyami**  
  The impact of passive façade design treatments on the thermal performance of office buildings in Saudi Arabia for current and future climates  
  Supervisors: Prof. Steve Sharples and Dr David Chow
- **Roy Candra Sigalingging**  
  Applying the Passivhaus Standard to Terraced Housing in Jakarta – Analysis for a Hot and Humid, Tropical Climate  
  Supervisors: Dr David Hou Chi Chow, Prof. Steve Sharples
- **Anna Gogh**  
  Narrative Contradictions in Space: An architectural study of spatial simulacra, temporal displacements and story-based re-enactments  
  Supervisors: Prof. Richard Koeck, Prof. Rob Kronenburg
- **Ewan Harrison**  
  Richard Seifert & Partners: Architecture for Profit and the Post-War State  
  Supervisors: Barnabas Calder, Iain Jackson
Post Graduate Taught Programmes
Post Graduate Taught Programmes

Asterios Agkathidis
PGT Lead Architecture

The Liverpool School of Architecture has a long and distinguished history of teaching and research and offers you an exciting, research-led environment in which to pursue your Master’s studies.

We offer three Postgraduate Taught Postgraduate degrees as well as MPhil and PhD research degrees awarded on submission of a thesis which is judged by the examiners to be of the appropriate standard to candidates who have followed an approved programme of research studies.

Our PGT programme portfolio includes the MA in Architecture (MA/ARC) the MSc in Sustainable Environmental Design in Architecture (MSc SEADA) and the MSc in Building Information Modelling (MSc BIM). All Programmes share some common modules allowing discourse and exchange between the different disciplines.

This year’s PGT cohort consisted of 34 students from various countries such as China, India, Turkey, Oman, Saudi Arabia, South Africa, Mexico, and the UK.

Students

Salisu Bala Abubakar
Afat Al-Raisi
Goker Malk Altuntas
Nimesh Batra
Harshita Bawankar
Ibrahim Benotman
Jack Berry
Lorena Karina Canales
Chen Chen
Qian Chen
Yixin Chen
Zifeng Cui
Meng Ding
Rana Gunel
Pragya Jain
Zhuoran Jin
Ebaa Khalid I Khan
Jorge Armando Luna
Olivares
Meiqi Lyu
Ke Ren
Adele Lynette Shadwell
Liyuan Sun
Yi Tan
Gang Wang
Yajun Wang
Wenjuan Wu
Tianyi Xia
Jin Xie
Yu Yang
Ximing Ye
MA in Architecture

Asterios Agkathidis  
Programme Director

Studio Tutors  
Asterios Agkathidis  
Urun Kilic

Guest Critiques  
Carlos Bausa Martines  
(Hadid Architects)  
Yorgos Berdos  
(University of Edinburgh)  
Marianna Cavada  
(University of Lancaster)  
Kyriakos Chatziparaskeuas  
(Zaha Hetherwick Studio)  
Guzden Varnioglu  
(Economic University of Izmir)

Harshita Bawankar  
Jack Berry  
Qian Chen  
Yixin Chen  
Zifeng Cui  
Meng Ding  
Rana Gunel  
Pragya Jain  
Jorge Armando  
Luna Olives

Meiqi Lyu  
Ke Ren  
Adele Lynette Shadwell  
Jonathan Shanley  
Liyuan Sun  
Yi Tan  
Gang Wang  
Yajun Wang  
Tianyin Xia  
Jin Xie

Mei Ling  
Chao Zhang  
Louxin Zhao

The MA in Architecture is designed for graduates and architects in practice wishing to further specialise in architectural design, develop their design and technical skills or follow a design research/research path to a PhD. Students may choose from a range of academic, research-based topics in specific areas that reflect their experience and interests, such as architectural theory, virtual reality and environments, climatic design, environmental assessment, parametric modelling, digital fabrication, BIM, urban planning and sustainable design.

Every year, we conduct field trips and site visits in order to increase student experience and future employability. This year, our extra curriculum activities included visits to the Olafur Eliason exhibition, the Zaha Hadid Gallery and the Foster + Partners headquarters in London as well as a site visit in Lisbon, where we visited several local architectural practices, the MAAT, as well as the former Lisbon EXPO area and the Santiago Calatrava railway station.

Our guest reviewers included professional from world-famous offices such as Kyriakos Chatziparaskeuas (Hetherwick Studio), Carlos Bausa Martines (Zaha Hadid Architects), Marianna Cavada (University of Lancaster) and Yorgos Berdos (University of Edinburgh).

This year’s MA cohort consisted of 24 students from various countries such as China, India, South Africa, Mexico, Turkey, and the UK.
Harshita Bawankar
Design 2, Tate Liverpool Extension
Birdseye view / Perspective view

Jack Berry
Design 2, Tate Liverpool Extension
Perspective view / Interior view
Chao Chang  
Design 1, Hilbre Island Retreat  
*Perspective view*

Qian Chen, Tan Yi  
Design 2, Liverpool Waterworld  
*Longitudinal section / 02*
Qian Chen, Gang Wang
Design 1, Hilbre Island Spa
Birds eye view / Interior view

Yixin Chen, Ke Ren
Kinetic Facade / Parametric Fabrication 2, Kinetic facade
Parametric Fabrication 2, Façade component mechanism / 02

KINETIC MECHANISM
Light sensor system

Arduino + Grasshopper → Circuit → Model

The motor combine the small gear to run the whole model.
Yixin Chen, Ke Ren, Yu yang
Parametric Fabrication 1, 3D printing on textiles
Perspective view

Meng Ding
Design 1, Hilbre Island
Visitors Centre
01 / 02
Pragya Jain, Jin Xie, Tan Yi
Parametric Fabrication 2, Kinetic Canopy
Deployment diagram of kinetic mechanism / Exploded diagram

Meiqi Lyu, Zifen Cui
Parametric Fabrication 2, Kinetic Facade
façade component / 02
Liyuan Sun
Design 2, Tate Liverpool extension
Perspective view / Façade development diagram

Adele Shadwell
Design 1, Hilbre Island Visitors Centre
Sections / Perspective view
Jin Xie, Louxin Zhao
Boutique Hotel, Hilbre Islands / Interactive Facade
Perspective view / Interactive Facade

Meiqi Lyu and Tan Yi
Design 1, Hilbre Island Spa / Design 2, Tate Liverpool Extension
01 / 02

Gang Wang, Chao Zhang, Louxin Zhao

Meiqi Lyu
Robotic Arm

3D printing on textiles, physical models

Foster + Partners London visit
Design studio reviews

Olafur Eliason Exhibition, Tate Modern, London, 2019
The Technical Team continue to develop their student facing services to meet the needs of the architecture students in providing support and development in the operational delivery of the facilities.

The team works closely with the students to provide specialist knowledge and guidance in the various technical areas including the analogue workshops, laser suite, CNC router and print media design suite. In addition to model making and print design, the team support the School IT/AV systems with all facilities managed in a Health and Safety focused environment.

This year we have developed a series of online resources and channels on Teams that our students have accessed remotely (which proved to be very useful). We built a gallery of architectural model examples (made by previous students), a series of model making guides, and a live one to one ask a technician chat channel.

The team have also started a Twitter account and will develop this as a way of celebrating the work we are doing and keeping in touch with our students.

https://twitter.com/LivUniArchTechs

Our model making gallery can also be viewed on the architecture student intranet pages.

https://www.liverpool.ac.uk/intranet/school-of-the-arts/architecture/model-making-gallery/

Technical Team

Stephen Bretland  Workshop co-ordinator
Stuwy Carroll  Technical co-ordinator
Fintan Dineen  Technical team leader
Kevin Erkens  Technician
Lara Gerard  Technician
Matt Howarth  Technician
Rob Lymer-Dennis  Technician
Chris McVerry  Technician
James Myles  Technician
Chris Weston  Technician
Adam Yensen  Technician

Staff and PhD students from the School of Engineering and Architecture have used their expertise in 3D printing and laser cutting technologies to produce over 15,000 protective visors for healthcare staff in local NHS trusts. University staff have had support from Unilever, AMB, Smurfit Kappa and Taylor Wessing.

Zaha Hadid Gallery visit, London, 2019
The implementation of the new Arts Materials Store, managed through Technical Services, has continued to be an innovative addition to the range of facilities available, providing the students with a variety of materials for model making and based locally in the Leverhulme building.

We also had a new technician start with us in February (Chris Weston) and he has already proved to be a valuable member of the team.

Matthew King’s (BA3) final model. Matthew was given extensive help and advice on how to go about making this model on the ‘one to one’ chat channel by the technical team.

Song Zhixuan kindly shared how to make this model with a step by step guide. Thank you Song.

A gallery page from the technical teams ‘model making advice’ channel in Teams.

Articulating Model, 3D Printing, & Laser Cutting

Handmade - Paper & Card

Materials

Steps

Make your main buildings with the clay
Make a box
Put the buildings inside
Pour the rocks inside according to the landscape
Add some surroundings like trees
Finish

1. Corrugated cardboard
2. DAS modelling clay
3. Wood shavings
4. Matching paint
5. Silica-mold for models
This book chapter assesses the work of the British architect Sir Herbert Baker (1862–1946) for the imperial capital of New Delhi, a role he shared with Sir Edwin Lutyens (1869–1944) very much as an equal partner over more than a decade.

This assessment is undertaken in the context of the reception and rereading of the classical project and the wider classical tradition among not only the imperialists, but also the colonised in India.

This book chapter argues that post-conflict reconciliation in Syria, led by inclusive tangible and intangible heritage, is possible if the continuity of the associated values is preserved and the links between the inherited physical forms and traditional practices are maintained.

Research into the values associated with two dance forms, Dabkeh and Samah, in Aleppo and Palmyra has confirmed both the urgency of safeguarding these performing arts and their potential to catalyse physical preservation efforts.

This design portfolio illustrates ArCHIAM’s first community-led sustainable tourism and heritage management project, realised in Oman at Misfat Al-Abriyin, a partially inhabited mountain oasis.

Three traditional houses of cultural importance were developed into a gateway/information centre, a bread-making/training place and a food court through adaptive reuse interventions that meet contemporary architectural aspirations while responding to conservation requirements.

This book chapter examines the settings and stages for open-air concerts and festivals in urban city space, which have now become the highest earning and largest by audience size of all popular music performance events. It explains how live popular music performance can become a catalyst in urban revitalisation, temporarily and permanently, thereby improving the character, image and development of places, space and city life. Venues inside buildings are intertwined with the development and success of these transient events and so how they impact on urban character and identity is also examined. Examples in Europe and North America are considered, and because of its particular approach to music festival promotion, the city of Liverpool, UK, is examined in more detail.
Many architects are concerned that sustainable technologies may interfere with a building’s aesthetic appearance, and so these are often ‘added on’ once the design process is complete.

*Elements of Sustainable Architecture* intends to help students to develop the design skills they need to create sustainable buildings – ensuring that ecological considerations are applied throughout the design process. Restoring the primacy of aesthetics and creativity to sustainable design, the book focuses on strategies that have the greatest impact on building design. It also shows the influence of sustainability considerations on choices about aspects such as composition, form, space, tectonics, materials, colour, textures, proportion and position.

**Research Seminar Series 2019–2020**

9th October: Dr Andrew Crompton: What Does Music Look Like?
16th October: Dr Patrick Zamarian: Education at the Architectural Association
23rd October: Dr Christina Malathouni: Preston Bus Station – From threats of demolition to the longlist of the RIBA Stirling Prize 2019: a case study on the blurring of new and old architecture
30th October: Dr Katerina Antonopoulou: Mass Representation: Unfolding conflict through the filmic representation of crowds in crisis Athens
6th November: Dr Barnabas Calder: “Architectural history declares…“ A long view of the relationship between architecture and energy
13th November: Professor Richard Koeck: If These Walls Could Talk: A Mixed Reality Heritage Experience

20th November: Dr James Hillson: Linearity and the Gothic Style: Architectural Conception in England and France, 1200-1400
5th February: Dr Nick Webb: Tracing the Past: a digital analysis of the south west choir aisle vaults at Wells cathedral
12th February: Dr Daveed Chow: Minimising Building Energy Consumption in Climate Change with Green Facades and Green Roofs
19th February: Dr Ataa Allsaloum: From Research into Teaching: Islamic architecture and cities
4th March: Professor Robert Kronenburg: If I Knew What I Was Doing It Would Not be Called Research
8th March: Hussein E. M. Hussein: The emergence and evolution of transformable architecture

*Research series organised by Professor Iain Jackson and Samir Iqbal*

**Elements of Sustainable Architecture**

Rosa Urbano Gutiérrez and Laura de la Plaza Hidalgo

*Elements of Sustainable Architecture* book cover
London: Routledge
Date of publication December 2019

**Architecture and Performance Spaces**
Image courtesy of Professor Robert Kronenburg
To mark the occasion of Preston Bus Station’s 50th anniversary in October 2019, the Liverpool School of Architecture, in partnership with the Twentieth Century Society, ran a one-day cross-sector conference at our London campus. This aimed to explore how much progress has been made in the public and professional understanding, appreciation, management and celebration of Brutalist buildings, and what the current and future challenges and opportunities may be.

Three buildings had been named as examples when “British Brutalism” was included in the 2012 World Monument Watch: London’s South Bank Centre, Birmingham Central Library, and Preston Bus Station. Their individual stories since then vary significantly. So, what are the wider implications of these parallel stories? Does designation still matter, or is a cultural shift that matters more? Has the publicity surrounding some of these cases actually contributed to a better understanding and appreciation of Brutalist architecture? Have heritage and architecture professionals gained new insights on how to deal with these buildings so as to do sufficient justice to their original vision and be able to maintain them and sensitively adjust them to contemporary needs? And what have the benefits of the recent blurring between new and old architecture been, as marked by the increasing inclusion of refurbishment and regeneration projects in architecture awards? Finally, what could and should the next steps be? Can we learn even more from these examples about a holistic approach to our built environment that merges “new architecture”, “heritage”, and “environmental design”?

The day brought together some of the sharpest minds from major national and international organisations like the RIBA, Historic England, IHBC, World Monuments Fund Britain, ICOMOS-ISC2oC, and the Getty Conservation Institute, as well as pre-eminent architecture and heritage professionals, journalists, and campaigners. We are grateful to all who generously offered their time and expertise to make #BrutalismNow happen.

See full programme, short film, and press coverage in the event webpage: https://www.liverpool.ac.uk/architecture/events/conferencesandexhibitions/brutalismnow/

The event is part of one of the Department’s Research Impact Studies: https://www.liverpool.ac.uk/architecture/research/researchimpactstudies/saving-preston-bus-station/
Ceramic Narratives in Architectural Practice, Research and Education

This is the third in a series of events organised by Rosa Urbano Gutiérrez, director of ECAlab, that intend to spark a discussion around the multiple attributes of ceramics as a versatile and tactile architectural material.

Through speakers’ presentations and a chaired discussion, we explored a wide range of topics relating to the role of ceramics in the production of architecture, such as:

— Innovation, sustainability and technology
— Craft techniques and experimentation
— Ceramics, ornament and art in architecture
— Ceramic futures: challenges and opportunities

Speakers included:
Benedetta Tagliabue
Miralles Tagliabue EMBT Barcelona, Spain
Borja Ferrater
OAB (Office of Architecture in Barcelona) Barcelona, Spain
Laura Andreini
Archea Associati, Florence, Italy

The exhibition celebrates the resurgence of ceramics in contemporary architecture, bringing together the designers, artists, manufacturers and ceramicists working on groundbreaking projects in this versatile material.

The practices and artists featured in the show range from established figures to emerging talents and includes: AHMM, Assemble, Ceramicà Cumella, Denizen Works, ECAlab, EPR Architects with ceramicist Kate Malone, Eric Parry Architects with artist Richard Deacon, FAT Architecture with Grayson Perry, Feilden Fowles, Fettle Studio, Granby Workshop, Grymsdyke Farm, Jamie Fobert Architects, Metropolitan Workshop, Penoyre & Prasad, Piercy & Co.

Hand Held to Super Scale: Building with Ceramics

Rosa Urbano Gutiérrez, Director of ECAlab, was invited to participate in this collective exhibition, which celebrates the resurgence of ceramics in contemporary architecture, bringing together the designers, artists, manufacturers and ceramicists working on ground-breaking projects in this versatile material. ECAlab presented Interface Soundsscapes, an interactive ceramic surface that investigates ceramics as sustainable and innovative translucent material to generate sonic ambiances in buildings.

The practices and artists featured in the show range from established figures to emerging talents and includes: AHMM, Assemble, Cerámica Cumella, Denizen Works, ECAlab, EPR Architects with ceramicist Kate Malone, Eric Parry Architects with artist Richard Deacon, FAT Architecture with Grayson Perry, Feilden Fowles, Fettle Studio, Granby Workshop, Grymsdyke Farm, Jamie Fobert Architects, Metropolitan Workshop, Penoyre & Prasad, Piercy & Co.

Overview of the charrette:

The Forgotten Spaces design charrette was organised by the Liverpool City Region and its design champion, AHMM’s Paul Monaghan, backed by the city region’s mayor, Steve Rotheram. 17 star practices and two local universities were invited to take part in a friendly competition to propose ideas towards the renewal of ‘forgotten spaces’ within Liverpool.

Each of the unloved or neglected sites was nominated by one of the region’s six local authorities: Halton, Knowsley, Liverpool, Sefton, St Helens, and Wirral, with the ambitions of generating ideas to be taken forward by the council in future redevelopment schemes.

On behalf of the University of Liverpool, a team of eight MArch students: Dan Dacre, Patrick Dunne, Andy Lane, Kudakwashe Mushangi, Phoebe Smith, Ryan Stevens, Matt Thompson, and Andrew Williamson, reimagined the site of Otterspool Park on the bank of the Mersey.

Explanatory Text:

Otterspool Park, where once a busy café was located, has fallen into a state of disrepair. By utilising and bolstering the site’s verdant quality, our proposal aims to capitalise on the surrounding flora and fauna to provide a modest wildlife education centre – a flexible space nestled sensitively into its context.

The site is divided into two halves. A dense northern area, currently overgrown, will house a tall viewing tower, offering vistas amongst the tree canopy and back towards the city. The southern area, a more manicured and controlled landscape, will make use of the existing pavilion and extend where necessary to accommodate new learning spaces. These two contrasting elements of the proposal create a diptych, counterbalancing in their landscapes.
Each year the Liverpool Architectural Society invites students of architecture in Liverpool to submit proposals for a study based trip.

A scholarship is presented to the student or students whose proposal demonstrates the most appropriate and worthwhile use in the opinion of the LAS.

Matthew Thompson, an MArch 5 student at Liverpool School of Architecture, was this year’s winner of the Honan International travel scholarship (see overleaf). The travel and research that the scholarship enabled underpinned the M.Arch dissertation submission of Mathew and which subsequently won The Tarn Dissertation Endowment Prize and was nominated for the RIBA Dissertation prize. (The M.Arch dissertation is outlined earlier in this volume.)

To an audience of peers in an event held at RIBA NW Mathew talked about his travel and ‘extending the Pinacoteca di Brera’. This was an LAS event supported by Liverpool School of Architecture.

The launch of the 2020 Honan prize has been delayed until 2021.

About Matthew Honan

Captain Honan (Matthew Honan) was born in Liverpool in 1878, studied architecture in Liverpool and practiced as an Architect in Liverpool.

Captain Honan was killed in action in 1916 at the battle of the Somme aged 38.

In his will he gifted parts of his estate towards the completion of the St Matthews Church, Clubmoor, Liverpool and as a memorial scholarship the setting up of the Honan Prize of which the Liverpool Architects society host every year as the Honan Travel Scholarship.

http://www.merseysiderollofhonour.co.uk/obits/54/544610.php

https://liverpoolarchitecture.com/
“(…) if the concept of the museum therefore implied some sort of ethical ballast, (…) one might postulate a possible solution for the more eminent problems of the contemporary city.” – Colin Rowe

European cities have long been the showcases that reflect the complex historical and geographical patterns of heritage. This makes Milan’s Grande Brera project, the extension of the Pinacoteca di Brera, an ideal case study to reveal potential strategies for the modernisation of museums in historic contexts, which may, in turn, reveal new attitudes to development at a city scale.

The Honan Travel Scholarship enabled me to visit the Pinacoteca di Brera, to meet the architects involved with its current restoration and to access their archival material. This archive possessed the drawings of Stirling and Wilford’s 1986 proposal for the renovation and extension of the Brera’s Palazzo Citterio gallery space. The material revealed theoretical parallels between the teachings of Colin Rowe and the buildings of his student, James Stirling. By investigating the relationship between Stirling and Rowe, the museum and the city, preservation and growth, the dissertation establishes new theoretical readings of the Grande Brera. Applying these readings to the city aims to move architecture and urbanism towards a rethinking of the future of our cities, ensuring their survival through design.
In March of this year an exhibition was held to display a selection of outputs from BA3’s Digital Heritage Studio, where students are encouraged to engage with significant heritage assets, in this case Liverpool’s Anglican Cathedral, and produce new design interventions adjacent or attached to them, aided by digital tools.

Working alongside the current cathedral architect, Mike Darwell, students were first asked to create a strategy considering the constraints and opportunities of designing within the cathedral vicinity, and to identify possible sites and functions for new interventions. Students were encouraged to make the visitor experience central to their response, and their design outcomes were required to respect the cathedral’s main function as a place of worship and maintain its significance as a heritage asset. Ideas ranged from a new refectory, new visitor entrance, market stalls and museum spaces. Sites included bridges across the cemetery, sloping schemes connecting the cemetery to the cathedral and/or surrounding streets, new connections between the cathedral’s east end and St James’s Mount, interventions on the existing car park to the cathedral’s west, as well as schemes addressing the Oratory.

The Digital Heritage Studio was established by Dr Ataa Alsalloum, who researches heritage-led sustainable urban regeneration (see www.archiam.co.uk), and Dr Nick Webb, who investigates the use of digital tools to enhance understanding of historic architecture (see www.tracingthepast.org.uk), with the tutor team completed by Stephen Graham and David Raynor. We received invaluable expertise throughout the project from Mike Darwell and Dearbhail Keating of John Coward Architects, and our aim is to continue fostering links with the cathedral in future. Most importantly, the dedication and hard work of the studio students made this exhibition possible, and their projects act as inspiration should the cathedral decide to make design interventions in the coming years.
SAFE is a community business based in Bootle, Liverpool. It offers help and support to adults and young people regarding any business or employment support they may require. Part of their next steps as an organisation is make #destinationbootle into reality and regenerate the area through master planning and providing community services. Our initial brief was broken down into three phases, the first, to design a ‘site activator’ which took the shape of a demountable canoe hub and Canal Discovery Centre for the Carolina basin, the purpose of which was to generate excitement and interest to area before the second phase was initiated. Phase two was to masterplan a residential scheme on the remainder of the site (including townhouses, apartments, extra care apartments, live-work units, and a workshop) which had a cohesiveness that allowed a ‘place’ to be recognised. The third phase was to rebuild their community hub where the demountable canoe hub had been after the site had been ‘activated’.

The 3rd year student led exhibition was hosted by SAFE in their existing community hub at St Marys school. The student led exhibition took place on the 25th of February to accompany the research event ‘Community Hubs what works and why’ by Dr Kerry Traynor, SAFE trustee and lecturer at University of Liverpool, and was used to generate interest amongst the community, wider community, and stakeholders. Work presented was a selection for all in our studio, each asked to submit two images of work along with physical models to help describe individual schemes. As a collective the works could be viewed as individual, or, like they were in the exhibition, as a group. This helped stakeholders who attended the event to envisage what Safe intentions were, and what potential the site had for turning Bootle into a destination.

Vicky Robertson
The workshop activities, designed with a research-driven learning approach in mind, aimed to actively involve children between 7 and 17 years old in creative processes, while broadening and enhancing their understanding and knowledge of Omani traditional architecture and the ancient aflaj irrigation system.

3-4 July 2019
Extra Curricular Events/ArCHIAM
Children workshops Decoration and Construction of Omani Traditional Architecture and Omani Traditional Aflaj
National Museum, Muscat (Oman)

This conference and exhibition are part of the Gulf Architecture Project (GAP), a collaborative research initiative between Liverpool University’s ArCHIAM Centre and the Qatar National Library. World’s leading experts talked about their latest work, shared their expertise and presented a major exhibition on Gulf urbanism, landscape, infrastructure and architecture.

10-13 October 2019
ArCHIAM Events
Gulf Architecture Conference and Exhibition
Qatar National Library, Doha (Qatar)

The lecture illustrates the diversity of Omani vernacular settlements and how exchanges of people, products and political intentions have shaped their urban form, organisation and architecture, and how research-by-design could shape sustainable development of vernacular towns and villages.

12 February 2020
Public Lecture Between the sand and the sea: Oman’s architectural heritage
University of Liverpool, Liverpool (UK)

The film M’Hamid Oasis Morocco documents the restoration and recording work undertaken in February 2019 by the ArCHIAM Centre, the Spanish NGO Terrachidia, international participants and the local community in M’Hamid, the most remote oasis of the Draa Valley, at the edge of the Sahara Desert. The film creates awareness of the cultural significance of this place and its struggle for survival, while highlighting its tourism potential.

20 February 2020
Film screening M’Hamid Oasis Morocco: Restoring, Recording and Inventorying the Tangible and Intangible Cultural Heritage
Liverpool School of Architecture, Liverpool (UK)

Prof Soumyen Bandyopadhyay with conference organizers and speakers, Qatar National Library, Doha, Qatar ©ArCHIAM, 2019
Summer in Venice & Northern Italy 2019

It was a privilege to be able to become immersed within the city of Venice and its culture, even for only a short while. Getting lost as you wonder through its narrow streets and tight canals before discovering a hidden campo on route to work in the Giardini, was a daily occurrence and a far cry from the hordes of tourists generally associated with the city.

The 58th International Art Exhibition at the Venice Biennale 2019 was curated by Ralph Rugoff and titled: ‘May You Live in Interesting Times’. Invigilating as a Steward-Research Fellow in the British Pavilion which exhibited the work of Cathy Wilkes, curated by Zoe Whitley, led to many interesting discussions and thought-provoking interpretations. Not least due to its untitled nature and the deliberate lack of explanation and further information made available to the public. Her work centres on themes of motherhood, dormancy and death and features the use of found, often everyday objects. This was intended to allow for open interpretations but generally split opinion.

There to assist with some challenging conversations were the other Fellows. We formed a tight group and undoubtedly enhanced each other’s experience of the Biennale and the city itself. Living and working together we were able to share ideas and readings of the city and our time there, as well as discussing our individual creative backgrounds and art practices. We became an eclectic family and firm friends, relationships that will hopefully last a long time into the future.

The individual research element of my fellowship allowed me to conduct the initial analysis and collect primary data for my dissertation, titled: ‘From Palladio to Rossi: an investigation into the skin-deep relationship of the façade’.

I was able to travel around northern Italy, visiting Verona, Vicenza and Florence on days trips away from Venice on my days off. Documenting Andrea Palladio’s Basilica Palladiana and Aldo Rossi’s extension to the San Cataldo Cemetery in particular. The plethora of sights and architectural wonders I was able to experience throughout my month in Italy is something I doubt I will be lucky enough to do again. I cannot express my gratitude to the British Council and LSA who supported me through the programme. I would thoroughly recommend the experience to anyone.
The British Council presents The Garden of Privatised Delights at the British Pavilion for the 17th International Architecture Exhibition – La Biennale di Venezia.

The curators, who will represent the UK at the 17th International Architecture Exhibition at la Biennale di Venezia, are Manijeh Verghese and Madeleine Kessler of Unscene Architecture. The exhibition, which will now be held from 22 May to 21 November 2021, was inspired by Hieronymus Bosch’s The Garden of Earthly Delights, the winning project looks at how spaces such as the British High Street and the Playground are under threat from increasing privatisation.

The exhibition will engage in the current debate around ownership and access to what we perceive as public space. The curators will transform the British Pavilion into a series of immersive spaces, commissioned from leading researchers and practitioners, presenting both a critique of how they are currently used while providing strategies to increase people’s agency over their public spaces.

Emily March
Tolulope Ogunjimi, Emily March and Kate Johnstone are the MArch students selected by British Council for Venice Biennale Fellowship programme 2020. Each will spend a month in Venice to invigilate the exhibition and conduct independent research connected to their MArch studies. Supported by University of Liverpool and British Council.

The Venice Fellows Induction School was really informative as we learnt more about this year’s curators, Maddie and Manijeh, and how they came to design their proposal, The Garden of Earthly Delights. The exhibition is particularly collaborative, and we heard from other designers and researchers who are involved in the project and each tackle the issue of privatised public space from different angles. As fellows, we were privy to some unpublished developments and it was exciting to see the process of transforming designs from incredible drawings into a real, immersive exhibition. Aside the practicalities, the induction was our first opportunity to meet with the other fellows on the scheme. We had time to discuss each other’s research projects and bond as a group. Overall, it was a great couple of days with a friendly and diverse cohort.”

Tolulope Ogunjimi – Venice Fellow 2020

“The Venice Fellowship Programme affords three students a month working, researching, and living within the beautiful, historic city of Venice. The experience of working at the prestigious Venice Biennale exhibition provides an invaluable opportunity to meet, converse and collaborate with a group of talented individuals from universities and institutions across the UK, as well as the wider international fellow community at the event. I hope to be part of the now 2021, Venice Architecture Biennale, and continue the research initiated in my dissertation. Namely, testing the hypothesis that an increase in diversity and size of Venice’s university populations would as a result require architectural interventions that would aid in challenging the tourist-centric economy and diversifying the demographic of the Venetian resident in the historic city centre.

Emily March – Venice Fellow 2020

“Applying for the Venice Fellowship presented an exciting opportunity to not only be part of the Biennale of Architecture as a steward but also to immerse myself in Venice’s culture, politics, and architecture during a month-long research field trip. During the first semester of the MArch course we attempted to analyse Venice and spent a few days exploring the city, however with such a rich cultural heritage and complex social and political debates the task of exposing Venice’s complexities was inevitably impossible. To be granted another opportunity to reinvestigate the city through this fellowship was invaluable. As architecture students, any occasion to truly experience a place should be taken. It is our responsibility to be curious and ask the question can architecture help? Due to the current COVID pandemic the fellowship programme has been suspended due to the rescheduling of the Biennale however I am still hopeful that I am able participate in the research trip in the future to attempt to finally understand Venice.”

Kate Johnstone – Venice Fellow 2020
The Liverpool Architectural Society or ‘ASOC’ is an internal social and academic society ran by students, for students. Offering enhanced opportunities and experiences for students of the school, ASOC runs a full calendar of events throughout the year inviting students of all years to gather, socialise and share their common interests. Whether it is a black tie formal or a local pub crawl, the society offers a range of events that cater to all students. Although the society is tied to the school, this does not mean that it’s connections stop there, ASOC runs in partnership with several external architectural organisations including the RIBA, Liverpool Architectural Society (LAS) and Liverpool Young Architects (LYA) meaning that external events held in Liverpool and across the country become available to students as part of the shared events calendar. ASOC strives to create fun, relaxed and accessible events for all in the school of architecture, championing friendships and academic relationships alike in upholding the one of a kind personality of our school.
Liverpool Young Architects

Connecting, Celebrating, Challenging. Operated and founded by many previous and current students of the Liverpool School of Architecture in conjunction with many other professionals and students in Liverpool, the LYA has an ambition to nurture students and support our architectural colleagues within the city; recognising, welcoming and celebrating the big achievements and the small victories alike. The LYA intends to be a catalyst for the improvement of Liverpool’s architectural landscape; to provoke discussion, to make space for the exchange of ideas and to challenge architects, clients and the city to raise aspirations and expectations around our built environment.

www.lyasociety.co.uk
Guest Lecture Series 2019–2020

26th September 2019
Vivian Sin
Resilient Infrastructure: How Infrastructure shapes our cities

3rd October 2019
CJ Lim
Smartcities: Resilient Landscapes + Eco-warriors

10th October 2019
Andrew Lane and Laura Broderick
British Council Venice Fellowship Programme 2020 Launch: “How will we Live together”

17th October 2019
Jonathan Falkingham MBE, Urban Splash
HoUSe

24th October 2019
Huang Sheng-Yuan Field Office Architects
Living with Sky, Water and Mountain

31st October 2019
Matthew Thompson
LAS Honan travel Scholarship Presentation: ‘Extending the Pinocoteca di Brera’

7th November 2019
Austin Williams
China’s Urban Revolution: Understanding Chinese eco-cities

14th November 2019
Dave King, shedkm
‘the technology of serendipity’

21st November 2019
Carl Turner
Simple into Special: Turner Works

5th December 2019
Neil Elliot and Dr Andrew Levers
Technology in the Built Environment

20th February 2020
Ian Simpson, Simson Haugh
‘One Blackfriars: impacting the London skyline’

5th March 2020
SHE-Builds NW
UrbanistasNW

12th March 2020 (P)
‘A brief architectural history’ of John Meunier

12th March 2020 (P)
John Meunier, Patrick Lynch, Alan Dunlop, Simon Henley, debate chaired by Soumyen Bandyopadhyay
‘On Intricacy: an evening with John Meunier and friends’

19th March 2020 (P)
Jim Eyre Wilkinson Eyre
26th March 2020 (P)
Brock Carmichael
‘Liverpool Architecture: 45 Years of Progress’: Michael Cosser and Chris Bolland

30th April 2020
Stephanie Imbeau
‘Procession’: Pre-recorded Online event

11th June 2020
Paul Monaghan Ahmm
‘How we work’ Live Online event

(P) the event has been postponed until further notice

Guest Lecture Series composed and managed by Sandy Britton

Open Guest Lecture Series supported by the School of The Arts
www.liverpool.ac.uk/architecture/events/guest/
What Next? and What Now? coordinated by Richard Dod Year 3 lead

Days of portfolio and CV reviews and advice alongside a rolling programme of talks with Evening lectures and networking provided by open guest lecture series compiled by Sandy Britton RIBA

2019 2020 Film Series compiled by Nurichan Bektas. PhD research student.
Technical assistance Martin Winchester

This weekly film series free and open to all years.
Wednesday afternoons.
all films streamed via Kanopy.
2019 2020 BA3 Students


Acknowledgements

Thank you to the large teams of people who support the BA and the M.Arch and PGT programmes for your dedication and hard work.

Programme Leads, Year Leads and Studio Leads and Studio Teaching Teams

Professor Steven Bigby, Professor Desmond Collin, Professor Mark Collin, Professor Neil Jackson, Dr Stephanie Koerner, Dr Jiangtao Du, Dr Haniyeh Mohammadpourkarbasi, Dr Ronald Lawrence, Dr Stuart Gee (Studio Consultant), Dr Stephanie Koerner, Dr Jiangtao Du

Technology: Dr Gianna Quatrone, Virginia Rammou, Ted Ruffel, Claudia Briguglio, Alex Dusterloh, Peter Fanelli, Greg Beattie (Studio Consultant), Dr Hanneli Chen, Dr Adonis Haidar

Practice Management: Jack Dunne, Peter Farrall, Virginia Rammou

Internationalisation: Sandy Britton, Ronny Ford and Charlotte Fairclough

Urban Studies: Dr Fei Chen, Dr Ata Al Alamm, Dr Francesca Pizzano, Dr Junjie Xie, Dr Yat Shun Kei

Experimental Officer in Design Computing: Martin Winchester

Librarian: Nicola Howorth

Consultants: Ted Ruffell, Dr Stuart Gee, Greg Beattie

Technical support team: Fintan Doneen, Stuart Carroll, Stephen Brettland, Christopher McVenery, Kevin Erkens, Robert Lynner-Dennis, Joanne Ball, Matthew Howarth, Lara Gerrard, James Myles, Adam Yenson, Alex Hyett, Adam Liu, Yongjiao Liu

School Receptionist / Operations: Benjamin Duval and Rhianna Brady

Building Manager: Fiona Gilmore

Operations Support Team: Andrea Alfonso, Pauline Mitchell, Pauline Mitchell, Henry Brindle, Janet Rothwell, Denise Burns, Ben Duval, Rhianna Brady

Student Experience Team: Holle Byrne, Jane Lloyed, Melanie Williams, Jackie Bracken, Cathy Rees, Isla Kennedy, Joanna Farburn, Jan Storey, Christopher Readitt, Elaine Jones, Phil Franey, Nicky McCarthy, Emily Kelly, Janet Wood, Sam Bird, Juan Cacedo, Charlotte Fairclough, Karen Feltton, Charlotte Wilson, Vicky Chapman, Josephine Wilkin, Cathy Piggott, Amy Gerrard

Research and Impact Team: Daniel Brown, Amanda Dentith, Pamela Head, Stephanie Kehoe, Nathan Yearsley, Samantha Hankin, Kirsty Harland, Peter Pembelt, Gili Prescott, David Summersgill

Marketing, Recruitment & Events Team: Brian Beckwith, Jonny Davis Le Brun, Elizabeth Farr, Alys Jones, Filomena Saitto, Helen Thomas

PGT programmes Asterios Akgathidis, Uruc Kicil

All our PT studio tutors who, along with guest critics, brings practice based research into our teaching.

With key guests


Visiting Professors

Ian Ritchie CBE RA

With key guests

Dave King, sheidak architects

Stephenson, Stephenson STUDIO

Michael Withford CBE

Sunbeam image: Sandy Britton
Guest Critics BA1
Thank you to BA3, MArch4 and MArch5 students and staff who have assisted as critics to BA1 reviews.

Guest Critics BA2
Hannah Floral – John McCall Architects
Dan Newport – reform architects
Jeremy Gould
Martyn Thomas – horncastle:thomas architects
Adam Booth – Feldon Clegg Bradley Studios
Jade Meeks – Ellis Williams Architects
Dennis Burr – Burr Design Associates
Paul Kelisal – Kelsal Architects
Maria Walker – Harrison String fellow
Charlotte Hodges
Naomi Taylor – Kelsal Architects
Roger Stephenson – stephenson studio
Ben Green – John McCall Architects
Jo Hudson – Liverpool John Moores University

Guest Critics BA3
Studio Communities & Contested Spaces (CCS*)
Professor Ian Jackson LSA
Dan Gibson – Gibson Architects
May Tang – Heathcote Studio
Lucietty Ray – LSA
Peter Farrai – LSA
Alex Dusterloh – LSA
Bedford Street Research Studio
Professor Ian Jackson LSA
Dan Gibson – Gibson Architects
May Tang – Heathcote Studio
Lucietty Ray – LSA
Peter Farrai – LSA
Alex Dusterloh – LSA
Michael Wilford
Alan Berman
Alice Tymo
Michael Wilford (Michael Wilford Architects, East Sussex, UK)

Guest Critics M.Arch 5
Michael Cunniff (Jeffrey Bell Architects, Manchester)
Professor Robert Kronenburg (University of Liverpool)
Ian Ritchie, Gordon Talbot, Jonathan Shaw (Ian Ritchie Architects, London)
Helen Roberts (Felden Clegg Bradley Studios, London)
Rachel Stevenson (David Miller Architects, London)
Neil Swanson (Landscape Projects, Manchester & London)
Hans Van der Heijden (Hans Van der Heijden Architect, Amsterdam)
Michael Wilford (Michael Wilford Architects, East Sussex, UK)

Careers and employability event contributors
Thank you for supporting this event – to RIBA NW, RIBA North and everyone involved in RIBA mentoring programme.

Luke Cooper – Architectural Emperium
Jasmin Eastwood – Sheppard Robson
Sarah Green – Another architecture + interiors
Roisin Harton – ABW Architects
Urur Klic – University of Liverpool/UCLAN
Dave King – Sheppard Robson
Stuart Pault – Sheppard Robson
Ben Prince – Prince Architects
David Raynor – University of Liverpool
Richmal Wigglesworth – Sheppard Robson

Thankyou to all our students who have been an amazing help in the life of the school throughout the year.

GTA Software Support
Yasaman Arababtard, Calum Rankin, Yongjiang Liu, Andrew Williamson, Kudakwa Shephard, Ryan Wenham, Zixin Zhang, Andy Lane, Daniel Dacre

Website Rebuild assistance
Sam Beckwith Flint, George Brandon, Jane Cadot, Keerthivan Engur-Mohan, William Lambert, James Langhais, Zhiqian Sang, Gang Wang, Cai Xiao

ASOC committee
Matthew Magee, Selena Rale and Emily March

M.Arch yearbook assistance
Matthew Magee, Emily March, Christopher Matthew, Christina Alexe, Kuda Munshi, Matthew Thompson

Thank you to all those students who have acted as ambassadors for the school in your engagement with external organisations in the pursuit of good architecture a good architectural community and a fairer world.

Special thanks – Thank you to all the studio and year and programme leads and research colleagues who have helped to pull together information for inclusion in this publication.

Particular thanks to:
Year and Studio Reps
Year 1 Rajput Moroney, Zsuzana Staniecka
Year 3 Xiayu Zhao, Abby Bray-Boyle, Yi Koh, Victoria Robertson, Jarun Yang, Nikola Karasamis, Rachael McCarthy, Jayl Yan, David Grant, Lewis Washington, Haomiao Zha, Emma Kier-Watson, Erica Menezes, Teemu Magsaraj, Atia Raja
Studio CCS Xiayu (CoCo) Zhao, Abby Bray-Boyle, Bedford Street Research Studio Rachael McCarthy, Jayl Yan, Studio Pen & Inc Yi Mei Koh, Victoria Robertson
Practice North David Grant, Lewis Washington, Haomiao Zha, Urban Creative Emma Kier-Watson, Erica Menezes, London Housing Studio Teemu Magsaraj, Atia Raja, Digital Heritage Studio Jarun Yang, Nikola Karasamis

M.Arch Matthew Magee, Emily March
M.Arch Elizabeth Anderson, Shaoyao He, Mate Nagy
LSA 2020 Summer Degree Show and Prize Giving

The LSA 2020 Summer degree show and prize giving is a celebration of work and achievements throughout the School with particular focus on graduating years in BA and M.Arch.
Thank you to everyone who made this happen.

This year due to the unprecedented circumstances of COVID 19 the degree show and prize giving moved online at virtual-lsa.uk
Thankyou to everyone whom made this happen.
Particular thanks to Martin Winchester, Lucretia Ray and Anna Gidman and to our guests Ian Ritchie and Lifa Zvimbande RIBA North West Regional Director and Sheila O’Donnell and John Tuomey.

BA Prizes

External Prizes
North West Timber Association Student Architect Award – Qi Zhu
RIBA Project Management Poster Award – Rachael McCarthy, Wenxin Wei
Sheppard Robson Jicwood Prize – Daniel Pritchard-Clarke

Liverpool Young Architects 2020 Drawing Prize Liverpool – Mathew King
Liverpool Architectural Society Student Awards 2020 – Mathew King

BA3 Book Prize donated by Ian Ritchie – Telmuun Magsarjav

Alumni Prizes for BA3 donated by Jonathan Falkingham – Haomiao Zhai, Zhaohan Zhang, Jessica Tillman, James Hole
School of the Arts Academic Achievement Award winner – Lewis Washington
School of the Arts Academic Achievement Award runner up – Amierul Haziq in Khairi

BA3 Endowment Prizes
David Thistlewood Prize – Noorah Alhashimi
Charles Anthony Minoprio Prize – Wicktor Korol
Sikorski Memorial Prize – Holly Knight-Parlitt, Morgan Berry, Rushma Thapa
John Rankin Awards – Luke Hickling, Zhuxuan Song, Noorah Alhashimi, Matt Gilham

Emma Holt Travel Scholarship – Lewis Washington
Emma Holt Travel Scholarship – Amierul Haziq in Khairi
Emma Holt Travel Scholarship – Martyna Kedzia
David Inman Fund – Elisia Kelly
David Inman Fund – Ruth Cullen, Alex Benjamin
Building Management Prize – Ryan Stevens

M.Arch Prizes

Liverpool Young Architects 2020 Drawing Prize – Andrew Lane
Liverpool Architectural Society Student Awards 2020 – Daniel Dacre, Kudakwashe Mushangi and Andrew Williamson

Norwest Holst Prize – Emily March
P S TYSON Prize – Scott Millington, Eden Harris, Matthew Sharp
Graham Saunders Memorial Prize – Matthew Magee, Selena Rale, Emily March

M.Arch5 Endowment Prizes
Tam Dissertation Prize – Matthew Thompson, Andrew Williamson
Frank Horton Prize – Phoebe Smith, Ryan Stevens, Sam Jones
Sikorski Memorial Prize – Daniel Dacre, Kudakwashe Mushangi, Andrew Williamson
Sikorski Memorial Prize – Wenjia Su, Shaoyao He, Xueqi Tao
Competition Entry Selection – Architects Journal Student Prize – Daniel Pritchard-Clarke, Patrick Dunne, Andy Lane, Matthew Thompson, Phoebe Smith, Ryan Stevens, Sam Jones

Competition Entry Selection – RIBA dissertation and Presidents Medal
RIBA Presidents Dissertation – Matthew Thompson
RIBA Presidents Bronze Medal – part 1 – Mathew King, Minyu Wang
RIBA Presidents Silver Medal – part 2 – Patrick Dunne, Andy Lane, Matthew Thompson
RIBA Presidents Silver Medal – part 2 – Yongliang Liu, Yajun Qiu, Yiteng Sun, Jinjun Yang
Charles Reilly Medal – Patrick Dunne, Andy Lane, Matthew Thompson

Alumni

Big THANK YOU to our growing alumni family for your continuous support as critics, attending events and lectures, real and virtual and staying in touch with us from all around the world:

Sponsors

Thanks to our sponsors who have generously contributed to the prizes:

Ian Ritchie CBE RA, Jonathan Falkingham MBE
FRIBA, NWTTA (North West Timber Trading Association), LAS (Liverpool Architectural Society), Sheppard Robson, RIBA North West, University of Liverpool Alumni, School of the Arts, LYA (Liverpool Young Architects)
Virtual Prize Giving

Prize Giving in progress. Coordinated and hosted by Lucretia Ray; image courtesy of Martin Winchester.
LSA 2020 Prize Giving

LSA 2020 Summer Degree Show

Thursday 2nd July 12:00 - 3:00pm
Industry Lunch
Opportunity to meet our BA and MArch graduating students online

Friday 3rd July 12:00 – 2:00pm
Prize Giving
12:00pm - event opens
12:30pm - speeches followed by prize giving

The Friday prize giving event will be hosted on Zoom
See eventbrite for tickets:
ls2020prizegiving.eventbrite.co.uk
Alternatively watch live on YouTube:
LSA 2020 YouTube

Exhibition continues online
3rd July – 30th September
LSA 2020 Summer Degree Show online:
https://www.virtual-lsa.uk/

History in the making – The first Liverpool School of
Architecture online Prize Giving and Degree Show,
Congratulations Class of 2020
from all of us!

Congratulatory messages can be seen at:
www.youtube.com
Liverpool School of Architecture

Prize giving guest speakers:
Professor Fiona Beveridge, Executive Pro Vice
Chancellor
Professor Gavin Brown, Pro-vice-chancellor
for Education
Ian Ritchie CBE RA
Sheila O’Donnell and John Tuomey
Lifa Zvimbande Regional Director RIBA North
West
Hosts:
Professor Soumyen Bandyopadhyay
Lucretia Ray
Recording:
Martin Winchester

Congratulations Class of 2020 from all of us!
Virtual Degree Show environment has been built by Martin Winchester. Proposed New School Environment courtesy O'Donnell and Tuomey Architects. visit at link https://www.virtual-lsa.uk/virtual

Top: Entrance to proposed new school extension. Entrance to show with welcome message by HoS Professor Soumyen Bandyopadhyay
Centre: Degree show: space within proposed new school extension
Bottom: Degree show: virtual Stirling Gallery
All images courtesy of Martin Winchester

Posters by Anna Gidman
2019 2020 BA3 Students

Virtually BA3: image courtesy of Martin Winchester

Link to show images: https://www.virtual-lsa.uk/
2020 M.Arch Graduating Students

Gianluca Buscicchio
Matthew Charnley
Connor Foster
Elizabeth Anderson
Rachel Knight
Ryan Wenham
George Coleman
Mark Cookson
Manal Khan
Ilinca Dopinescu
Yapeng Liang
Cheuk Yuet Yiu
Patrick Dunne

Andy Lane
Matthew Thompson
Pu Shi
Zxin Zhang
Mate Nagy
Harry Lua Ker Shiun
Kit Wan
Yasaman Arbabiard
Calum Rankin
Sam Jones
Phoebe Smith
Ryan Stevens
Adam Liu
Yajun Qiu

Yiteng Sun
Jinrun Yang
Danie Dacre
Kuda Mushangi
Andrew Williamson
Shaoxiao He
Wenjia Su
Xueqi Tao
Lauren Clayton
Spencer
James Cahill

Virtually MArch: image courtesy of Martin Winchester