The University of Sheffield School of Architecture would like to thank the technical and administrative team for their continued support and input throughout the year.

We would like to thank all of our contributors everyone involved in curating the exhibition and everyone involved in compiling this catalogue.

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Foreword

At Sheffield School of Architecture, we produce graduates who are entrepreneurial self-starters with an exceptional level of political and social engagement, research and business skills. Our mission is to create new knowledge, in theory, in design and practice to help restore the health of the planet and the well-being of communities and societies. We drive this forward through our commitment to building local resilience, developing architectural research practice and working on live projects. This catalogue of our annual exhibition and other initiatives exemplifies our ethos.

Our amazing students have once again delivered an exceptional outpouring of creativity and critical thinking this year, producing the design excellence our reputation rests on. I hope our readers enjoy this publication and encourage you to share your thoughts with us via our twitter account @ssoa_news.

Last September, we started the academic year with an international and very unique research and practice conference on ‘Resilience and Architecture at the Human Scale’ which included a full blown candlelit banquet in a building site in Sheffield. We are now developing strategic research partnerships with Mexico, Brazil, South Africa, alongside our existing ones with countries in the EU, China, and beyond. We also hosted another hugely successful Alumni night in London, with plans to significantly expand our Alumni initiatives, including this year our affectionate 50th Anniversary celebration of our home in the inimitable Arts Tower.

We went on to achieve the national scheme ‘Green Impact’ Gold level for our School. Our brilliant Sheffield University Architecture Society won two top prizes as the best University Society with a particularly impressive programme of lectures, supportive workshops and other events. We also led the organisation of a national conference in London to promote sustainable building design as a joint activity between engineering and architecture students, with significant backing of industry and professional bodies.

Our students again scooped the top prizes at the Regional RIBA awards, also the prestigious international Jonathan Spiers award and the RIBA Wren award as well as winning a seat on the RIBA council, giving our School a national student representative on this body.

We have also produced the first successful cohort from our highly innovative MArch Collaborative Practice route with an energetic network of 30 supportive alumni practices to underpin this initiative. We aim to grow this initiative. We rightly celebrated 15 years of our Dual Landscape and Architecture programme, alongside our existing interdisciplinary programmes with our colleagues in engineering and planning, as part our growing endeavour to develop a more interdisciplinary approach to architecture.

The above is just part of the story of why Sheffield School of Architecture is ranked 5th in the UK by practices voting in the AJ 100 table, and is consistently in the top 5 UK Schools of Architecture in the World according to the 2016 Guardian QS Rankings. My sincere thanks go to all our students, staff, visiting guests, reviewers, alumni and our generous sponsors who have helped to make this possible.

Fionn Stevenson, Head of School

Thank you to our sponsors:

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OWAL Architects
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Testa Architecture
West Yorkshire Society of Architects
Weston Williamson
Undergraduate

The BA Architecture course is a three-year honours degree that brings together a balanced university education with a professionally orientated course. It combines lecture based courses with a creative studio culture.

Lectures develop a broad knowledge base ranging across sciences and humanities; this knowledge is then brought to the studio where it is tested and developed through a sequence of design projects. Lectures are delivered by staff who are all at the forefront of their own field of research, ensuring that information imparted is up-to-date and relevant.

Within the studio, full time members of staff are joined by practicing architects, who bring with them topical ideas and skills from the world of architecture. It is this combination of a rigorous academic base and a creative professional direction that exemplifies architecture at Sheffield.

The dual degrees in Architecture + Landscape and Architecture + Structural Engineering enable students to integrate their architectural design work with the wider landscape context and the discipline of engineering respectively.

All courses offer opportunities to think about sustainability and sustainable futures in an interconnected and contextual way.

Undergraduate Programme Director
Simon Chadwick

Dual Architecture and Landscape Architecture Director
Howard Evans

Dual MEng course in Structural Engineering and Architecture Coordinator
Dr Rachel Cruise
Year One

Year one introduces students to a new and very different way of thinking, learning and working. Studio projects introduce a variety of analytical and representational techniques, supported by a range of workshops which introduce the key skills and techniques which the students will use to develop and communicate their design ideas. The aim is to familiarise students with a notion of a building as an object and a process.

Studio projects engage with real clients and scenarios, encouraging an awareness of the social and environmental issues which affect the built environment. The focus of the year is on domestic-scale space, building on the cohort’s diverse cultural experience prior to coming to University. A strong studio culture, developed through group working and peer review, encourages an atmosphere of collaboration and critical reflection.
Semester One

Project 1
‘Home Truths’
This project enables students to get to know each other, the studio as a work environment, and Sheffield as a place. Working in groups, the students begin by exploring an area of the city in order to identify a potential site. Using rough physical models, the students are then asked to design a place where the group can live and work, exploring notions of privacy and communality. At the end of the project the students come together to discuss all the things they would need to know in order to further their design, developing a curriculum for a school of architecture.

Project 2
‘Room in the City’
This project explores a range of methods by which the architect can begin to understand and represent space in all its complexities. The project has two stages – stage 1 aims to help students to see a ‘mundane’ space (their room) from several different perspectives and to unpack its hidden meanings and connections. Stage 2 aims to define potential connections/similarities between individual perspectives. At this stage of the project students will analyse relationships between particular places and a wider context.

Project 3
‘Community Kitchen’
Through the design of a small building in an urban context, this project allows students to develop an understanding of the relationship between internal spatial layout, external form and the ways in which the particular characteristics of a site affect the design of an architectural space. This project helps students to understand architectural space and an object (a community kitchen) in a wider (urban, social, cultural) context.

Research Project R1
This introduces the students to the importance of precedent and the value of research, whilst allowing them to develop skills in verbal and visual presentation. Working in their studio groups the students are asked to research a particular building, placing their study in the context of place, materiality, and a wider architectural discourse including design philosophy with relevant examples taken from the world of contemporary practice.
Semester Two

Research Project R2
Exploring the nature of architecture as a professional discipline, this project examines its relationship to the wider construction industry. How is the intuitive (and often solitary) process of design informed by the expert knowledge of others and the constraints imposed by clients, planners, other building professionals and the wider public? Students visit an architectural practice for a briefing about an ongoing project. They are asked to investigate the relationship between design and practice, with an understanding that the production of drawings to communicate a construction or space cannot be separated from its realisation in a particular material or the experience of those who will use it. How can the creative possibilities of studio practice be reconciled with the conditions required of making?

Project 4
‘House Beyond a House’
This project gives students the opportunity to bring together many of the themes addressed and skills acquired during the year into one integrated project. A house is a building which is typically seen as an extremely private and intimate space. ‘My house is my castle’ is a phrase popularly describing a British approach to this type of building. This project is intended to challenge (at least partly) this perspective – students design a house which equally creates private space for its inhabitants and serves other purposes (other ‘clients’).

‘Between the Roots and the Stones: Life and Death by the Porter Brook’
This project addresses the crises in the roots and the stones by creating a home whose residents will include a horticulturalist and a stonemason. This home is integrated with facilities to conserve and propagate endangered species of plants, and is a place for the exchange of knowledge about the plant-life of the cemetery and the region.

‘Racing House’
This project is about living along side a pigeon loft in Sheffield, creating a unique and comfortable home for a specific family of 3 people and a functioning, beautiful pigeon loft for 100 racing pigeons. It is about making architecture that engages with its surroundings and explores the conflicts or potential opportunities of living close to these birds.

‘Climate House’
This project proposes a new house functioning as a weather research station exploring the relationship between architecture and climate. It houses weather instruments to record different elements of the weather, as well as a small classroom/laboratory for educational and research purposes. The house is a home to a live-in researcher and his or her family.

‘Socially Inclusive House’
A house is a building which is typically seen as an extremely private and intimate space. This project is intended to challenge (at least partly) this perspective – it is a house that equally creates private space for its inhabitants and serves local community.

Project 5: ‘Architecture as Activism’
This project investigates the consequences of physical and spatial interventions in an urban context. Through a process of playful exploration the students are asked to work in groups to design and construct an urban intervention to improve a given place on the University campus. On the final day the finished structures are constructed in the public realm, giving the students an opportunity to see how the public react to and interact with their design work.
Year Two

Year Two is a fast paced programme of three projects structured to engender fluidity and confidence in the design process. The course delivery relies heavily on the strength of the studio culture. Academic enquiry and reflection is sustained through investment in the ‘large group review’, designed to expand critique and discourse within a supportive social environment.

Each of the three projects incorporates specific drawing or model making tasks intended to extend experimentation and exploration of design ideas through a rigorous methodology. Students are encouraged to become more prolific in the testing of their ideas within the world.

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Abi Van Hoorebeek

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Lavington
Dominic Wilkinson
Semester One

Project One

P1.1 - Measure

The students worked in groups to investigate their given subject (bee keeping/kayaking/astronomy/walking) and collect all data necessary in preparation for their design project. A series of measured studies were made, including a 1 to 1 drawing of a key component or process contextualised using the human form.

P1.2 - Territory

Each subject typically corresponds to a given type of landscape found in and around Sheffield (woodland/river valley/moorland/peak). Through the creation of a large ‘figure ground’ drawing and use of other mapping techniques, the students explored the physical and ephemeral characteristics of their site.

P1.3 Apiary/Kayak Centre/Observatory/Walker’s Refuge/Cycle Centre/Bakery and Hatchery

Having become experts in their given subject, the students were then required to design a small building in a landscape. Their proposal must support all of the practical requirements of the subject whilst responding sensitively and creatively to the landscape in which it sits. Exploring the relationship between architecture and landscape, the students must develop their own conceptual and theoretical design approach in response to brief and site.

Project Two

P2.1 - Neighbourhood Study

The students worked in groups to investigate three urban neighbourhoods on the periphery of Sheffield city centre – Darnall, Attercliffe and Sharrow. The students explored the social and physical fabric of each area, collecting a range of data, both factual and anecdotal, in order to form an authentic understanding of the constraints and opportunities of each neighbourhood.

P2.2 - Library / Theatre

The students were tasked with designing a small community library or theatre to serve their given neighbourhood. A precedent study trip to Liverpool supported the development of a proposal for a specific ‘type’ of library or theatre, and the design of a public building tailored to both audience and place. The project provides the students with their first opportunity to design an urban façade within a streetscape.
Semester Two

Project Three

P3.1 - Precedent Study

As a prelude to the semester two housing project, the students work in groups to study a range of seminal housing precedents, producing a library of housing typologies. Using drawing, modelling and film making as tools to investigate and critically appraise their precedent, the students undertook a detailed critique of the project’s spatial, material and environmental qualities and the extent to which it meets the living needs of its inhabitants.

P3.2 - Manifesto

We opened the project with a debate, inviting a range of academics and practitioners to share their views and experiences and encouraging the students to engage with the live issues – social, political and economic, that provide the context for their housing project. The students then developed their own housing manifesto, which would be the programmatic driver for their own design project.

P3.3 - Neighbourhood Study

The students were tasked with producing a contextual analysis of their project site, located within the Sheffield neighbourhood of Heeley. Exploring master planning techniques, the students worked in groups to produce speculative proposals considering alternative futures for Heeley. This provided a means to understanding the character and identity of the area – its needs and aspirations.

P3.4 - Housing

Each student was required to design dwellings to house 6-10 families, with an element of additional accommodation to be individually determined and informed by the student’s housing manifesto.

The design of housing, unlike the single house, offers an opportunity to investigate the realm of the shared, the street. Each site provoked a response to the notion of the street and students were encouraged to attempt an analysis of a front to back condition through the use of a sectional perspective drawing.

The housing project is supported by the study trip to Amsterdam and Rotterdam during the Easter Break, which is a fantastic opportunity to further explore a range of radical public and housing projects.

13 Edmund Savory
14 Zoe George McQueen
15 Megan Mundy
16 Holly Madeley
17 Andrea Ditu
18 Laura Turner
19 Alistair Porter
20 Douglas Baldwin
21 James Thormod
22 Chris Darby
23 Zoe George McQueen
24 Amirhossein Daryoushnez
25 Edmund Savory
26 James Thormod
Third Year students undertake two design projects during the academic year, punctuated by a short group project which values enquiry and research through a collaborative group output, this sets the intellectual framework for the final project.

Studios comprise of a range of parallel project briefs, the first of which are developed in tutor pairs. This fosters critical reflection and discourse between tutor groups at the start of the year. Throughout their studies, students are actively challenged to consider the social, political, and typological characteristics of place, in order to develop their own position within the thematic framework of the project brief.

The design process itself is rooted in a deep understanding of scope and place, structured by rigorous site, theme and precedent analysis. Enquiry and experimentation within the studio framework are supported through a wide range of representational techniques as well as the creative integration of technology in the studio sequence.

Throughout the year, students are supported by a dedicated faculty and visiting critics, ranging from world renowned architects, structural engineers, and various design professionals. The resulting project outcomes are a testament to the rigour, enthusiasm, and critical reflection of the undergraduate student group and their commitment to their intellectual process and design work.
The bath house, a place historically pervasive in many cultures, has traditionally been a complex space laden with nuanced social customs. The project provided students with an opportunity to contextualise the notion of a contemporary pool/spa/bath house in Scarborough, a city historically known as one of the first seaside spa resorts in England. Students were encouraged to develop their own interpretation of “taking the waters” while emphasising the social, spiritual, therapeutic, and leisurely aspects of engaging with water.

The theme of the project is poise typified by Edith Sitwell 1887-1964, a female aristocratic poet who was penniless for much of her life, whose work was concerned with sound as much as words. The brief was to design a building to house her collection of work currently held by Harry Ransom Humanities Research Center in the United States, while fostering broader social engagement through the incorporation of a performance space.

The project centred on the historic association of the Yorkshire Coast with refuge and rehabilitation. Starting with a visit and analysis of Whitby Abbey, the programme asked students to design a spiritual or therapeutic retreat with a focus on developing a sense of community within the building.

**Taking the Waters, Scarborough**
Simon Chadwick, Vasilena Vassilev, Ming Chung + Nick Tyson

**Taking the Waters**
Eleanor Hill

**Retreat**
Sam Collins

**The Poet and the Pragmatist**
Sanjukta Jitendhar

**Taking the Waters**
Vlad Bodogan

**Retreat**
Adam Spreckley

**Taking the Waters**
Katherine Dauncey

**The Poet and the Pragmatist**
Thomas Hudson Davies

**Retreat**
Sam Milward

**Retreat**
Tuomas Peippo

**Natural Pool System**
Beds of reeds and other aquatic plants allow water to be treated naturally however a series of supplimentary filters are required to reduce to build up of phosphates and water pollution. To allow for this a series of pumps circle water into the filters. However they remain hidden below ground to maintain the natural appearance of the landscape.
Semester Two

Preliminary Studies

01 Urban School
Simon Chadwick

In this project, students engaged in an extensive precedent study into School buildings from three distinct periods in British history through a rigorous building analysis and the construction of large scale models.

02 Fast/Slow
Paul Testa

This project explored the relationship between places, people and ideas of health and well-being, relaxation and leisure. Through mapping and urban analysis, students focused on studying the idea of well-being in the context of South Yorkshire, and Barnsley in particular.

03 The Airedale Corridor
Robert Blundell

The work of this studio group focused on the analysis of the geographic area covered by the Airedale Masterplan, and in particular Saltaire, a nineteenth century model industrial town and UNESCO inscribed World Heritage Site.

04 Market Ecologies
Vasilena Vassilev

The study explored the ecology, production, and consumption of goods at the local and global scale. Students investigated the market hall typology while documenting the urban impact and evolution of commerce and exchange within the context of Sheffield.

05 An Imprint of Two Cities
David Britch

Taking the prompt of a city as a piece of text, students examined two sites in Salford and Manchester and mapped their relationship through the process of traditional printmaking. The students used workshops in Salford to experiment with screen printing and other mark making techniques, using the cities as test beds for ideas.

06 The Illustrated Book of Libraries
Russell Light

The project involved the study of historic and contemporary precedents that have shaped our understanding of what a library can be. Students were asked to design their own catalogue of libraries through an interactive exhibition.

07 Scene
Ming Chung + Nick Tyson / Tony Broomhead

SCENE called for the design of a temporary construct that manipulates and modifies selected sites located in the Northern Quarter, Manchester. Students investigated how temporary conditions for architecture can be used to reinvigorate or re-programme vacant lots within the city fabric.
Main Projects

Architecture and Landscape
Urban School, Sheffield
Simon Chadwick

The project centred on the design of a secondary school building, based on a careful study of appropriate precedents and research into educational requirements and the National Curriculum. Students were asked to anticipate the broader social scope of the accommodation and facilities of a school building and identify the potential benefit to the city centre of Sheffield.

Architecture and Landscape
Market Ecologies, Sheffield
Vasilena Vassilev

The project explored the nature of the contemporary supply chain through the development of a maker’s market in the Castle Gate district of Sheffield. The market, while being a place for the trade of local and/or fair trade products was looked at as a vehicle for the promotion of the responsible production and consumption of goods and services. Students were asked to develop the market hall while taking into context the spatial and operational aspects of a holistically minded economic model.

The Airedale Corridor, Saltaire
Robert Blundell

The project was developed as a continuation of the research already completed during the preliminary study of Saltaire. As part of these investigations, students identified the aspirations for this area as set-out by the public-private Airedale partnership, including possible future directions for economic, physical, and social development within the Airedale corridor. Through the development of a new public building within the Airedale corridor, students were asked to consider how their projects could contribute to the daily life and civic identity of Saltaire, whilst simultaneously embracing the tourist.

Fast/Slow, Barnsley
Paul Testa

The project focused on the development of a well-being programme for the town of Barnsley, and the design of a multi-use building that promoted the mental and physical health of the local as well as tourist communities. Programs ranged from markets to athletic facilities to rehabilitation centres.
The premise for the project is the creation of a new library of illustrated books in Sheffield. The emphasis of the collection is on books as beautiful things; sensory and tactile objects that cannot be easily replaced by digital versions. In addition to developing a design for a building, students were asked to consider how a library can change and enhance the spaces and urban realm around it.

Workshop Theatre, Manchester
Ming Chung + Nick Tyson / Tony Broomhead
The project entailed the design of a contemporary Workshop Theatre within the urban context of Manchester. Potential sites included several ‘empty’ lots, gaps in the city grain, bounded by hoarding, in-filled with hardcore or used as temporary parking whilst awaiting re-development or a change in economy. The brief asked students to further their initial research and to propose an architecture that will have the capacity to host a flexible programme of cultural performances and city-wide public events.

The Imprint of Two Cities, Manchester
David Britch
The project brief focused on the relocation and expansion of the existing print studio known as Hot Bed Printmakers’ Studio from their existing premises in Salford to one of two sites in the city of Manchester. Students were asked to take into consideration the studio needs to expand its activities and develop new technologies without losing any of their traditional skills.
Undergraduate Special Study

The Special Study is an individual piece of work that allows students to explore a particular aspect of architecture in some depth. Topics cover a wide subject range, including architectural theory, architectural history, science and technology, structures, management, CAD and the digital realm, landscape architecture, architectural teaching and practice, and urban design. The Special Study offers students the opportunity to research, organize and produce an extended piece of mostly written work over the course of a year.

Studies this year have ranged from the philosophical exploration of 'Architecture and Collective Memory: An Investigation into the Concept of Place as a Hinge between the Retrospective and Propositional' by Rebecca Liebermann, to Eleanor Hill’s material interrogation of the ‘Synthetic House: Architecture and Adhesives’, and from Stephanie Porfyriou’s study of ‘Contradictions of Socio-Spatial Elements which Shape Urban Division in Nicosia’, to Tom Hudson-Davies’s comparative graphical study of activity in two public spaces in two local cities, presented in ‘A Tale of Two Squares’.

These works offer a flavour of the richness, rigour and variety of the Special Study, and the wide range of research methodologies, analytical and presentation techniques that are deployed.

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Co-ordinator
Mark Emms

01
PAST - PRESENT - FUTURE: An architectural continuum

02
‘Inhabitation transcends geometric form’

03
Out with the old

04
In with the new
Architecture and Collective Memory: An Investigation into the Concept Of Place as a Hinge Between the Retrospective and Propositional

Rebecca Liebermann

“What is perhaps most interesting about architecture as a mnemonic device, is the way that it does not remain a static record like texts or photographs, but rather it forms the basis of a continuum - memory is not only embedded in but constantly projected upon the built environment.” Whilst our surroundings perpetually provoke memories, our inhabitation and modification of them means that our own memories are simultaneously embodied within a place. As Marc Treib states in his book Spatial Recall, “this process is a give and take between the environment, the individual and society as a group.” Unlike most other forms of record, architecture is an interactive device that remains fluid and susceptible to change. As a result of this continuous addition and subtraction of memory, the meaning and significance of a building changes and evolves over time, so creating a dialogue between past, present and future. It is this notion of place as a hinge between the retrospective and the propositional that I hope to investigate through my study.”

“In a similar way to the calculated destruction of monuments of cultural importance, one might suggest that Urban Splash are attempting to erase the memory relating to what they deem as unattractive and unsuccessful about Park Hill in an attempt to redefine it in a way that best suits the image they wish to promote. Whilst these modifications might arguably be said to represent an inevitable loss of information and a necessary transformation that marks the natural progression of time, they also call into question who and what should dictate which elements of memory are preserved and which are forgotten. At the same time, one is also led to question whether memory and association, once manifested, can ever be truly overcome, or rather, do they just become buried within the fabric, still informing the existential space?”

Whilst change is not only inevitable but also necessary, the preservation of social memory arguably does not rely on physical conservation but on the understanding of space in terms of human life and experience. As Malcolm Reading, emphasised recently in The Times: “These fragile buildings and sites need more than architectural skills to effect a transformation...Restoring crumbling facades, which is the emotive reaction, is not enough...”

“Above all, the conclusions that I draw from this study are centred on the understanding that, whether in a physical or emotional sense, place undoubtedly acts as a fundamental source from which groups of people draw their identity and understanding of the world around them. Through the built environment, the collective is able to both interpret knowledge of the past in relation to the present whilst projecting information regarding the present into the future. As such, place becomes a method of communication, or language as it were, between past, present and future that hinges, above all, on collective memory.

The significance of place in regards to the collective is far more difficult to define in terms of intangible value, and yet, through my investigation and the study of examples such as the Chinese Hutongs and Fountains Abbey, I am led to believe that it is more often through the accidental and the unintentional that memory is most effectively embedded in form and through the subconscious that it is most powerfully communicated. As such, it is my belief that what we are able to discern from the evidential or historic value of place often has far less to offer in regards to forming a deeper understanding of the beliefs and values that are manifested within it and the way in which it defines and makes distinct a society or collective.

The ability of place to reflect mental and temporal realities as well as spatial and material ones is what distinguishes it as perhaps the most important externalisation of human memory. As illustrated by Park Hill’s ‘I love you will U marry me’ sign, it acts as a continuum that constantly changes and evolves over time, allowing meaning and association to remain fluid and susceptible to change. Unlike any other mnemonic device, architecture allows memories to be constantly added and subtracted so that, just we experience and interpret it, we simultaneously alter and transform it to reflect our inner selves. One might say that it is, above all, this unique exchange which takes place between the individual, the collective and the environment which defines the essential relationship that exists between people and place.

The understanding of this relationship between the collective and place has the potential to play an important role, both within architectural discourse and as an integral part of the heritage debate. The recognition of the political implications surrounding spatial agency and collective identity highlights the importance of empowering individuals to act with spatial freewill and provides the architect with the potential to act as an agent of social change. In a similar sense, I am led to believe that the value of place should not be something defined by professionals, based on historic or aesthetic values, but should reside, above all, in the opinions and feelings of the community.

The study of Park Hill provides a unique illustration of these ideas and offers a perfect opportunity to which they might, in theory, be applied. In the same way that the understanding of place, whether applied to a larger or smaller con- text, requires the recognition of both the tangible and intangible values that it represents, so the transformation of Park Hill demands a deeper understanding of more than just formal qualities relating to its physical value. This presents a challenge for both the developers and the people of Sheffield in determining what is remembered and what is forgotten whilst ensuring that the estate remains relevant and meaningful within the context of the community. In this sense, Park Hill must tackle the bigger challenge faced by the built environment as a whole; that of maintaining the somewhat precarious balance between past, present and future. (…)

Whilst this study offers just one interpretation of the relationship between architecture and collective memory, the many ideas that surround this extensive and fast evolving subject offer an infinite amount of insights that may serve to change the way we understand both ourselves and our environment. Like anything fluid in nature, the place of memory within the built environment is as difficult to predict as it is to define. Whilst this brief investigation into the world of construction, both material and mental, has provided me with perhaps more questions than answers, it offers an insight into the just some of the complexities surrounding the concepts of people and place, and so provides a starting point for the further development of these ideas and their application to future architectural discourse.”

Rebecca Liebermann

Inhabitation transcends geometric form’
Gaston Bachelard

‘Inhabitation transcends geometric form’
Gaston Bachelard

29
MArch in Architecture

The MArch (RIBA Part 2) course at SSoA is one of the most innovative and influential in the country. It prepares students to be enterprising, employable and to use their skills to the benefit of people's lives. At the heart of the course is a range of specialist design studios and our innovative 'live projects' programme, offering between them excellent opportunities for students to develop graduate-level research by design. Students also have the opportunity to specialise further by taking a dual accredited MArch course with Town and Regional Planning (MArch/TRP) or with Landscape (MALA). The newly established Collaborative Practice route offers students the opportunity to integrate their MArch studies with continued experience in architectural practice.

Modules in humanities, management and technology offer students the opportunity to enhance their design projects and wider learning through focused research, academic writing and critical reflection. Further opportunities to explore specialist lines of enquiry are offered by the fifth year option modules that focus on aspects of urban design, digital design, sustainability and conservation.

The SSoA MArch is shaped by its emphasis on collaboration, social engagement and 'liveness'. This begins each year with 'live projects' and continues in design studios that collaborate with community partners including local councils, grass roots organisations and arts programmes. Projects evolve that are ambitious, innovative and respond to the complexity of real-life conditions. This year, through 'This Changes Everything', a cross-studio programme of seminars, lectures and student presentations, projects have evolved with a particular emphasis upon the architect's role in tackling climate change on a local, regional and global scale.

Fifth and sixth year students work together in design studios, to explore current challenges and opportunities in architecture. Students are encouraged to develop a critical approach to the production of architecture in contemporary society. The design studios offer students the freedom to experiment and develop their own lines of enquiry while being supported by tutors who offer excellent specialist research and practice experience.

The fifth year offers students the chance to develop rigorous research by design skills. The iterative process of design is valued, as well as the outcomes, and students are encouraged to develop their individual interests, ways of working and attitude towards architecture and the role of the architect. Sixth year students then develop individual or joint thesis projects, exploring research questions through the design of complex buildings. Students are encouraged to be canny, ambitious, and enterprising so that they can not only negotiate and respond to the challenges of our time, but also lead on what 'Future Practice' might be: a practice that can listen, negotiate and advocate clients' and users' needs in order to produce architecture of excellence.

MArch Director
Leo Care

MArch/TRP Director
Dr Jo Lintonbon

MALA Director
Howard Evans

Studio Collaborative Production
Daniel Jury

Studio Future Works
Dr Renata Tyaszcuk

Studio Histories of Place
Jo Lintonbon

Studio: In Residence
Carolyn Butterworth

Studio Intergenerational Architecture
Sitwinder Sanra

Studio Landscape and Urbanism
Howard Evans

Studio Learning Culture
Leo Care

Studio (Re)-Activist Architecture
Simon Baker

Visiting Professors
David Cash
Roger Hawkins
Susanne Hofmann
Greg Penoyre
Stephen Proctor
Tony Skipper

Visiting Reviewers/Tutors
Lukas Barry
Prue Chiles
Bryan Davies
Robert Evans
Philp Graham
Carole Latham
Jacqui Milham
Simon Robinson
John Sampson
Hannah Smart
Chris Wilderspin

Within the school
Irena Bauman
Simon Chadwick
Aidan Hoggard
Ranald Lawrence
Russell Light
Dr Krzysztof Nawratek
Dr Adam Park
Cath Skelcher
Prof Fiona Stevenson
Sarah Wigglesworth
The University of Sheffield School of Architecture

Studio Collaborative Production

The studio explores a future where a sharing economy has become mainstream, promoting non-market production, interdependency and social enterprise. Students have been encouraged to develop an architecture which supports the collaborative production of objects, processes and infrastructures; an architecture which utilises local resources and expertise and is responsive to local needs.

The projects are all situated in Goldthorpe – a former mining town in South Yorkshire. The work sets out to offer a model for the sustainable regeneration of marginalised communities, achieved through a greater level of engagement with local governance, education, social provision, manufacturing and technology. Creative use has been made of the physical remains of the town’s industrial past, in order to recognise, redefine and reinvigorate Goldthorpe’s identity.

The notion of collaborative production has extended to the working methodology of the studio, with students working collectively, sharing resources, ideas and approaches. Students have also worked closely with the residents of Goldthorpe to develop ideas and test propositions. The work will be exhibited in Goldthorpe at the end of the year to continue this dialogue.

Studio Tutor
Daniel Jary

5th Year Students
Alexandros Achiniotis
Ashley Mountain
Georgia Rathbone
Hugh Armstrong
Joe Paget
Martha Baulcombe
Rowan Riley

6th Year Students
Alexander Farr
Ben Hooper
Mark Cranfield
Zongjie Kou

Studio Collaborators
Ryan Bramley
Lee Crookes
April Fisher
Dan Jones
Andy McFie
Alister Shaw
Coalfields Regeneration Trust
Dearne Advanced Learning Centre
Dearne Valley Landscape Partnership
Goldthorpe and Bolton Big Partnership
Goldthorpe Development Group
Goldthorpe Salvation Army

01 Studio - Community Engagement
There has been a continuous dialogue with local residents throughout the year. Starting by decorating Christmas trees and culminating with an exhibition and book of ideas for the town.

02 Ben Hooper - The Showhouse of Everyday Life
The Showhouse is a loose mix between a performance space, a market hall and people’s homes. It’s designed to respond to an established community group’s call for the construction of a cinema yet is situated in a context where the conventions of capitalism fail to provide services for its current population. The Showhouse becomes an active place for escapism into the lives and passions of others through shared experience where the architect’s role becomes that of set designer in realising these passions and advocating for them through a formalised structure in the centre of the town.

03 Mark Cranfield - Post Traumatic Landscapes
The project is an intervention into the contamination surrounding Goldthorpe, aiming to decontaminate Goldthorpe’s past in order to decontaminate its future through a process of Phytoremediation; the decontamination of land using trees and plants. The project contains a research facility for phytoremediation as well as a community biomass combined heat and power system; Timber workshops and; a timber processing facility providing the town with much needed productive agency. The building conforms to the research landscape grid, creating a much needed public space in the centre of Goldthorpe. The building contains a patchwork of laboratories all set within a Greenhouse envelope, allowing the public to connect to the processes taking place.

04 Martha Baulcombe - (Well)Being with Water
Goldthorpe bears the scars of the mining industry both mentally in the residents and physically in the disused railway cutting through the town. I am proposing to fill the disused railway cutting with water and to use the environmental, experiential and psychological effects of water and its wildlife to rejuvenate and re-connect the people and landscape of the town. The building promotes a way of working and playing which has strong links to this new landscape. The charred timber tower pays homage to Goldthorpe’s history whilst being an emblem to the 5 ways to well-being and a more resilient future for Goldthorpe.

05 Zongjie Kou - New Bank of Intelligence
The New Bank of Intelligence is an experimental project on how architecture can facilitate a change in the measure of value from financial capital, to the development of skills and social capital. In this way, architecture can contribute to form, as David Harvey says: ‘the permanent and ongoing revolutions in human capacities and powers’. The building introduces ‘high-end’ science, technology and research to Goldthorpe, aiming to make it accessible to local people, who may not have previously had the skills, education or interest to engage with cutting edge technology. Grounding the research in real-world problems will raise the aspirations, skill-levels and experience of people in Goldthorpe.

06 Rowan Riley - Re-imagining the Terrace
A radical approach to existing housing stock in the UK. Terraced houses at the centre of the town are transformed to facilitate the regrowth of the social cohesion that was lost when the mines were closed. A series of shared interventions in underused alleyways provides opportunities for mutual cooperation and support. The aim is to foster self-sustaining neighbourhoods and equip them to withstand the alienating forces of consumerist capitalism. Houses are adapted using a kit of parts, improving environmental performance and enabling a rich mix of demographics.
The purpose of this project is to establish local resilience to the community of Goldthorpe. It aims to provide the town with a heart, a new community hub where people of all ages and social groups can come together to share ideas and experiences, allowing new opportunities to sprout, grow and flourish. The community is geared towards the production of new activities and jobs that will benefit the local economy and environment. The project’s location and configuration aids its symbiotic relationship with the surrounding man-made post-mining landscape, establishing new connections with the local schools, housing and infrastructure.

Ashley Mountain - The Brew Kettle
The Brew Kettle Goldthorpe seeks to reform Goldthorpe’s identity, simultaneously creating a heart to a town which can be considered to have lost its purpose. The mixed use scheme looks to bring together local government, education and the production of goods. Developing on ideas from the Farrell review, The Brew Kettle looks to break down the boundaries between authority and education whilst at the same time acknowledging Goldthorpe’s past and future, to create a place for people to come together, share and learn.

Hugh Armstrong - Chemical Architecture
Protocells are inorganic, self organising, chemical systems that metabolise and exhibit lifelike behaviours. Genomics is the study of the human genome and the digital coding of DNA. The Gootopia Institute is founded in 2046 to explore and combine these fields of science, pioneering experimental research into programmable life. What possibilities does the ability to programme cellular activity afford us, and how can this be manifest both physically and poetically in the built environment? This project does not attempt to answer these questions, but offers possibilities as to what a Gootopian future might hold.

Joe Paget - Sistema South Yorkshire
Sistema South Yorkshire seeks to recreate the community empowerment and resilience that the coal mine once gave Goldthorpe and Bolton-on-Deane, using the medium of music. The project sits on the site of the former welfare gardens and comprises a music school and auditorium, outdoor stage and extension to the existing Deane Playhouse, which retains its importance at the top of the gardens. The proposals frame a newly landscaped and reinvigorated park that lies half way between the two villages and returns the site to its former status as a centre for recreation.

Alexander Farr - The Goldthorpe Technologies Campus
The Goldthorpe Technologies Campus explores how an architecture facilitates and enables alternative economies to rebuild social bonds within the post-monopoly and politically disenfranchised ex-coal mining village of Goldthorpe. A sustainable fly ash brick production scheme will reinvent Goldthorpe, using a social firm model. It will invest profits into the Goldthorpe pound local currency to engage latent community identity and to promote tangible investment in the struggling village. Architecturally, the project embraces brick’s versatility, while exploring additive technologies in formwork production. A wider masterplan creates a public corridor of new technologies and a maker’s marketplace.

Georgina Rathbone - Goldthorpe Commons
This project aims to investigate opportunities for industry, community and education to instigate local economy through the currently empty buildings within Goldthorpe. By converting disused buildings in the area into a network of resources, the community would have facilities to learn new skills and start entrepreneurial endeavours. These proposed buildings would tie into the current strong community initiatives within the town. This scheme also proposes the requirement for a central hub to facilitate local business ventures, it shall act as an administrative point, advice centre and place of learning that assists individuals and groups in starting their own businesses.
Studio Future Works

The FUTURE WORKS studio is about energy, industry and making. It is linked to the Stories of Change research project funded by the AHRC under the Connected Communities programme (April 2014- March 2017). Our starting point is the 2008 Climate Change Act and its UK cross-party commitment to the reduction of carbon emissions by 2050 that promises to have huge impacts on industry and the built environment. The studio has been exploring changing relations with energy in the workplace and the role of architecture and design in these transformations.

The studio is based in and around factory sites between Sheffield and Derby. This region has a good claim to being the birthplace of both the industrial revolution and the modern factory system, but also carries a history of proto-industries tied to the area’s geology, topography and climate. Through mapping, storytelling, scenarios and design research the studio has collectively explored the concerns of the manufacturing industry with, global networks of trade, distributed workplaces, reconfigurable production lines, increased automation and responsibility to employees and apprentices all in the context of constrained energy futures. Factories we have worked with include John Smedley Ltd, a knitwear manufacturer at Lea Mills in continuous production on the same site since 1784, a ‘present factory’, the employee-owned Gripple Ltd in Sheffield; and the ‘future factory’, the Advanced Manufacturing Research Centre (AMRC) near Rotherham. The work in the studio has documented past and present ingenuity around energy use and making, and has provoked further ideas about future making, future factories, urban infrastructures and alternative energy futures.

Key project partners and collaborators with the Stories of Change project / Future Works
The Silk Mill Derby
Derby Museums
John Smedley Ltd
Cromford Mills
The Arkwright Society
Mason Mills
Gripple Ltd
Portland Works
Bloc Projects
Sheffield Industrial Museums
Trust
Kelham Island
Advanced Manufacturing Research Centre (AMRC)

and thanks to:
Jane Middleton-Smith & John Mumby
John Smedley Ltd
Gordon Macrae & Automation Team, Gripple Ltd
Charlotte Morgan, Bloc Projects
Michael Ledger, Cromford Mills
Lucy Ward, Singer & Songwriter
Bexie Bush, Filmmaker
Nicola Whyte, University of Exeter
Joe Smith & Stephen Peake, Open University
Robert Evans, Evans Vettori Architects
Kerry Featherstone & Shirley Harrison, AMRC

Jack Baker - Towards Voltopia
The project examines a transforming energy distribution system for Sheffield and the region, a scenario called ‘Towards Voltopia’. The city is relying on various forms of ‘vernacular’ energy, generated across its unique landscape to help prevent relying on major off shore renewables. Brightside, in the Upper Don Valley and also the city region of Sheffield has become an innovative test bed for new ways of distributing future energy. The site at Brightside hosts many elements, ranging in scale that plug into the site to explore the area’s future energy. At the heart of this, is an innovation facility, that tests substation equipment and the most efficient ways of dealing with Sheffield’s energy.

Alexander Craig-Thompson - The Landscape Machine
This project is a transformation of a former cement works in the Hope Valley. It aims to create a new industrial typology based on intertwining production with landscape. The proposal sees a new industrial research centre established on the site. This will explore the potential of the Landscape Machine concept as a sustainable industrial paradigm. That means, looking at both the Landscape and the Machine as systems, and subsystems, which rather than one abusing the other, have the potential to work together symbiotically. In light of early research into pollution within the studio’s remit, it investigates advances in the science of carbon sequestration. What role can passive systems play, and what is the potential offered by sequestered carbon to form new useful material?

Gary Cheung - The Automotive Laboratory
Towards 2050, there is increased importance in the worldwide target to de-carbon vehicular transport. One of the ways is the adoption of smart innovative technologies such as electro-induction street charging as well as the use of hybrid car technology. My project is located on Rockingham Street, Sheffield near the University of Sheffield Engineering Departments and also in close proximity to local automotive businesses. Creating architecture as a spectacle, as the noise, and challenging the traditional typology of high-tech research laboratories, as highlighted by the advanced techniques used in construction.

Daniel Stern - Composite Revivals
This project aims to revive & redevelop the area of Parkwood springs by designing a low energy composite system of city infrastructure, public engagement, industry & activity. With construction starting in 2018, three distinct elements will provide the necessary foundations to ensure a scheme that is self-sustaining, accessible & a service to the city. These elements are: A Cable Gondola Public Transport System, that connects the city through a Ski Factory to an Activities Hub in Parkwood springs.
Kah Kiat Sham - The Advanced Remanufacturing Centre
The project takes place at the site of Advanced Manufacturing Research Centre (AMRC) of Sheffield. With the new masterplan, it aims to reconnect the isolated AMRC, AMRC 2, Sheffield Business Park into an Advanced Manufacturing Cluster that specialises in renewable energy and aerospace technology. The new Advanced Re-manufacturing Centre which consists of Factory of the Future, research centre, science museum, integrated train and monorail station and landscape bridge will transform the region into a destination where visitors can visit and witness the manufacturing process of aerospace components. The landscape bridge will reconnect the region which is separated by motorway and railway, linking the AMRC, wind farm park and High Hazel park at the north with the recreational park and residential area at the south.

Yu Qian - Advanced Fab-Lab with Energy Centre (AFEC)
What will the power generation network look like in 2050? Is it possible to visualise the whole process of power from generation to consumption? What will a factory be like in the near future? What will be the new factory’s relationship to the local community? The AFEC generates power for itself and the local community which is set inside a garden area providing communal spaces for the local community and makers. AFEC has a small to medium scale CHP power plant operating as a demonstration and bioenergy research facility. The design creates an unconventional factory with a green, breathable environment, showcasing Sheffield’s industrial achievement and future potential.

Niki Sole - The Evolution of John Smedley: A factory of the past, present and future
The project investigates how a partnership between John Smedley knitwear factory and the Centre for Sustainable Fashion could conceive, develop and apply radical sustainability principles and practices in the textile industry. An archive combining an Advanced Textile Research Centre and a museum of knitting is interwoven into the existing factory enabling knowledge from the past and present to be used for innovation in the future. By combining history, energy and innovation, John Smedley is a factory of the past, present and future and a voice for change.

María Henshall - The House Factory
The ‘House Factory’ proposes a factory for prefabricated homes, combined with an apprenticeship college for advanced manufacturing technology, located in Kelham Island in Sheffield. This thesis project has taken on the AMRCs Factories of the Future report by exploring their agenda for increased innovation in manufacturing. The design has questioned what reconfiguration and adaptability might mean in the future factory and what building elements could be fabricated on site. The aim of the site is to give its occupants the tools for adaptation and sets up a flexible framework in which to do this, whilst bringing together stakeholders from industry, education, creative making and construction.

Sam Austen - Sheffield Trading Point
Sheffield Trading Point creates a series of spaces and connections in which making is showcased, learnt and bought to revive Sheffield’s manufacturing trade as a firm economic alternative to modern retail incentives. The project is based in 2015 but is influenced from both the past and the present, reviving the Little Masters of Sheffield through a pre fabricated workshop space that can be customized, adapted and distributed to the user’s requirements. The proposal works around the maker’s ‘toolbox’, reconfiguring the building from a maker’s factory to a exhibition & market place.

San Maycock - The Rope Factory
The Rope Factory explores how manufacturing can be re-integrated within the city of Sheffield in a way which engages with the local community. In line with the Studio themes, the design is driven by themes surrounding energy and manufacturing, with a particular focus on human energy and the creation of energetic working environments. Inspired by the city’s rich population of outdoor enthusiasts, the project combines a rope factory, a mountaineering training and research centre, and hostel accommodation. The site also acts as a platform for outdoor adventure film screenings, fairs and various other public gatherings.

Robyn Kent - The Grantham Institute Centre for Artificial Photosynthesis
The Grantham Institute Centre for Artificial Photosynthesis looks to aid the fight against climate change by creating specialist facilities for the research and production of clean fuel through Artificial Photosynthesis. The building contains specialist, controlled laboratories whilst the envelope itself assists with the collection of the natural resources of sunlight and H2O. This ground breaking facility is designed to raise awareness of the power of natural resources and provide fuel to the locality by 2050. The integration of the building with the landscape throughout the building demonstrates the power of the landscape. The building is seen to evolve from the landscape and flow through the topography whilst educating both researchers and visitors.
Studio Landscape + Urbanism / Landscapes of Remediation

The studio looks at the idea of remediation as a driver for wellbeing. The studio looks at understanding what naturalised landscapes might be and in particular the nature of the post-industrial cities. The landscape is understood as an agent of change, constructed from cumulative change rather than a rigid reality1. Explorations then seek to develop post-industrial landscapes and how we live and work within the modern city. The studio considers the changes within the demographics of the city and the impact that this has on the social needs of its inhabitants.

Located primarily along the Sheaf valley in Sheffield, the studio explores the valley section, charting the transformation of the landscape and its impact on the communities along the section line. Michel Desvigne looks at the long-time frame of landscapes and cities, exploring the notion of playing with time and its impact on “the coexistence of different stages of development that concentrate and condense, in a short period, processes with historical rhythms”2.

As a studio we have explored through a research led agenda, the changes wrought on an urban landscape by economic, social and ecological agendas. Adopting where possible strategies of mitigation over adaption, looking particularly at the impact of health, housing, and education on the sustainable growth of a city. The resultant projects create briefs that are wide ranging but have a focus on the development of operative communities and how they in turn develop support networks for health and wellbeing, learning, working and living.


Studio Tutor
Howard Evans
6th Year Students
Adam Turnell
Ben Craven
David Gibson
Harry Wright
Patrick Mc Evoy
Tom Stanton

5th Year Students
Abdulbari Kubi
Bart Smith
Jess Beresford
Viola Hänssel
Yee Hua Chee
Visiting Tutors
Hannah Smart
Theo Bishop

Field Trip to Germany together with studio CP

01
Yee Hua Chee - The Pop-Up Horticulture Centre
This project focuses on areas near the River Don that was once a vital element in the city’s industrialisation that has now disintegrated into a site for waste accumulation and inactivity. In response to, the project proposes a remedative sequence that uses plants to revert the river and derelict sites around the area to their original importance and value. To ensure its sustenance, the building grows the plants that are part of the phytoremediation strategy with a clean water source drawn from the nearby river. This process is repeated until the soils are free from contamination, and in so doing, becomes a symbolic manifestation of remediation and compensation for the ravages of modern industry.

02
Bart Smith - Sheffield Growing Exchange
The building acts as a central hub for the wider remediation of the Sheaf Valley, and its current failings as a green corridor. The site seeks to act as the first link in a new network of temporary and permanent growing areas along the river. Here, seeds, skills and equipment can be exchanged in a place of growing, learning and living. The site is divided up into a series of courtyards bordered by brick walls that take inspiration from walled gardens of the past whilst responding to the urban context.

03
Jess Beresford - Abbeydale Tea Laundry
Aiming to deal with the inevitable, pertinent question of how we live in later life, the focus of the project evolves around the interstitial demographic known as the ‘young-old’. Taking advantage of localised opportunities, the community network of dwellers, producers and partakers, is focused on the notion of exchange which is bound together through the particular activity of producing herbal teas. This process within the landscape provides a driver to remediate the urban scale through community custodianship of the landscape and the neighbourhood in which they live.

04
Viola Hänssel - Urban Valley Cycle
This project looks at remediating the Sheaf Valley through the implementation of a cycle network which is linked to the river and therefore creates new access to unused urban space. It is designed as exciting and quick connection link between the city centre, the south of Sheffield and the Peak District. Small scale flexible workshop buildings and a central cycle hub with a multi storey bicycle park and a cycle hostel complete the scheme.

05
Abdulbari Kubi - The Ceramic Hall
The post-industrial spaces of the Sheaf Valley have spawned a social and cultural divide between populations of different income, ethnicity, origin & education. The project repurposes a gradient corridor from Abbeydale Road to Broadfield Road, replacing redundant spaces with a new connective urban landscape. By capitalising on the largest population minority in the area, the programme takes the cultural basis of a mosque and prayer space and attaches it to a much more inclusive series of community spaces, exhibition areas and open access foyer. Ultimately, the work aims to suggest possible combinatorial approaches to a classic religious programme within the rich context of Sheffield.
06  Adam Turnell - Remediation of Mind & Place
The project looks to provide a user centric approach to the access of support and treatment for people suffering from mental health illnesses. It creates a site which integrates services form the council, NHS and charitable groups within existing and proposed buildings based around a series of interconnected courtyards and squares. The project aims to destigmatize mental health illnesses and provide a lifelong support network for Sheffield’s residents throughout all stages of their life within an integrated urban environment.

07  Ben Craven - Food Locality
"On average, people spend 20% of their income on food and the global food market is the domain of a few large companies, gaining increasing control over people’s everyday diets and expenses." This project sets out to highlight the potential value in Sheffield’s Sheaf Valley. The proposal is for a hub that becomes a pivotal point within the community, for the sharing of knowledge and resources, creating a community that is less dependent on imported produce.

08  David Gibson - The Narratives Institute
The Narratives Institute sets a polemic stance to re-imagine the way we access knowledge and social support, as well as how we create it. Situated on London Road in Sheffield, the project is formulated around a multifaceted public service institution for the capture and broadcast of peoples stories. The intention is to facilitate social justice amongst a highly diverse collection of communities. Through a series of integrated spaces the institution can document Sheffield’s social economy with an overriding objective to reinvigorate both the physical realm and the multicultural networks of the city.

09  Harry Wright - Printworks Retreat
The Printworks Retreat examines changing attitudes towards mental health and creates opportunities to acknowledge an understanding of depression. Located in New Mills the project provides an escape from negativity into natural landscapes. Depression will be confronted with accommodation, support services and opportunities to express anxiety through artistic mediums celebrating New Mill’s historic Calico Printing industry. The printing profile is raised further through brand identity development and artistic production displayed in community gallery spaces enabling income potential.

10  Tom Stanton - Abbeydale Dementia Village
Most people don’t think our communities are appropriate places for people with dementia to inhabit. By placing people with dementia at the core of our communities and providing facilities that the public want to use, we can encourage interaction and discussion with the aim that it will normalise the condition. This project explored modern care facilities and used research to drive forward the design of a new dementia care village in the Sheaf Valley, Sheffield, with the aim of creating a scheme that will benefit everyone in the area.

11  Patrick Mc Evoy - The Sheaf Valley Forum
The Sheaf Valley is characterised by a diverse array of communities. The project programme was informed by research into the make-up of local communities and based on activities that could encourage local people from different backgrounds to interact. The Sheaf Valley Forum is made up of a leisure and a community centre and represents a collection of ideas that could be implemented with the goal of improving social integration within the Sheaf Valley.
The Printworks Retreat

W A T F O R D    B R I D G E

B R I D G E    S T R E E T

scheme overview

in the residents’ courtyard offers an easily navigable sensory landscape
Studio: In Residence

Working ‘in residence’, this studio builds upon the work of previous projects and engagement with Castlegate, the historic city centre of Sheffield. The studio has taken residence at Live Works, the first permanent university-based urban room in the UK, located at the heart of Sheffield city centre.

Castlegate, located to the north east of Sheffield city centre, is home to centuries of market trading, architectural remains of a castle and numerous civic and cultural institutions. The area is now officially ‘in decline’, deprived of investment and strangled by diverted bus routes. During the course of this year’s studio, the Castlegate, which was a major draw to Castlegate, have been demolished, leaving a void in what was once an active and vibrant place.

This year the studio collaborated with various artist groups to experiment with different participatory methods of engaging and learning about place, as well as exploring the interdisciplinary overlap between art and architecture. These collaborations which brought new temporary artworks to Castlegate and Sheffield city centre were presented at the ‘We are Here’ symposium at the Arts Tower which included panel discussions led by curators, practitioners and academics.

The studio also took inspiration from China Mieville’s novel ‘The City & the City’. The story explores two cities that ‘co-exist’ in the same place but which do not acknowledge each other; if you happen to see the other city you must ‘unsee’ them. This became a starting point for how the studio could reveal the hidden narratives behind Castlegate which have informed a variety of different projects.

Studio Tutor
Carolyn Butterworth

5th Year Students
Harriet Francis
Jennifer Horne
William King
Nam Kha Tran
Hannah Winwood
Wanqing Wong

6th Year Students
Jennifer Clemente
Jonathan Day
Sophie Ellis
Sirdeep Nandra
Joshua Stokes

Erasmus
Emanuel Falappa

Studio Collaborators
Steve Pool and Kate Geneva, Poly-Technic
Yorkshire Artspace
Jane Anderson, Models for Practice
Leo Fitzmaurice
Sans façon
Office for Subversive Architecture
Louis Tudman
STEALTH.unlimited
Chris Wilderspin, van Heyningen and Havard
Carole Latham, Journeyman Design

02 Sophie Ellis - (Castle)Gateway: A Social Experiment of Vocational Entrepreneurship
Can the integration of refugees into an area of decline provide grass roots opportunities for regeneration, trade and work? Based in the heart of Sheffield’s historic city centre, the proposal of a vocational enterprise and support facility, aims to change preconceptions of the effects that increasing refugee populations is having on our economies. The proposal seeks out to portray the potential that can be learnt and gained from migrant communities, whilst addressing on the ground issues in Castlegate of unemployment, a lack of vocational training, and a vast number of under-used buildings. The re-appropriation of an “at risk” grade II listed building provides the base for a hive of creative and cultural activity with construction and vocational trade training at the core of the project’s programme.

03 William King - HS2: Engine for Art
This project explores what if a HS2 station was built on the site of the former Sheffield Victoria Railway Station, approximately a 10 minute walk from the city centre. Opened in 1851, Sheffield Victoria Station was a prototype for long distance luxury commuter journeys linking Sheffield with London Marylebone. The project considers the urban regenerational implications of HS2 on Castlegate and argues that as well as being a new gateway to Sheffield and an ‘engine for growth’, HS2 could also be an ‘engine for art’. Here local art is celebrated as part of the passenger experience, distinguishing Sheffield Victoria from other UK HS2 Stations.

04 Nam Kha Tran - Castlegate: In Loving Memory
Build. Inhabit. Demolish. Rebuild. The cyclical nature of our cities can be seen as a mirror to our own personal paths. Whilst death is inevitable, society’s greatest character trait is our resilience in times of tragedy. Our personal connection with death can inspire contemplation and reflection, transcending the day-to-day. But when buildings die, do we mourn? How? Do buildings even die? You can’t be comparing a building to human life, can you? Castlegate: In Loving Memory is a personal exploration which has produced more questions than answers. Personal tragedies teach us the power of openness and communication in the face of death. We question what is truly important and what is truly appropriate. In an age of polished buildings and shiny drawings we seek immediate answers regardless of their longevity. Architecture and the architecture of death often elevates the subject(s) beyond human understanding under the guise of apotheosis but we have proven time and time again that our true strength lies in our vulnerability. Dedicated to my bá ngó and Robert Henry.

01 Jonathan Day - The Citadel of Exchange
The project is rooted in Sheffield, speculating at the construction of a city within a city on the former Castle Market site. It will facilitate social, cultural, skills and knowledge exchange, disallowing the use of standardised money to promote alternative forms of economy, which will range from bartering to service and time exchange. The site will be owned by Castle Market Exchange, a charity set up by the users of Castlegate and will attract a wide range of stakeholders, who will rent a section of the Citadel Wall to inhabit, and use the customisable pods to fulfil their needs. The Citadel will grow organically inside the wall, with The Centre of Exchange its beacon, which will be present throughout its life span through its adaptable use.
CONSTRUCTION THEATRE
// VOCATIONAL TRADE ENTERPRISE AND SUPPORT FACILITY

Site Overview
Jennifer Clemence - The Self-Publishing House
What is the Relationship Between Architecture and the Written Word? The Self-Publishing House – a scheme that embodies story, text and punctuation, both literally and figuratively and which offers individuals and the community a place in which to explore and express their own stories, utilises the written word as both design generator and programmatic driver. Sited on the now derelict site of Castle Market, the scheme provides space for publishing, therapy, education, reading and writing amidst a narrative forest, providing spaces for the spoken word and literary festival.

Jennifer Horne - Urban Waterscapes: Revealing The Sheaf
This project proposes the use of water to facilitate the urban regeneration of Castlegate and the wider city centre. Water has played an important part in Sheffield’s origin and cultural heritage, but over time these once significant waterways have become redundant and forgotten. In recent years Sheffield has learnt what an asset water in the city can be, and in turn realised that water has the ability to transform a space. Focussing on the urban section of the River Sheaf, this scheme aims to utilize the river, an existing amenity, alongside interventions that enhance and reveal, whilst creating landmarks out of the functional elements necessary for water management and cleansing, allowing the water to be further experienced and celebrated.

Sirdeep Nandra - The Fabric Construct
A visionless Castlegate has slipped into a state of depression, can making as a performance mend its loss of the past? The ever-changing nature of making and the shift towards mass production has altered the original nature of craft. In the creation of a small cyclic economy, The Fabric Construct challenges the current framework of textile making by providing a platform for makers to share the knowledge that they have, with the future advocates of the craft. The project provides the basis for an alternative building typology where tacit knowledge can be unlocked through a fusion of traditional and contemporary textile making methods.

Joshua Stokes - The Crime, The Victim and The Voyeur
This project has been looking at societies’ relationship with crime through three perspectives: The Crime, as an institutional or civic process, The Victim, as one actor in a broader array of relationships, and The Voyeur, as an observer embroiled in spectacle image and story. These three perspectives have helped inform three distinct architectural languages, alongside a program that combines together a new publicly orientated Magistrate’s Court and a Crime themed visitor attraction through a joint venture between The Ministry of Justice and Crime Experience Ltd. The proposal opens up a dialogue asking when does engagement become entertainment, and how the relationship between crime and a voyeuristic public affects the administering of justice?

Hannah Winwood - (Re)making Castlegate Market
My masterplan for the Castlemarket site proposes to explore the social benefits of the self grown and the self crafted by bringing these experiences together on one site. It will draw on the knowledge and skills of both the active allotment groups on the fringes of Sheffield and the skilled makers and artists in Exchange Place studios and throughout the rest of the city, to provide a platform for traditional and multidisciplinary skill sharing for all abilities. Artists are already very well catered for in Sheffield, however, what doesn’t seem to be present is something for the local hobbiest or for people who are just curious to have a go at something new. In addition, this is also a platform for people that are new to the craft industry and wish to explore their creative production in a secure and unpressured environment, where there is also opportunity to sell their products.

Wanqing Wong - Envisioning Destination Castlegate
Castlegate is imagined as a destination in a constantly shifting cultural landscape. Simultaneously functioning as a flood basin, the proposed landscape and permanent structures are designed to enable cultural festival activities. The proposed cable car station and the observatory tower enables the constant stream of visitors to arrive at the festival on site despite the occurrences of flood. Improvisational and interactive architecture built of the scaffolds will adapt to varying programmes of each festival introducing an architecture of constant activity within the landscape of Castlegate - the continuous process of construction, dismantling, and reassembly; sustaining the speculative element of what the site could be in the future.

Harriet Francis - Castlegate Commons
This project plays out the scenario where the local stakeholders reclaim the former Castle Market site and through both bottom-up and top-down means promotes a city-wide ‘commons initiative’ creating a platform to rebuild and strengthen the fractured and displaced community. Developing research into both urban food production and sustainable community development, the project investigates a resilience strategy which promotes circular economy and a humble adaptability to nature. The project works across the River Don, retrofitting the derelict Hancock & Lane Building as a hydroponic centre and establishing community allotments and self-build ‘hub’ on the adjacent Castle Market site.
Hayes: a very local World Heritage

The studio has been investigating the relationship between cultural heritage and community. What does it mean to live somewhere with strong ties to a material past and how, in imagining the future, should we engage with this cultural inheritance as architects?

The site for the year has been Saltaire, a nineteenth century model industrial town. Students were asked to explore its duality as a UNESCO-inscribed World Heritage Site and local urban neighbourhood, examining the relevance of the cradle-to-grave ethos embodied in its original spatial configuration and documenting how it is perceived as a place through the eyes of the local community.

We used methods derived from conservation practice to develop a critical understanding of both past and present contexts, to evaluate the significance of its heritage, to record its social and architectural legacy and to identify opportunities for new architectural interventions in and around Saltaire Village.

The studio has responded to the conflicts and synergies that exist between Saltaire’s heritage status as a site of outstanding universal value and the quality of life and wellbeing of its local residents. Provoking a creative exchange between old and new, proposals examine the development of new or revitalised buildings to sustain the 21st century community, looking at new models for housing, leisure, community arts, education and healthy living that contribute to the daily life and civic identity of Saltaire and embrace the transient visitor or tourist.

Studio Histories of Place

Contributors

Helen Thornton, World Heritage Site Officer; Bradford Metropolitan District Council
Robert Blundell, Jxa Design

Fran Kirk, Robert Ormrod (TRP)
Yuntong Mu (TRP)

01 Studio Histories of Place

Berlin Field Trip with Studio Learning Cultures
Saltaire Exhibition

02 Fran Kirk - A Model for Healthy Living: Does fostering a sense of community help to encourage a healthy way of life?

This thesis project explores regeneration in the context of a World Heritage Site, understanding what is significant about the heritage of the site and applying it to sustainable development. This includes: exploring the positive effects architecture can have on the relationship between physical and mental health; how design can facilitate the creation of a support network within the community; how a mixed-use development can encourage a more self-directed and preventative approach to healthcare; how shared spaces can encourage community integration and shared knowledge; and ultimately how the community can take ownership over their sustainable future. The proposal aims to work with Lockwood and Mawson’s existing urban plan, strengthening the network of community buildings and providing a centre that combines healthcare, education and community support services, embodying the principles of healthy living through to the architecture itself.

03 Robert Ormrod - A Civic Theatre for Saltaire

04 Yun Tong Mu - Ageing Society in An Ageing Place

The project is inspired and shaped by Saltaire’s existing legacy and issues. It generates a new model for retirement living and a new identity of Saltaire through identify and cherish the growing value comes with ageing. Acting as a community scale nursery house, the proposed senior co-housing community for silver citizens encourages people to grow old in Saltaire not only by providing home-like care design and various support for different needs, but also help silver citizens to achieve self-actualisation and brings people together through shared living and residence-run facilities and activities.

05 Chee Kun Chong - Revitalization of Saltaire, Reinstallation of Robert’s Park Entrance.

Visitor activity has been a key part of the revitalization of Saltaire in the late 20th century. It has helped maintain retail activity, brought major buildings on the site into sustainable re-used and provided employment opportunities. In addition, the World Heritage Convention requires signatories to promote world heritage and continued presence of visitors remain in and around Salt’s Mill although some do move out across the site particularly along Victoria Road and to a lesser extent Robert’s Park. To support the sustainability of the area and the economic achievement brought by the visitors, feasibilities of reinstalling the Robert’s Park Entrance together with demolished Victoria Road Bridge is proposed here.

06 Hang Zhou - Interactive Textile Centre

This project focuses on gathering multicultural people and celebrating the dynamics of different civilizations. The project aims to weave present into past, the international into the local, and the building into the site. The project is designed as a platform for tourists and local people sharing and communicating. The centre is developed from the main exhibition ramp which exhibits collected ensembles from different cultures. Together with exhibitions, there are creative textile workshops, galleries, collection point, documentation rooms and a cafe.

07 Helene Offer-Ohlsen - Weaving the Mill

The project works to rationalise the access to the Weaving Sheds and lower levels of the Mill by introducing a stepped terrace. A concrete structure is the inserted within the historic building to create a continuous ramp, working as an exhibition space for textile traditions utilised within Salts Mill in the past. The project looks at the history of the Mill and aims to educate the visitor, to promote a fuller understanding of the building’s historic significance, beyond the current commercial uses.
The University of Sheffield School of Architecture

Commons
The Creative Commons
Maleecka Metteden - The Creative Commons
The Creative Commons is a creative community enterprise, inspired by the heritage and values of Saltaire. The project explores a means of conserving the industrial heritage with a focus on the entrepreneurial heritage while developing a framework for a more coherent community. It inhabits the common land in the village providing affordable creative studios alongside a series of spaces designed specifically for community use, increasing opportunities for intergenerational interactions and the sharing of skills between creative individuals and a community with a strong creative affiliation.

Learning, naturally.
Richard Grenfell - Learning, naturally.
The centre is located on the outskirts of the world heritage site, near Hirst Wood. The ambition for this project is to positively reinforce our relationship with nature through low impact outdoor activities. The site utilises the abundance of natural hotspots to create a playground, anchoring the building in its setting.
The centre welcomes visitors that wander along the Leeds Liverpool Canal and River Aire to gardens and a café sustained on local produce. The project was conceived to undermine the aesthetic tyranny of the World Heritage site by educating users about the consequences of their building material choices.

The Underbelly of the Beast
Simeon Shtebunaev - 'The Underbelly of the Beast
This study looks at the ‘other’ side of Salts Mill - the unloved and forgotten one. By introducing a new function - the University Technical College, it takes an ideological stance against the mono-use regeneration model currently prevailing and promotes diversity when reusing old buildings. It also serves a master planning function - unlocking the canal side of the Mill. The parasitic new building occupies the inside of the historic buildings, weaving its way through them and providing access. It emerges to solidify within the three specialist teaching buildings, a golden brass creature held within a concrete frame and creates a new entry point to the Mill. The new crossing over the canal and extensive public circulation create a new way to explore the histories of the place and create new ones.

08 Joren Huse - The Performing Arts Centre
The Performing Arts Centre is located within the heart of Saltaire, a Victorian model village which inspired the garden city movement. It stitches together the loose activities and marks the entrance gateway for a series of landscape interventions. These are built upon the scars left behind within Shipley’s urban sprawl, connecting the northern and southern greenbelts.
A central circulation within the building along the main axis becomes the internal street and was inspired by the axial layout of Saltaire. The activities are placed between series of garden walls parallel with the Salts Mill. The proposal provides facilities to the local communities and nearby educational institutions, offering a new front to the visitors of the World Heritage Site.

09 Haram Hotspots - The Performing Arts Centre
The Performing Arts Centre is located within the heart of Saltaire, a Victorian model village which inspired the garden city movement. It stitches together the loose activities and marks the entrance gateway for a series of landscape interventions. These are built upon the scars left behind within Shipley’s urban sprawl, connecting the northern and southern greenbelts.
A central circulation within the building along the main axis becomes the internal street and was inspired by the axial layout of Saltaire. The activities are placed between series of garden walls parallel with the Salts Mill. The proposal provides facilities to the local communities and nearby educational institutions, offering a new front to the visitors of the World Heritage Site.

110 Yuan Sunny - Sustainable Tourism Development in Saltaire
This project focuses on balancing the usage of local, low impact building materials and appreciating significant historical and architectural value of Saltaire, and providing a communication platform for local community and tourists (especially for students under 16s). In the masterplaning, the site will be developed into four parts: student accommodation, education centre, café and tourist information centre, and external exhibition space about Saltaire development. Built with a simple layout, forms, and materials that not require specialist knowledge (rammed earth and timber), so as to encourage public involvement in the construction period of the project. By introducing lots of greenery and semi-open space between building blocks, scheduled/non-scheduled outdoor activities within the site are welcome for transforming into a social space with a stunning backdrop of Salt’s Mill and Saltaire Village.
Studio Learning Culture

This year we have been exploring the notion of learning; how people, communities, places and buildings learn. From initial investigations, a series of key questions emerged including: Where does learning take place and how do we learn? How do we value learning and how is knowledge collected and shared?

The studio has focused on the Dearne Valley. Bridging the metropolitan areas of Barnsley, Doncaster and Rotherham, the Dearne is unique in terms of historic and natural landscapes, close-knit communities and bio-diversity. The area also has some of the highest recorded levels of social deprivation nationally. Throughout the year, we have been working with local partners, including the Dearne Valley Landscape Partnership. Through their networks we have engaged individuals, groups and organisations on the ground, seeking to use local knowledge and know-how to help shape the work of the studio.

Projects span a range of scales; some have developed strategies for the transformation of the valley’s eco systems, whereas others have focused on engaging local communities in the arts. Whatever the scale of the architectural responses, each explores the potential for creating new formal and informal learning spaces and structures. Many of the projects propose new ways of enabling local people to help re-define themselves and their surroundings. As a group, the studio has created a body of knowledge that captures the vibrancy of an area, but also a series of proposals that can inform and support the ongoing physical and social development of the region.

Visiting Tutors
- Richard King, Dearne Valley Landscape Partnership
- Lukas Barry, Carmody Groarke
- Susanne Hofmann & Die
- Baupiloten
- Prue Chiles, Newcastle University

5th Year Students
- Elin Alber
- Helen Berg
- Rangika Fernandopulle
- Marika Karouzou
- Daniel Klaiber
- Jennifer Lee
- Josh Malhar
- Lucy Parkinson
- Jesse Quinn

6th Year Students
- Sam Diston
- Sita Jobanputra
- Olivia Smith

01 Studio group work

02 Studio masterplan

03 Studio field trip to Berlin

01 Sam Diston - The Brass Institute
This project investigates how a music school and performance venue could be integrated within the town of Mexborough in the Dearne Valley, utilising the incredible value of music and the heritage of brass bands to help tackle some the significant social and economic issues found in the region today. The project takes inspiration from history, music and acoustics to create an architectural language of geometry, rhythm and subdivision. By improving access to the arts the thesis aims to challenge government thinking around arts education, support new skills development for local people and celebrate local heritage.

02 Sita Jobanputra - In Memory of Risk
This thesis recognises a cultural transition from the ‘industrial society’ to the ‘risk society’ of today; a condition whereby active risk-taking in the exploration of space is strongly discouraged, stunting the cognitive and behavioural development of the human race. The Edge Assembly is a destination for those interested in developing their understanding of risk. The Edge Assembly is an education and conference facility where the activity of exploring the hundreds of meters of mining tunnels beneath Barnsley is the backdrop and test bed for the demonstration of the ways society should approach risk.

03 Olivia Smith - Rewilding The Dearne Valley
This project is a polemic investigation into the facilitation of experimental Rewilding, and its associated opportunities for the landscape and communities that exist in the Dearne Valley. The scenario begins in the present day, where the growth of human society has had devastating effects on global ecosystems. Local people will take an active role in land remediation strategies, leading to the reintroduction of keystone species to the landscape, to catalyse an increase in biodiversity. By 2035, the scheme will provide scientific facilities for the community as well as a headquarters for the ongoing Rewilding project.

05 Helen Berg - Constructing Communities: Conisbrough
“Constructing Communities” is a capacity-building strategy, identifying “failures” within the Dearne Valley. The initiative promotes sustainable self-build and social housing in Conisbrough, with future implementation in the wider Dearne Valley region. The project tackles high unemployment rates following Dearne’s industrial decline, and recent mass construction of poor quality developer housing. The program begins with construction of “Conisbrough Island” neighbourhood, opposite the ‘failed’ Earth Centre for Sustainable Technology, whilst the architectural focus is the Self-Build Education Centre and Community Hub, and the transfer of environmental and social principles from this building to the “Island” scheme in general.
Josh Molnar - The Dearne Valley Follies
The Dearne Valley Follies address a number of key issues around learning opportunities, health and cultural activities. The proposed strategy reconnects the Dearne Valley by reinstating the disused railway lines into cycle paths. A rotating collective of makers and an architect in residence based in a live and work building in Wombwell, design and co-build a number of follies with local groups to provide dynamic learning opportunities that are easily accessible, engaging and creative.

Rangika Fernandopulle - The Festival of Pottery
Glassblowing and the pottery industry were central to Dearne’s history for centuries, yet have been forgotten with time. The once celebrated Waterloo kiln stands in isolation as a result of the lack of awareness of the industry that once formed an active part of the community. Currently Yorkshire artist Adele Howitt and musician Graham Oliver - together with the Dearne Valley Landscape Partnership (DVLP) - are trying to bring back the culture and tradition of the forgotten potteries. This project provides three facilities to support their efforts - The Potter’s Centre: which acts as the base for work funded by the Don pottery site; The Kiln site; The Pottery Route: a trail of interventions connecting the two sites.

Marika Karouzou - Barnsley Main Colliery Memorial
Situated in the heart of Dearne Valley, next to the existing Barnsley Main Colliery, the Memorial is dedicated to the lived experience of coal miners. Geometrically the Memorial is an addition to the existing ground, thereby adding a dimension to the experience of the colliery. The building provides the opportunity not only for a horizontal interaction but also for interaction in the vertical axis. Besides the obvious horizontal route, the vertical route is of great interest: as one moves from upper to lower levels of the building (literally and metaphorically), there is a symbolic gesture for visitors to experience, that even in the darkest moments where you feel like you will never escape, a small trace of light restores hope.

Daniel Klaber - Hiding in the Dearne Valley
This project proposes a redefined education strategy for RSPB Dearne Valley which aims to tackle the issue that children are becoming increasingly disconnected with the environment and the role that it plays in sustaining human life. The proposal presents three bird hides and a main education centre which have been inspired by the activities of local wildlife species and the physical and environmental qualities of their particular habitats. The series of built structures within the wetland reserve aims to create a sense of social resilience within the curricula of local primary schools and re-engage children with the natural landscape.

Jennifer Lee - Arts in the Landscape
“Arts in the Landscape” is a strategy promoting the arts, community, and its role in mental and physical well-being on the TransPennine Trail in the Dearne Valley. The project manifests itself in a wide range of scales, from a wider regional scale to the smaller town scale, where an exploration of the strategy’s “Phase I” was carried out, linking up various mental health and community groups within the area and creating structures to respond to current and projected future demands. At a detail level, investigation into how construction techniques can be employed to create structures that have a unified architectural language, yet respond intimately to the landscape.

Lucy Parkinson - The Den
This project provides the young people of Wath Upon Dearne with an opportunity to participate in creative skill development activities. The principle of the design is to give the Town’s younger generation a sense of ownership, achievement, and collaboration through implicit self build learning, outside of the school environment. Alongside the youth centre there is a collection point for household waste cardboard and a factory to recycle the cardboard into a water and fire resistant construction material. The external architecture is ‘designed for assemble’, however the flexible internal space allows youth groups to construct, deconstruct and reconstruct their own environment using the constant supply of free material.
Studio Intergenerational Architecture

The studio investigated how we can design and evolve appropriate architectural responses for our current and future intergenerational demographic. This included exploring environments for play, learning, living, social interaction, healthcare and civic amenity.

There was a focus on provision at human, domestic and urban scales; varying from the texture of electric blankets and the acoustics of learning environments, to the DIY adaptation of space, reuse and reinvention of existing structures to the far reaching reliability and impact of bus timetables.

Projects explored the inevitable environments that exist for young and the old and investigated how these can be improved, re-imagined and transformed.

The majority of our work was focussed in Hull building upon studies from last year. In doing so we aim to highlight and celebrate our endeavours with those for the Hull City of Culture 2017.

Studio Tutor
Szewinder Samra

5th Year Students
John Bacon
Kevin Lo
Zak Nicoll
Kasia Oskroba
Lucy Uren

6th Year Students
Charlotte Eley
Matt Baker
Chris Hill
Jennika Parmar
Richard Webster
Jonny Wilson
Suki Sahmbi

Thanks to
Emma England, RIBA Yorkshire
Ben Gibson, Gibson Thornley
Tom Goodall, Argent
Mark Hodson, Hodson Architects
William Matthews, William Matthews Associates
King Kong Hostel, Rotterdam

Jennika Parmar - The Memory Respite Trust
This thesis objective is to create a Memory Respite Trust for people dealing with Alzheimer’s disease as well as giving support for family, friends and carers. This will aid key health and research services within the NHS and charities like the Alzheimer’s Society with research space, medical and wellness facilities. The Hull City Council 2020 Wellness Proposal aims to give better health care facilities for older people, from which this thesis will support. This will give older people a friendly approachable environment to use within a close proximity to the centre of Hull. Independent living accommodation for older people is also designed within the site area. This project aims to tackle Alzheimer’s disease through creating opportunity for happiness, surprise and beauty.

Kasia Oskroba - Cooking Community Centre
The project, based in the Hull Fruit Market, explores themes of changing physical ability, the role of elderly in modern society, and kitchen as a community focus point and a central element of a building. It results in a mixed use scheme featuring a cooking community centre that acts as an intergenerational shared site where children, youth and older adults participate in growing, preparation and consumption of food. The scheme also aims to bring together and strengthen the local food and community support networks.

John Bacon - Cultural Pavilions for the City (of Culture)
This project was based around the issues of Hull’s history, heritage and culture. Set in the context of the 2017 UK City of Culture it looks at how, through a series of small scale, temporary and permanent built pavilions, a framework can be created to provide support for the year’s programme of events along with forming a lasting contribution to Hull’s cultural offering and a celebration of its rich history.

Matt Baker - Fish District Hull
The project proposes an aquacultural strategy increasing low impact fish production to feed future populations. The strategy takes fish farming activity offshore converting decommissioned oil-rigs in the North Sea whilst engaging Humberside communities through the development of shelf fish farms on managed realignment sites. A built scheme meanwhile develops the idea of a fish dock reconnecting the terrestrial city and marine environment. The scheme celebrates its location on the Trans Pennine Trail and as the site of a new cruise ship port of call, positioning Riverside Quay, a decaying and forgotten post-industrial site, as an entry point to the city and a major part of Hulls infrastructure for both trade and tourism.

Charlotte Eley - Hull Language Exchange
In an increasingly multicultural society the requirement for different communities to coexist is essential and language learning and cultural education play a fundamental role in this. This project explores how architecture can promote intercultural relationships, proposing a new language school, cultural centre and language services centre for the city of Hull. The project will be set within a wider site strategy which also includes the redevelopement of an existing department store building into retail units, a nursery and residential flats, and will explore how shared space can be redefined to support coexistance in a single urban block.
Kevin Lo - Farmpark
Farmpark is set in the future of 2050 inside the city of Hull. The project aims to address the city’s increasing flood problems and its future ageing population through vertical indoor farming and volunteering. At the moment, the project is exploring the various relationships between food growth, farming education and communal dining within an existing car park.

Lucy Uren - Creative Adaption: Giroscope Urban Community Centre
Through the initial investigation tasks this project developed an interest in the Creativity of Adaptive Processes. An impairment can prompt a new means of making. When applied to an urban context how can communities creatively adapt to the economic and environmental challenges of the future? The project considered the context of Kingston upon Hull and the role of local social enterprise, Giroscope Ltd. Giroscope has created a culture of community resilience through their programme of renovating empty homes and providing skills training to the unemployed. The architecture of the project has focussed on expanding Giroscope’s centre in the St Andrews Ward Community, (west of the City Centre), moving it to a larger site on Coltman street. This expanded self-build centre will continue to promote sustainable construction skills whilst developing a culture of a Flood Aware Lifestyle. In this way it becomes the site of communal Creative Adaption.

Jonny Wilson - Living Framework: Hull’s Urban Living Cooperative
This project proposes a pilot co-housing scheme set within Hull city centre, responding to their need for intergenerational housing by 2020. It combines themes of relational/personal support networks as a means of ‘self-care’; co-inhabitation; and levels of adaptability within urban housing. Housing is combined with a learning centre, studios and bakery. The key architectural language is created by the concrete frame, into which timber modules are inserted to allow dwellings to increase or decrease in size. Within each dwelling spaces can be changed and re-defined to suit the changing needs of residents. Communal spaces connect levels and open the frame up.

Zak Nicoll - Forgotten Hull
We look towards a future with 9 billion people populating the planet in less than thirty years, however, the key to our future may be hidden in our past. A large number of buildings lay abandoned and risk demolition in Kingston upon Hull. Instead of demolishing and starting a new, can we not use this building stock? The project looks at how we can use abandoned buildings and forgotten spaces in Hull to knit the city fabric back together to solve scaling problems within the urban massing. Whilst, at the same time, developing more economic models for living which can exist within a positive culture towards frequent flooding.

Suki Soehni - The Free University of Sheffield
This project explores an institution which envisages higher education done in a different way. Challenging the commodification of knowledge, increasingly business minded way universities are run and extortionate tuition fees. The Free University of Sheffield works with an existing group of student-activists striving for egalitarian, decentralised, and collectively run learning spaces. Working in tandem with the UoS campus masterplan, this project proposes a new civic heart for the campus, through a new hall, hostel and cafe as well as utilising a disused church - forming a library and exhibition space which share this compact site ‘agonistically’ with a radical collective learning space.
Studio Temporal Places

The studio is concerned with dimensions of time, from the persistent to the momentary, and aims to explore the evolution, inhabitation and adaption of particular places through multiple time frames.

The studio critically explores the enduring heritage of place, both cultural and material, considering long-term issues of identity, continuity and change. Simultaneously it considers historic places as the setting for everyday life and specific events, exploring transience in activities and movement, and how the fabric of place accommodates and adapts to increasingly rapid societal change.

This year the studio has focused on Liverpool, a ‘city on the edge’ geographically, culturally and politically. A once global port characterised by transitory movement and settlement, Liverpool today is rich in material and cultural heritage, balancing its UNESCO World Heritage Site status with ambitious development plans in key areas of the city.

The studio’s timeline depicts Liverpool’s past, present and projected future, acting as a focus for collective research, the exploration of themes and the shaping of individual student interests, whilst providing a common reference point for all projects. Proposals respond to contemporary issues whilst recognising the significance of the past, engaging strongly with existing urban fabric within the city and along the docks, whilst drawing upon Liverpool’s distinctive sense of place.

Studio Tutor
Mark Emms

5th Year Students
Nicholas Birchall
Matthew Bloomfield
Amanda Holden
Abigail Humphreys
Hannah Pether

6th Year Students
Rebecca Goodson
Alex Johnstone
Tamara Kahn
Charlotte Keime
Will Monaghan
Harrison Symonds
Alex Trawin

Studio Contributors
Rob Burns,
Head of Heritage and Urban Design, Liverpool City Council
Steve Threlfall,
We Make Places, Liverpool
Jacqui Milham,
Architectonic, Hebden Bridge
Simon Robinson,
MSMR Architects, London

01
Group Research
The studio’s timeline depicts Liverpool’s past, present and projected future.

02
Rebecca Goodson - Inside Out Prison
Carlo Scarpa believed that a single joint, could represent the whole philosophy of the building in a condensed part. This thesis explores how the psychology of space can address wider political, social and design philosophies. Materiality is used as a design tool to challenge preconceptions, signify worth and to communicate the coming together of the individual and collective. ‘Inside Out Prison’, embedded in the heart of Liverpool’s historic quarter, combines a typical prison programme with the theatre to create a new rehabilitative model, which meets the specific needs of women offenders with babies and young children.

03
Nicholas Birchall - The Village Hall Urban Cohousing
The projects engage particularly with the theme of displacement, focusing on the Gerard Gardens community who were formerly displaced from the site. A preliminary project proposes a Village Hall on the reimagined flyovers, acting as a civic hub and a resource around which communities can form. The hall becomes a meeting place for the former residents, resulting in the establishment of a cohousing group, and a second project emerges in the form of urban cohousing alongside the flyovers. The first project creates the Village Hall and the second forms the village around it.

04
Charlotte Keime - Defining Identity
In 1946, the Home Office forced a secret deportation of thousands of Liverpool Chinese seamen, leaving hundreds of families behind. The proposal aims to facilitate the development of the Chinese community in Liverpool by creating an engaging and inclusive cultural centre. It also aims to create an effective cultural exchange between the Chinese and Liverpool’s diverse communities, providing acknowledgement of the Chinese community’s past in Liverpool, a celebration of Chinese identity while embracing present diversity in the city and a model for future integration of cultures. The Chinese / Liverpool exchange is achieved at different levels: human interactions, architectural exchange, and the repair of social and material fabric relating to WWII deportation and destruction.

05
Harrison Symonds - The Futurist
This thesis is about the evolution of place. It’s about a process of how and who makes our cities, and also about the enduring urban fabric. It challenges the process of 21st century development, and draws upon the idea that places should evolve gradually, taking precedent from the pre-industrial city, evoking architecture that is intricate, complex and hybrid.
Inhabiting a rich but contested urban block within the city, the programme envisages a new approach to planning, engaging regulatory bodies, industry professionals and the general public, therefore breaking boundaries of private and public and facilitating a culture of collaboration and belonging.

06

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06
Matthew Bloomfield - The Park Keeper’s Palace
The People’s Guild of Robotics
Both the “Park Keeper’s Palace” and the “People’s Guild of Robotics” are projects concerned with a large arc of time. They adopt practices, aesthetics and phenomenological cues from the past, utilising them to take polsemical positions against both present and future trends towards the commodification of Architecture. This is an Architecture of solidarity and permanence, which exalts the buildings purpose while elevating the standing of the user. Both projects consider the passage of the individual through the building, their experiences of each zone they pass through, and the act of crossing thresholds as they do so.

07
Alex Trainor - Salvaging the Waterfront
This project scrutinises the potential impact that redeveloping the Port of Liverpool will have on its cultural and material heritage. Exploring the possibility of actively maintaining a graving dock for shipbreaking, alongside public exhibition and an archive of ships, the proposal attempts to challenge the current widespread attitude of simply infilling redundant docklands with housing and retail. This project also contends with unethical disposal of European ships in developing countries, providing a model for shipbreaking within the UK.

08
Hannah Petter - A Point of Convergence
The proposal comprises a multifunctional node located on the flyovers denoting the fringes of Liverpool's city centre which explores the convergence of people, program and level; re-establishing social activity on the threshold between architecture and the city. This singular building mediates the three key levels and paces of the site, with the upper flyover level responding to future aspirations of the city, tying into cycling networks through a bicycle repair workshop and teahouse bridging the two elevated urban parks. The ground level is deeply rooted in the history of the site, re-interpreting its traditional brewery and mechanical arts uses and re-establishing a sense of place. The elevated pedestrian walkway between these two levels acts as a point of programmatic convergence, providing a pause in everyday commuting routes. Ultimately, the scheme acts as a metronome for the city, reflecting the different paces and timescales of each strata and proposing an intervention allowing them to converge, remedying the divisive construction of the flyovers.

09
Amanda Holden - Film and Festival Hub
As a destination for filmmakers, the scheme brings spectacle back to a part of Liverpool which has seen better days. It cements Lime Street and Renshaw Street as the festival heart of Liverpool. The building forms part of a flowing urban landscape, which opens and closes, depending on the event that is unfolding.

10
Abigail Humphreys - The Zeitgeist Archive
The existence of people and objects is inseparable, with the projection of value and emotional qualities onto inanimate items, and the reciprocal relationships that the two form. Based on a collection of inherited family documents, the “Zeitgeist Archive” seeks to collect such objects and house them in a ceremonial manner. The artefacts are available for a short time only in the building, where they can be considered and celebrated. After this they are transferred by boat to archival locations along the Mersey. The building and the archival process not only preserves memories, but allows for new ones to be formed.

11
Alex Johnstone - Artefacts & Events
Through developing an understanding of Liverpool as a global city, exchanging both physical objects and cultural ideas, the thesis proposed a design for a self-producing music archive on Dale Street in the centre of the city. A recordings library and studio spaces were central to the design, alongside other aspects of musical production. The project explored connections between events and artefacts, the relationship of the performance and its memory, and how these specific functions are placed in the wider context of the city.

12
Tamara Kahn - Crossing Boundaries
The thesis explores the design of a youth centre on Liverpool’s Docks for local and international visitors and users. The name of the project, “Crossing Boundaries”, is a metaphor for three key themes that have driven the project from research to design: Physical Boundary: exploring the relationship between differences in urban fabric and relationship to the water; Personal Boundary: pushing youth to get out of their comfort zone; Social Boundary: creating a space for people from different backgrounds to meet and mingle. With the reuse of a derelict grain silo at the heart of the project, the centre incorporates hostel rooms, activity spaces, staff and training facilities, and a mooring for tall adventure ships.
Exploded perspective of crossing Boundaries project
CORTEN SECOND SKIN ON GRAIN SILO
CORTEN MESH FOR SOLAR SHADING AND ALLOW FOR WINDOWS TO BE PLACED WHERE NEEDED WITHOUT AFFECTING THE OVERALL APPEARANCE
INSERTING FLOORS INTO THE SILOS EXISTING GRAIN SILO FABRIC
STEEL FRAME FOR NEW-BUILD
POLYCARBONATE CLADDING FOR GOOD DAYLIGHTING IN SPORTS HALL WITH OPENABLE WINDOWS FOR VENTILATION
SACRIFICIAL BASEMENT ALLOWS FOR FLOODING AND ONLY STORS WET EQUIPMENT
GLASS REINFORCED CONCRETE PANELS FOR EASY ASSEMBLY AND DISSEMBLY
CONCRETE BASE AS SUPPORT GLAZED GROUND FLOOR FOR MAXIMAL LIGHTING IN DARK AREAS
STEEL TRUSS CORTEN FINS AS CURTAIN WALL JOINTS AND SOLAR SHADING FOR EAST WEST FACADES
CHANGING ROOMS FLEXIBLE SPORTS HALL
PUBLIC CAFE PRIVATE ENTRANCE HOSTEL AND YOUTH ENTRANCE HOSTEL AND FLATSHARE ACTIVITY ROOMS, OFFICES AND YOUTH MENTOR ACCOMMODATION
The University of Sheffield School of Architecture

Studio (Re)-Activist Architecture

The studio is focused on reinvigorating places through the stimulation of local cultures and distinction derived through temporary propositions and events leading to long-term legacy proposals and lasting change cementing local diversity and difference. We use Situationist techniques of Derive, constructed situation and detournement to explore and identify project opportunities. The studio studies cities of culture, visiting European cities of Culture to understand their strategies of cultural relevance, reinvigoration and participation. We compare these cities with capitals where cultural diversity, vibrancy and independence thrive. This year we visited Arhus ECC 2016 and Copenhagen whilst working with and in Hull City of Culture 2017, our site was The River Hull corridor and the East bank.

The studio views the profession as an ongoing role of curator, with active participatory involvement rather than the ‘removed master-planner’. We explore the nature of an ongoing participatory role which is neither top down or bottom up but a synthesis of such bringing together long term aspirations of city stakeholders, private investors and the immediate concerns of local residents and communities to establish vibrant, distinct, social and fun places to live and work to enhance the image of the city in the eyes of their inhabitants. Our intention is to define new forms of architecture through the amalgamation of unconventional partners to propose new symbiotic relationships of mutually beneficial situations. Built forms are placed into Adaptive Urban Environments, which respond to urban and environmental issues defining new contexts in which to sit architectural intervention and amplify place distinction.

Studio Tutors
Simon Baker

Visiting Tutors
Carole Latbam
Sarah Wiggesworth

5th Year Students
Joe Ingham
Adam Justice
Jamie Reid
Thomas Saunders
Juliette Sung

6th Year Students
Paul Bailey
Toby Buckmaster
Lilly Ingleby
Jennifer Macro
Muyiwa Oki
Robyn Poulsen

Studio Collaborators
Hull City Council
Jan Gehl Architects
Studio Weave

01 Studio Masterplan

02 Reimagining Hull - Celebrating a Creative Approach to Flooding

03 Hello Hull - Kamra E Faoree

04 Studio Group Photo - Kamra E Faoree

05 Juliette Sung - The Buskers Club

Busking is the most down-to-earth and instant act within the public realm. It puts a welcoming face on a city, gets people out of their cars strolling, congregating with strangers. This project, the Buskers’ Club will be established to sustain the fragility of the culture of busking in Hull, yet preserving and enriching the value of the old town, in which participating in the collective success of the studio proposed master plan for Hull. It transcended the boundary between the ethics, the hierarchy, and the past with the present.

06 Jamie Reid - The Cube

The project is based on a problem discovered during our first visit to Hull, which was graffiti in the city. Hull spends £350,000 a year to remove graffiti and this was highly correlated to school dropouts and troubled youths, with a high percentage involved in drug abuse. Therefore, the project provides an alternative platform and safe place for these graffiti artists to express their art but also become part of a hidden community. The Cube is a monolithic sculptural mass that gives its users their own domain to shape as they wish.

07 Toby Buckmaster - The Hybrid City

The ‘Hybrid City’ aims to reinvigorate Kingston Upon Hulls underutilised Old Town area through methods of compaction and intensification. The project focuses on the dimensions of the city block as it forms the most basic unit of the city’s urban fabric. Developing a hybrid model to increase density, diversity and intensity, stimulating and revitalising buildings and environment. The building brings together a mix of program and people to form an intensified living experience that forms a self-supporting critical mass made up of studio spaces, shops, pub, hotel, offices, residential, public rooms, gym, kindergarten, delivery depot and bike shop.

08 Muyiwa Oki - The Bicycle Kitchen

The bicycle kitchen is the collision between an inhabited concrete plinth, with a timber leisure cycling curve. Its an establishment designed as a radical new form to protect the bicycle from theft. The kitchen, houses bicycle design, repair and manufacture facility, while the curve is for fledging competitive cyclists and spectators. The project is situated within the landscape of Hull, as an establishment commissioned for the its UK Capital of Culture celebrations 2017. The project is a bold statement for bicycle architecture, that leads to the creation of new form of cycling experiences, in which users, public and spectators share in a closed loop system.

09 Kate Nicholson - Hull Independent Cinema

There is “real demand for independent film in this city that just isn’t being met”. This proposal considers the reappropriation of a redundant piece of infrastructure and associated void in the urban fabric into a unique venue for independent film screenings and production. Challenging the notion of the black box cinema this project presents a cinematic experience embedded in the local context. The proposal seeks to celebrate a neglected listed structure and activate the riverfront on the east and west banks of the River Hull.

10 Joe Ingham - The Library & Museum of Collaborative Consumption

The Library & Museum Of Collaborative Consumption is an exploration of the needs of the expanded community in Hull’s Old Town, whereby the intensified urban context creates a densified population that challenges the need for individual ownership of goods. The project provides a lending library of everyday items that creates a communal nucleus that activates the potential for a new way of living. The museum acts as an agent for change encouraging visitors to reflect on their roles in society in relation to consumerism. The combination of museum and library provides opportunity for visitors to turn empathy into action.
11 Jennifer Macro - The Shipwright House
The Shipwright House is located in Kingston upon Hull. The scheme is comprised of three main functions; a school connected to Hull college for tall ship restoration and repair, a home for transient user groups and a public realm. The three elements occupy the site in a manner that encourages different user groups to interact with one another, form connections and learn from each other. It questions ‘how can architecture create a community for transient individuals?’ It is a project positioned between the necessity for urban integration and optimizing comfort in a communal environment.

12 Lilly Ingleby - Claiming The Commons
Opposing the creeping privatization and hyper-regulation of public space, Claiming The Commons explores the city as a common asset, and looks to form strategies for regaining a sense of the collective, and increasing the productivity of public space. It proposes a centre for governing and engaging with public space as a common asset, set within new flood mitigation infrastructure forming part of a collaborative studio masterplan of Hull’s river corridor. The building is informed by historic places of governance, with an observation tower providing views over the wetlands, and a mook hall set into the slope of the hillside.

13 Adam Justice - Hull Leisure Pier
The Western bank of the River Hull remains underutilised, undervalued and approached with hostility. Through the introduction of ‘health making’ activity to a re-negorated and engaging waterfront context, the ‘Hull Leisure Pier’ aims to drastically change the perception of the river that is currently associated with detriment through re-appropriating the Victorian notion of pleasure and leisure in a contemporary manner. Having in primarily on a singular pier within the regenerative scheme, this project will focus on the health-based activity of mud bathing. Accommodating an encompassing public space that directly connects and engages users with the river in order to foster an interactive and positive relationship between the people of Hull and the waterfront environment.

14 Robyn Poulson - The Exchange
‘The Exchange’ is situated in a speculative scenario in the year 2030. Hull, is located at the epicentre of an economic overhaul founded upon Degrowth, the antithesis of Capitalism. ‘The Exchange’ will form the heart of the city’s ‘new’ economy where needs not profits are key and goods are exchanged and swapped. The program includes a public centre for the ‘sharing and bartering’ economy in the form of market halls. The stock exchange locating Hull at the centre of trade within the North Sea, and a forum providing a lively public realm to aid in democratic discussion surrounding the new economy.

15 Thomas Saunders - The River Hull Wildlife Centre
Following the studio masterplan proposal for the construction of a 9 hectare expanse of marshland, a Wildlife Centre will emerge. The creation of this will provide Hull with the means to better understand its fractured relationship with local climate, wildlife and habitats. The Centre will look to provide spaces for observation and conversation within a convenient location within the Humber Estuary, hosting a rich variety of wildlife. Different areas within will support vegetation and wildlife at differing points the building’s lifespan, looking to Re-Envelopment and ‘Co-Inhabitation’ as an appropriate future strategy for the local built environment.

16 Paul Bailey - Counterculture Centre
Hull is suffering from an identity crisis with it ranked the second worst place to live in the UK last year. A new future is imagined for Hull, celebrating its history of rebellion through defining a counterculture manifesto, founded on the philosophy that for positive change we must challenge the way we live now to become truly sustainable. Doing things differently is the catalyst for innovation. The architecture focuses on the creation of a civic icon, comprised of three clear structural languages. The Counterculture Centre will promote alternative forms of learning, thinking, creating, entertaining and debating to engage in a critical dialogue with both British and International Culture. It looks to a none-end state architecture that can initiate events eventually being adapted and appended by its empowered citizenry.
Live Projects

Since 1999, 1500 Sheffield School of Architecture students have delivered over 170 Live Projects across 14 different countries. This year 150 students worked on 13 projects, all sited across the North of England - the ‘Northern Powerhouse’! Projects were sited in rural and urban locations and addressed issues of sustainability, food and culture, urban design, education, making and play. The beauty of the Live Projects is that these issues are not generated in academia, but are brought to us by the communities we work with. Running for the first 6 weeks of the academic year, Live Projects bring together Masters students from the MArch and MAAD courses. Students work in groups to produce built and strategic design solutions for real clients with a particular emphasis on community participation and collaborative working. The Live Project programme is widely recognised as an innovative form of teaching within UK architectural education, offering students at SSoA the opportunity to test design ideas in a real-world context not offered on such a sustained level by any other architecture school.

Live Projects celebrate the value of meaningful engagement with diverse groups of people, to broaden the potential of architecture as a driver for positive change. The Live Projects programme this year has been enhanced by the use of Live Works, SSoA’s permanent ‘Urban Room’ in Sheffield city centre and we were also very pleased to welcome our Visiting Professor, Susanne Hofmann of Berlin-based participatory practice, Baupiloten to support the Live Projects.

01 Explore Mansion House
Mentor: Satinder Sona
Client: Friends of the Mansion House & Doncaster Civic Trust
The project team worked to engage with our client, locals and schools in order to re-enliven the Grade I Listed Mansion House in Doncaster as an educational gateway into Doncaster’s architectural history. The initial brief aimed to promote the use of the Mansion House as an educational resource for all sections of the community, especially children, within a wider aim to engage locals with the building, following the Council’s departure in 2012. Doncaster Mansion House is one of only three in the UK. This live project focused on providing an educational pack for primary school children, which explored the Mansion House, within a wider context. It provided both downloadable and physical resources, to enable children to learn about the building.

02 Around the Toilet
Mentor: Dr Jo Lintonbon
Client: Around the Toilet Research Project
‘Around the Toilet’, is a cross-disciplinary, arts-based research group that has been exploring the toilet as a place of exclusion and belonging. Researchers on the project are based across three Universities. The research has explored the challenges and politics of access to public toilets for groups such as trans, genderqueer, non-binary people and disabled members of the public through participatory workshops. The team worked with ‘Around the Toilet’ to spatialise and formalise their research findings into tools that can be used for engaging the public, as well as decision makers, in the future. This process has involved the production of an architect’s toolkit, an installation and a game. These outputs provide ‘Around the Toilet’ with an engagement tool that has a legacy beyond the timescale of the Live Project.

03 Wealthy City Walks
Mentor: Simon Baker
Client: Ruskin in Sheffield
The project delivered a series of 9 guided walks to over 120 people around Sheffield city centre. Based on a contemporary reinterpretation of John Ruskin’s ideas of wealth, over 6 weeks the live project group encouraged members of the public attending the walks to think about where they see wealth in Sheffield. The Wealthy City Walks map of Sheffield presented six themed routes through the city; the independent trade line, the street art line, the social activity line, the art and culture line, the nature line and the history line. Following the walks we invited participants to get involved in postcard writing workshops, gathering a rich and varied set of over 130 messages. These postcards were shown at the Ruskin Reviewed exhibition in the Millennium Galleries.

04 Oriel House
Mentor: Leo Care
Client: BBEST & BLAG (Broomhill Community Library steering group and BBEST Neighbourhood Planning Forum)
Broomhill Community Library occupies ‘Oriel House,’ an 1870’s house with an Arts and Crafts style garden designed by the British landscape architect Percy Cane. The intention is to transform the library into ‘Oriel House,’ a self-sustaining, independent Community Hub for Broomhill and its neighbouring wards. The vision also aims to extend the existing property into the unused basement and attic allowing Oriel House to become a more vibrant community space whilst still celebrating the library function at its core. Alongside this, an integrated cafe, rentable space, play area for children, growing initiatives and many more accessible facilities would cater for all and become a real asset to the community.

05 Maurice Dobson Museum
Mentor: John-Paul Walker
Client: Dearfield Area Amenity Society
The Maurice Dobson Museum and Heritage Centre is a volunteer run museum that also acts as a community hub with a café, shop and activity space. The project involved working alongside the main stakeholders associated with the museum in order to provide a series of outcomes that will help to ensure the museums longevity and future success. We were initially asked to focus on developing a design for an extension of the museum. The current property suffers from having no space in which larger groups can gather and a lack of adequate storage and kitchen space. However, we quickly understood that simply providing plans and visualisations would not be enough to ensure the museums longevity. We identified a series of deliverables that would be of use in the immediate, the medium and the long term.

06 Parkive
Mentor: Mark Emms
Client: S1 Artspace
The Duke Street building is one portion of the Park Hill estate and has been highlighted by new developers Urban Splash as a potential site for the development of a new cultural centre. This proposal is being developed by local arts organisation S1 Artspace and would provide space for creative working studios as well as an art gallery. This project investigated how a heritage offer could be integrated within this proposal. The live project is seen as a catalyst to secure heritage lottery funding and to maximise the potential effect and usability of the development for the community, for S1 and for other stakeholders. The project culminated in an event ‘Parkive’, an opportunity for the various stakeholders to interact in discussion with the live project team.
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07 Wentworth Castle Walled Garden
Mentor: Howard Evans
Client: Wentworth Castle and Stainborough Park Heritage Trust

Wentworth Castle Gardens are located in a rural area near the city of Barnsley. There is a total of 26 English Heritage listed buildings on the Wentworth Castle Estate and Wentworth Castle Park and Gardens is also a Grade I listed landscape. The walled garden is one of the only remaining parts of the site left in disrepair. The client’s principal concern with the existing site was the lack of access for visitors with physical disabilities. The walled garden presents an opportunity to resolve this issue. There was also broader vision for the redevelopment of the walled garden. The client wanted continued consultation discussions with the visitors and volunteers. A consultation toolkit was therefore produced that collected all of the previously used consultation materials and included new participation methods.

08 Archive and the Machine
Mentor: Dr Renata Tyszczuk, Julia Udall
Client: Derby Silk Mill

The Live Project team and Derby Silk Mill investigated innovative ideas for self-build display and storage units of the Museum’s vast collection of objects. The scope of the Live Project extends to the wider aim of creating Derby Silk Mill – Museum of Making and the entire redevelopment of the world’s first factory. By undertaking the same journey as a would-be visitor, this Live Project has recorded curiosities, experiences and processes from the first visit to the final prototype in a workshop diary. Being a maker extends beyond mere assembly. As this project has shown, an understanding of fabrication techniques and knowledge of workshop workflows is essential.

09 Foodhall
Mentor: Simon Chadwick
Client: The Foodhall Project

Our team worked with Foodhall, a non-profit organisation, to develop their aspirations for their recently acquired venue on Eyre Street, Sheffield. The Foodhall initiative aims to improve community engagement through the acts of cooking and eating together, whilst promoting a knowledge of food waste. They endeavour to provide a space that can host events and serve food, that would otherwise be wasted, on a ‘Pay As You Feel’ basis. The Foodhall initiative aims to improve community engagement through the acts of cooking and eating together, whilst promoting a knowledge of food waste. They endeavour to provide a space that can host events and serve food, that would otherwise be wasted, on a ‘Pay As You Feel’ basis.

10 Incredible Northern Greenhouse
Mentor: Irena Bauma
Client: Incredible Edible Network

The Incredible Northern Greenhouse is the next step for the Incredible Edible Network. It is a food partnership that engages the local community to participate in sustainable food growing initiatives. Using the ‘three plates’: Community, Learning and Business, Incredible Edible outlines how communities could run themselves in order to be more resilient and promote wellbeing. The culmination of the project was a strategy document for Incredible Edible. Along with this, we produced an animation to gain interest presented at the Incredible Edible Network conference, Growing Incredible Futures Together in November 2015. Regionally, the ambition is to link up northern cities and smaller towns across England from Liverpool to Hull. We researched potential collaborators, structures and funding streams and suggested site-specific interventions on each location.
The MArch postgraduate dissertation is a critical written study on an architectural subject chosen by the student and undertaken with expert advice from the staff. It is seen as an opportunity to investigate an aspect of architecture in which the student is interested and would like to explore in more depth. The dissertation may involve original research and contributes to the subject area through reasoning and critical analysis.

Topics usually fall within the following subject range: architectural theory, architectural history, science and technology, structures, management, CAD and the digital realm, landscape architecture or urban design. It offers students the opportunity to research, organise and produce an extended piece of mostly written work over the course of the year.

Sheffield is one of the few schools of architecture that still offers students the chance to undertake dissertations in both undergraduate and postgraduate degrees. The quality and range of work is remarkable, producing richness, rigour and variety, and demonstrating a wide range of research methodologies, analytical and presentation techniques.

This year’s studies included topics such as: leadership in architecture, city reconstruction after a disaster, participation of architecture schools in designing campus buildings and quantification of architecture. The questions of homeless engagement, death of craft in the digital age and the impact of critical spatial practices were also explored.

Co-ordinator
Jian Kang
Archispeak: Its origins, manifestation and role in a changing society

Charlotte Eley

My interest in Archispeak has developed from my experience of architectural education. Having regularly sat in lectures, student reviews and with my head buried in architectural books, I found the language used often so coded and obfuscating that the benefit I gained was negligible and led to a sense of frustration and defeat. Perhaps more importantly, with increased exposure to the phenomenon of Archispeak, I became conscious of the social bearing of Archispeak, which ultimately has consequences for both those who use it and those who receive it.

My disdain has grown since beginning my Masters in Architecture at the University of Sheffield. The school’s strong social consciousness has had an impact on my approach to architecture and has ultimately led me to believe Archispeak is largely unnecessary and damaging to the profession. I am not alone in my thoughts, my peers within the school, and in the outside profession openly ridicule the use of Archispeak, but, like any ingrained bad habit, still collectively relapse into its use and concede to its social implications.

Although widely recognised within the architectural profession Archispeak, also referred to as “Architect-speak”, “Talkitecture” or “Archibabble” (Richards, 2014), does not possess a formal definition. The aim of this dissertation is to deconstruct and disarm Archispeak, a specialist language often used within members of the architectural profession. Many other professions have their own language and jargon to communicate with each other and describe things unique to their field, however Archispeck has mutated into an obscure and coded language and critical articles provide evidence of the growing grievances of those in the profession about its usage (Ting, 2011; Campbell, 2001; Lewis, 1991; Ijeh, 2013 and 2014). Obscure verbiage, pretentious twaddle, impenetrable jargon, grammatically challenged drivel, flowery prose, and intellectual narcissism are examples of some of the accusations levied against Archispeak (Lewis, 1991; Anon, 2007; Ijeh, 2014, p.271).

Although the field is critical of its use, often internally mocking it, there is little done to question or discard it and Archispeak is widely recognised and accepted within the profession, particularly within the schools of architecture where it flourishes and ingrains itself into the future architects of our society.

It is within schools of architecture that students are first exposed to Archispeak; through their tutors, lecturers and guest reviewers (Lewis, 2013, p.74). From first year undergraduates to final year masters students, a minimum of 6 years apart, students experience the gradual indoctrination of this coded language, evolving into fluent speakers of this professional tongue. The most important part of architectural education in terms of curriculum focus and student time is architectural design, learnt through studio projects. Donald Schon (1987) describes studio projects as a ‘practicum’ - a setting designed for the task of learning which is set in a ‘virtual world’, relatively free of the pressures, distractions and risks of the real world (Schon, 1987, cited in Nicol and Pilling, 2000, pp.6-7). This creates a closed environment unfettered by ‘others’. The ‘voices’ of the client, user and collaborating professional are removed, and instead the studio becomes a collective world in its own right, with its own mix of behaviours, appreciations and languages.

Not only is the language that architects use often unintelligible to those outside the discipline, resulting in the failure of architects to communicate ideas, values and skills to the general public, but also it exacerbates the “image problem”, as described by Ije (2014) whereby they are seen as “overly proud and hopelessly egotistical, more concerned with impressing their peers and imposing their superiority than with serving the public” (Ijeh, 2014, p.276). These consequences lead to the breakdown of the relationship between the profession and general public, which is having a detrimental effect on the public understanding of the role of the architect and the value of good design (Weiss and Hellman, 1999). In this way alienating the client from the very environment they are trying to improve (Brittain-Caslin, 2014, p.2).

“Few of us enjoy being made to feel stupid, but this is the inevitable consequence of language specifically constructed to divide rather than divulge. Those not interested in intellectual masochism will eventually end the conversation and walk away. This is the danger of a public who cannot engage with its architects; the conversation becomes one-sided which ultimately renders it futile.” (Ije, 2014 p.276).

The role of the architect is being increasingly marginalised and questioned (Ijeh, 2014 p.275; Wainwright, 2013; Wyatt, 2013). In Accentuate the positive (2014) Flora Samuel addresses the urgent need for the architectural profession to provide evidence of the value of good design, and ultimately the need for architects. Any evidence of the value of good design will only be relevant if it is understood and accepted by those outside the profession, which inherently necessitates the need for simplicity, clarity and articulation within the language used.

Using the sociological and philosophical theories of French sociologist Pierre Bourdieu, this dissertation attempts to identify the social structures that underpin the perpetuation of certain behaviours and practices within the field of architecture. It will define what Archispeak is and its manifestation within the profession, explore why Archispeak is used and finally, it will explore the changing nature of both the profession and society itself and hypothesise on the opportunities and possibilities for the profession to transform Archispeak to their benefit and the benefits of others.

References:

Books:


Articles:


The Phoenix Discourse - Symbolism, Memory & Recovery

Paul Bailey

“This dissertation looks at how the notion of remembering the past affects the evolution of an urban masterplan post-disaster and the desire for a symbolic architecture. As stated by Lebbeus Woods, there exists a small amount of literature surrounding the rebuilding of cities after attack and even less about the actual concepts that guide their urban recovery. Woods deduced that a new principle of reconstruction was necessary:

“The post [disaster] city must create the new from the damaged old.”
(Woods 2011)

Yet, how to effectively translate and apply this philosophy to real world problems of disaster recovery remain relatively unexplored (ibid.). This study, hopes to reveal ways that an architectural response post-disaster can appropriate the ruin to facilitate the creation of a revitalised built environment from the damaged old.

Woods has previously offered dramatic architectural demonstrations of what the ideas governing his principle meant. These received criticism for ‘aesthetising violence’ (Woods 2010) [see Fig 1.], exploiting a tragic human condition.

To step back from these shocking visualisations and return to the governing principles, this study will undertake a theoretical exploration, focusing on the aftermath of terrorist attack. Following the narrative of 9/11 and New York City, this research aims to extract concepts to aid a better reconstruction following disaster; a reconstruction that doesn’t strive for a return to normality, but for the creation of a new entity, borne from the transformed old.”

“The dissertation strives to understand the role of memory in shaping the eventual masterplan and its relationship to a symbolic architecture. The study follows the narrative of 9/11 from disaster to reconstruction; understanding disaster and its aftermath, analysing the different stages of design competitions to evaluate the final design before returning to speculative projects to offer alternative ways of remembering. Thus, the hoped outcome is to suggest concepts to consider in the process of recovering and rebuilding post-attack without forgetting the past.

With terrorist attack becoming an ever present feature of our global news, it is an important time to not only look at how to resolve these current conflicts, but look at what the future holds for these damaged urban fabrics. In years to come, how can cities successfully recover from the destruction caused and what should architecture’s role be in facilitating this healing process?

Buildings become symbols, and these symbols become targets of attack. Understanding why architecture has the power to become so significant and what effect the subsequent destruction of this symbolism has on the community is key to this area of study.

In the case of 9/11, ‘the World Trade Centre was not simply a skyscraper; it was targeted as a symbol. Hence what would be done with the site was equally an act of symbolic politics.‘ (Hager 2006) If significant symbols are annihilated through attack then an area’s sense of place is challenged and if the reconstruction is not successful it will remain forever changed. Instead of the disaster being recognised as a point on a much wider timeline, it becomes a totality; an event which has given rise to a new urban condition much bleaker than before.

Thus, a place’s identity is inexorably linked to its urban symbolism. Attacks on cities destroy places. Destroyed places mean defiled symbolism. Thus, the recovery process inevitably requires some reconstruction or replacement of this defiled symbolism. A strive to renegotiate an urban identity.”

“On 1st September 2015, it was confirmed Palmyra’s Temple of Bel in Syria has been destroyed by terrorists. The UNESCO Director-General commented, ‘The systematic destruction of cultural symbols embodying Syrian cultural diversity reveals the true intent of such attacks, which is to deprive the Syrian people of its knowledge, its identity and history.’ (UNESCO 2015) The act of destroying such important national and global heritage was deemed a ‘war-crime’(ibid). The event above illustrates a pressing, contemporary scenario why research into this area of work is so important. With the rise of terrorism, these loci of attack will continue to appear and we must begin to understand how to better respond within such a context.

After visiting New York and Ground Zero in October 2014, the importance that had been placed on architecture and the reimagining of the disaster zone immediately became apparent. The site was captivating, possessing a unique, intangible quality and sense of loss that one can only relate to its shocking history. At the same time, the peculiar touristic spectacle and voyeurism of the whole experience unnerved me. I returned intrigued, with a desire to better understand how the built response had been defined and what concepts guided the reconstruction. The book, The Resilient City – How Modern Cities Recover From Disaster (Vale & Campanella 2005), was a key starting point; a collection of essays that examine the post-disaster condition revealing ‘how the pragmatic process of urban recovery is always fuelled by highly symbolic actions’ (ibid). This was an initial resource that left me with many questions as I began my research.

I felt a dichotomy existed between retaining important historical significance, dealing with issues of memory and symbolism and appropriating the damage of the disaster to facilitate a successful recovery. Hence, the focus of this research became on the architectural response post disaster; examining specifically: the role of the architect, the role of architecture, quality of space, the appropriation of an architectural identity and the complexity of reconstruction.”
How should we learn?

An investigation into the future of evidence-based research methodologies within architectural education, and what impact this could have on future architectural practice.

Sam Diston

People learn a lot from their mistakes, however architects rarely learn much about their own finished buildings. This dissertation aimed to highlight the possibilities for the integration of evidence-based research into architectural education in order to promote a culture of critical quantitative and qualitative evaluation within the architectural profession.

The timeliness of this issue is highlighted by the 2015 SCHOSA (Standing Conference of Heads of Schools of Architecture) conference, which made a commitment to the teaching of evidence-based research methodologies within architectural education. This debate continued further with the AAE (Association of Architectural Educators) conference which discussed ‘Research-based Education’ in April 2016. These debates sit alongside the recent AJ (Architects’ Journal) housing survey, which found that just 6% of architects are involved in post-occupancy evaluation of their own built work.

Whilst the British architectural profession was founded on the principle of advancing knowledge, the majority of architects fail to quantifiably justify their own ideas or develop their understanding of how their designs actually work after construction is complete. One indicator of this can be seen in the ‘performance gap’ between the predicted and actual energy use of many contemporary buildings, which often consume twice as much energy as intended. Whilst numerical data alone cannot tell the whole story, the magnitude of the ‘performance gap’ highlights the need for a cultural shift within the profession.

The lack of uptake in evidence-based architectural research is the result of a number of factors: financial, legal and institutional. However, whilst these issues are significant, without an ingrained culture of systematic investigation the profession will always lack the political and creative momentum to overcome these obstacles. The audience for this type of evidence-based research however is growing, with the CABE (Commission for Architecture and Built Environment) document ‘The Value Handbook’ using evidence to explain the value of good design to the public sector.

The UK architectural education system is currently going through a period of significant change, and the length and scope of the curriculum is being debated. With these changes comes a great opportunity to embrace new ways of learning and working.

This dissertation puts forward an argument for the integration of evidence-based research methodologies within education. In doing so it would be possible to create a platform for the creative development of such methodologies around all areas of buildings. This would help to form a culture of analytical review of the value of architecture before, during and after its creation.

Findings from a survey undertaken during the investigation showed a keen interest from current MArch students across the UK, with 91% agreeing that they would be more likely to be involved in evidence-based research in practice if introduced to it during their studies. This enthusiasm for the growth of evidence-based research was also found among the academic and professional practitioners interviewed during the course of the investigation, who all agreed that evidence-based research should be integral to the work of architects as a system through which to refine architectural ideas and to learn from mistakes. Some practitioners, however, were sceptical about the scale to which evidence-based research could be developed, given the current political and financial factors that hinder further evidence-based research in practice.

All of this fits within the wider context of shifting architectural pedagogies, both in education and practice. The proposed module design set out within this investigation aimed to highlight the ease with which evidence-based research methodologies could be integrated into both current and future models of architectural education and, in so doing, how they could be applicable to both current and future modes of architectural practice.

The appetite for integrating evidence-based research is clear amongst students, academics and practitioners alike, and whilst economic and political challenges limiting evidence-based research remain, it will only be through a shift in culture that these challenges will be overcome. With the potential for evidence-based research to have a hugely valuable impact on the culture of architectural pedagogies, it cannot be emphasised enough how important this avenue of education may become in shaping the future success of the architectural profession.
MArch Architecture: Collaborative Practice

The University of Sheffield's School of Architecture (SSoA) has placed itself at the forefront of architectural education with the start of the new Collaborative Practice Part 2 Architecture course this year. We have full backing from both professional bodies having achieved both RIBA validation and ARB prescription.

Collaborative Practice is a full times course, which blends a reflective practice based experience with academic research and learning. The route is a 2 year program where year 1 (Year 5 of the architecture route) is based in Practice with the student employed 4 days /week. Year 2 (Year 6 of the Architecture route) is based back in Sheffield. The work produced is a testament to the enthusiasm, commitment and tenacity displayed by both our pioneering cohort and our collaborative practices.

Director of Collaborative Practice
Satwinder Samra

Thanks to the following for their enthusiasm, support and collaboration:

From Practice

Paul Monaghan, AHI MM
Jo Bacon, Allies Morrison
Simon Fraser, Allies Morrison
John Assael, Assael Architecture
Richard Coutts, BACA
David Cash, BDP
Chris Harding, BDP
Graham McClements, BDP
Bruce Raw, Bond Bryan
Jonathan Herbert, Bond Bryan
Joe Witchell, Broadway Malyan
Andy Groarke, Carmody Groarke
Kevin Carmody, Carmody Groarke
Lukas Barry, Carmody Groarke
Neil Michels, Carmody Groarke
Roger Hawkins, HawkinsBrown
Edmund Harrison Gray, HawkinsBrown
Rebecca Hinkley, HawkinsBrown
Richard Lavington, MacreanorLavington
Karen Henderson, MacreanorLavington
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Annalie Riches, Mikhail Riches
David Mikhail, Mikhail Riches
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Greg Penoyre, Penoyre and Prasad
Stephen Proctor, Proctor and Matthews
Andrew Matthews, Proctor and Matthews
Mike Stiff, Stiff Trevillion
Dan Campbell, Stiff Trevillion
Andrew Mortimer, RMA
Jane Collier Waugh, Thrustson
Chris Williamson, Weston Williamson
David Glover, RIBA Education
Alex Maxwell, RIBA
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Emma Matthews, ARB
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From the School and University

Carolyn Butterworth
Leo Care
Sam Dobinski
Sam Guest
Becky Gray
Ian Hicklin
Aidan Hoggard
Teresa Hoskins
Dan Jary
Sara Lancashire
Russell Light
Jo Lintonbon
Aliannah Milston
Fiorn Stevenson
Rob Sykes
Miranda Wall

01
Emma Taylor - Assael
Westmoreland House and Carriageworks, Bristol.
The existing site comprises the derelict Grade II* listed Carriageworks: Grade II listed No.4 Ashley Road and 1960s Westmoreland House office block, which has been derelict for 35 years. The proposals are to redevelop the site into a residential-led mixed development, including commercial and community uses

02
Tutorial day in London host practice’s office

03
Tutorial day in London host practice’s office

04
Linos Glyn - Assael
Quebec Way, Rotherhithe.
The existing site on an industrial estate in Rotherhithe was outlined for redevelopment by Southwark council. The client required a mixed use residential and commercial development which maximised the total sales value of private residential units. The proposal investigated the socio-economic design elements not required by the client.

05
Chris Jones - BDP
The Fusion Building, Bournemouth University, Bournemouth.

06
Jonny Roberts - Stiff + Trevillion
Crowthorne Road, London.
Disused MOD warehouses converted to a mixed use commercial and residential development. The proposal has 5 office units at ground floor and 8 flats on the first and new second floor. The design is sensitive with a variety of complex site constraints.

07
Parik Krmchas - BDP
AstraZeneca Headquarters, Cambridge.
Study exploring historical and typological development of ediotional and lab buildings.

08
Dean Bartlett - Manser Practice
Ashgate Hospice, Chesterfield.
Master plan and extensive renovation of grade II listed building for Ashgate hospice in Chesterfield, UK.

09
John Lee - RMA Architects
Redclyffe Road, Upton Park.
A new community hub integrated with the Redclyffe Road development, featuring high quality public realm, acts as a driver for social interaction within the community of Upton Park.

10
Jorunn Karadottir - BDP
AstraZeneca Headquarters, Cambridge.
The project consists of a research and development building which will be the new headquarters for AstraZeneca. Herzog & de Meuron won the design competition and later BDP were appointed to deliver the project. The aim was to create a permeable R&D building for 2000 employees, split up to office and laboratories.

11
Max Crichton - HawkinsBrown
Bishops Stortford College.
A new boarding house facility within the Bishops Stortford college master plan. The proposal reinstates and extends Robert Pearce house, a 1920s Arts & Crafts boarding house that was destroyed during a fire. Featuring high quality accommodation and key social spaces for the students, the project explores thresholds, multiple use dwellings and the connection between new and old.
Postgraduate Taught Masters

The Sheffield School of Architecture offers four Postgraduate Taught Masters (PGT) programmes. These are built on the core strengths of academic staff and embody the School’s commitment to social and environmental responsibility in the design and production of the built environment.

MA in Architectural Design (MAAD)
MA in Urban Design (MAUD)
MSc in Sustainable Architecture Studies (MSc SAS)
MSc in Digital Design and Interactive Built Environments (MSc DDIBE)

Each PGT programme prepares students with the academic and professional skills to further their career and the programmes are tailored to meet the specific needs and interests of their students with flexible modular teaching. These range from research and practice in areas of experimental architectural design, participatory urban design, regeneration, sustainability and digital design.

The PGT programmes aim to expose students to meaningful conversations and collaborations with researchers and professionals engaged in all aspects of design and the built environment. We emphasise the importance of allowing students to engage with cutting-edge research and innovation from across the full spectrum of architectural humanities, social sciences, building science, technology and design research. With this, we have an embedded studio culture within our taught and professional programmes making the school a thriving and creative place to be.

Director of Postgraduate Taught Masters
Dr Florian Kossak

Programme Leader MA in Architectural Design
Dr Nadia Bertolino

Programme Leader MA in Urban Design
Dr Beatrice De Carli

Programme Leader MSc in Sustainable Architecture Studies
Aidan Hoggard and Sofie Pelsmeker

Programme Leader MSc in Digital Design and Interactive Built Environments
Dr Chengzhi Peng

Postgraduate Support Officer
Allanah Millsom

01
MAUD field trip - Berlin

02
SAS field trip - Switzerland

03
MAAD field trip - Milan
MA in Architectural Design

The MA in Architectural Design is a design-based Masters course focusing on knowledge of design approaches, processes and architectural research methodologies. It encourages students to develop a distinctive design practice, underpinned by a deep interest in social dynamics and architectural culture. The programme builds on the School of Architecture’s acclaimed research and teaching expertise in the area of architectural design, complementing the work done in ARB/RIBA accredited programmes of the school. These consider architectural design within a broad social, environmental and economic context.

Students on the MA in Architectural Design programme are encouraged to explore, challenge, and inform contemporary architectural design practice through seminars, research, studio project work, field trips, and participation in design-led practice, teaching and learning innovations – for example the pioneering ‘Live Projects’. Students registered for the MA in Architectural Design will attend specific core modules. Then, according to their major interest, they can either choose Route A (Theory-based) or Route B (Practice-based).

The studio work is an essential part of the MA in Architectural Design. Our thematic studios investigate architectural themes in depth, according to the studio tutors’ research interests. The aim is to consider design within the context of rigorous and innovative research. The core module Reflections on Architectural Design supports students in understanding the value of architectural research within the contemporary design framework and it relates directly to their studio work.

Visiting Professors
- Prof Carlos Garcia Vazquez (Seville School of Architecture)
- Alfonso Guajardo Cruz (Seville School of Architecture)
- Marc Neelen and Ana Drozic (STEALTH.unlimited)
- Dr Hassan Radoine (Ecole Nationale D'Architecture in Rabat)
- Prof Marc Schabel (Victoria University of Wellington)
- Abdelghani Tayyibi (School of Architecture of Marrakech)

External Reviewers and Contributors
- Al Mehdi Khaldoun (Marrakech Eco-Hammams)
- Ferdinando Mazzitelli and Diego Weiss (M^C^O art collective)
- Mohammed Nouhi and Khadija Kadriri (Tadamoun Association in Rabat)
- Mr Steve Wilkinson (Spa 1877 Sheffield)
- Susan Williamson (Temple.Works.Leeds)

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- Dr Florian Kossak
- Dr Jo Lintonbon
- Dr Chenghui Peng
- Cih Skeleton
- Dr Tsung-Hsien Wang

Teaching Assistants
- Daniel Kerr
- Aya Musmar
- Cagri Sarılıturk

01 Sheffield. MAAD symposium “What can (not) be done?” with STEALTH.unlimited.
02 Milan. AfterBelonging design studio visit in Molise/Calvariate district guided by M^C^O activist Ferdinando Mazzitelli.
03 Sheffield. Module of Reflections on Architectural Design. Workshop on design methodologies.
04 Marrakech. Urban Catalysts design studio field work
05 Lausanne. MAKE design studio visiting the Rolex Center, designed by SANAA.
After Belonging - Stories of transitional spaces

The research-based design studio “AfterBelonging” focuses on those urban spaces abandoned or underused, standing empty because ‘not-belonging’ to anyone anymore. In particular, the studio investigates the role that these spaces played in the process of formation on the local community identity, as core of the social, productive and cultural life. This leads to a broader reflection on their current state of abandon and the possible ways to ‘occupy’, transform and make them alive again. It implies a critical reflection on the notion of ‘legal/illegal’ in this process of spatial reactivation. As a particular strand of this research-by-design process, “AfterBelonging” focuses on the possibility to reanimate the space through the creative industry proposing a model of creative placemaking. In some cases, the involvement of groups of artists culminates in the formation of unique structures aiming to research, enquire, record, and recycle neglected urban spaces. How could the community take advantage of the abandoned urban space through the artistic practices? What is the search and decision-making process as regards urban contexts like for these arts groups? What is the architecture of this art – the alternative spatial form beyond conventional cultural confinement? Taking Temple.Works in Leeds and M^C^O in Milan as the main case studies, the studio investigated the effects that the collective production of culture can generate at the community level, including non-arts stakeholders and stating the relevance of locally-based practices as forms of human scale resilience.

Studio tutor
Dr Nadia Bertolino

Students
Darwish Bana
Geng Gangli
Haddadian Shirin
Lei Tngeng
Liu Ruiting
Modawi Salma Omer
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Cagri Sanlurk
Cish Skelcher

With thanks to
Susan Williamson (Temple.Works.Leeds)
Ferdinando Mazzitelli and Diego Weisz
(M^C^O Milan art collective)

1. Ruting Liu - Walking living machine
Macao group is a self-organized community which has devoted their effort into delivering art as a common good through an innovative and illegal way. In this project, I considered Macao community as my client. The aim of this project is changing Macao building into a better social inclusion. To be specific, the approaches to reanimate Macao are redefining the unused area in Macao and creating multi-functional living machines to meet the demand of variety kinds of events. These support multiple public events in and around Macao. After Macao has been reactivated in the future, same design strategies can be used in other abandoned areas in Milan.

2. Shirin Haddadian - Reactivating nomadic Macao
Reclaiming the use of a large number of empty spaces in the city of Milan, in 2012, a group of artists and activists established a self-organised movement called “Macao”. Since its start, Macao has occupied several abandoned buildings in the city, using them for raising socio-political awareness mainly through the medium of art. However, since these occupations are not legal, in most cases they end up with eviction of the space after a period of time. This has lead Macao to become “nomadic” in its nature, changing place from time to time. Through my work I have tried to explore how it would be possible for Macao to reanimate the space that it currently occupies in a way that could easily be resumed in future occupations in

3. Heng Yan - Using Macao to invade the city
The studio project makes me think about how to use different ideas to think about buildings. For example, Macao is not only a building, it is a place which has its own story. Moreover, what interests me is that how people use these spaces and how it works.
As a designer, I want to use Macao to invade the city, by designing different shelters in different places and give them different functions.

4. Rasika Udhgoonkar - Artistic counter space
This project, focuses on regeneration of Holbeck, Leeds area through artistic practices. During the research, I identified five buildings in the Holbeck Conservation Area, which were former industries. These buildings along with the famous Farnley viaduct are completely abandoned at present. The viaduct has a strong history and is a specimen of fine Victorian masonry. My proposal is to create a sky-walk on this viaduct. This viaduct is right in the centre of the conservation area, and all the identified buildings can be viewed from here. Also the arches of the viaduct could be rented to different artists, and create a network for them to regenerate the area.

5. Ziana Sajid - Social Mediators
Mediators play an integral role in the society. They are key dialogue initiators, vital links and network creators in any social context. They are essential elements to address social issues.
In this project, social conditions of the two given areas are studied. The two main case studies - Temple Works and M^C^O are identified as mediators in the given social context. A detailed study of the place enables to understand the existing situation there. Taking one such situation into consideration, an attempt is made to address these issues by defining the role played by the mediator.
Bana Darwich - Workers of the Common Goods
A challenging brief which was created in the beginning for a privately owned building (Temple Works) and focused more about breaking the barriers and opening up the building to the public to engage and add social artistic values to the building. The brief was modified to adapt to the other building which was a slaughter house occupied illegally by M^C^O, and focused more on the creation of job opportunities for the neighborhood and the area around through art and social engagements.

Yang Zhang - Smart platform
Inspired by psychogeography and the feedback from interviewing different artists from Temple Works Leeds and MACAO, I found that artists might be undervalued during the urban regeneration progress of art practice. Reflecting back on “Who is involved in the process of regeneration?” According to my experience and my understanding of the unique “open door” policy of MACAO, I started my research from artists. I proposed MACAO to be a smart, adaptive platform for artists to put their expertise into good use, so as to rebuild the connection between MACAO and its neighbours in the long run.

Yigeng Lei - Urban Umbrella
The building, Temple Works Leeds which is private owned used to be a factory. My strategy is to make a multi-functional street furniture to improve the interaction of building and try to tell what people do inside. Because the current condition is that TWL looks unfriendly and far from an art centre. The occupation led me to think about the latent problems(demand for space) in Milano/Italy. Different from Temple Works, M^C^O has a more radical position in political spectrum. In response to studio brief, I hoped to enlarge the scale of movement by building an experimental model to improve the usage of abandoned building as well as satisfy the demand for space in Milano.

Salma Modawi - Reclaiming the common
Focusing on the largest abandoned area in Europe the Ex-Abbattoir in Milan suburbs. The market is located in a very complex neighborhood low income families, immigrants from developing countries lack of affordable housing. This market witnessed the phenomena of MACAO, which is a successful radical squatting movement that squatted part of the abandoned market. In the project MACAO acts as a mediator to reactivate the abandoned market, and utilize the skills of the local community by creating an autonomous model to propose a model of post capitalism society. Different zones in the project are integrating to create a self-sustain model.

Gangxi Geng - Colliding to Intergrade at MACAO
When I travelled to Barcelona, I realized public space is an important area for people to relax. They have different kinds of Landscape blocks to organize space. So I wanted to design something at Macao to link public spaces. Macao is a point to support space and organization activities. I researched some interesting points around Macao and tried to link all of those point with the cycle path created by Macao. I was inspired from the water sleeves, which is a kind of traditional art in China.
Urban Catalysts

The Victorian Turkish Bath, a Catalyst for Urban Well Being

This project focuses on the Glossop Road baths in Sheffield as the last Victorian Turkish bath still in operation in Sheffield. It addresses issues of wellbeing and the provision of shared public facilities for the public good. It retraces the history of public bathing in the UK and beyond. Learning from the past to innovate the future is the position taken in this project as it aims to address the role of philanthropy in the production of spaces for the public good.

The project is based on the co-production of students of research and analytical material and the reconstruction of part of Sheffield history linked to Glossop Road Victorian Turkish baths.

Students work in a large group to co-produce in a short time a comprehensive, urban history and urban and architectural analyses and reconstruct the baths in a laser cut model as they were in 1909.

Learning from the Past to innovate the future: Designing a 21st Century Low Income Housing Neighbourhood in Marrakech

Following the first semester explorations of the concept of urban catalyst for wellbeing, students were invited to individually design a sustainable low income housing neighbourhood in Marrakech, Morocco. An overseas field study trip took place in the world heritage city of Marrakech between the 8th and 12th of February 2016 organised and led by Dr Magda Sibley. A five day academic programme was organised in collaboration with the Schools of Architecture of Marrakech and Rabat. Urban Catalyst students were assisted by local architecture students for the conduct of field work inside the historic core of Marrakech. They lived together in a traditional courtyard house located inside the world heritage city of Marrakech and within walking distance from the world heritage site for intangible heritage Jemma El Fna square. They carried out observations and analyses of the inera muros residential neighbourhood of Mouassin with its courtyard houses and cluster of neighbourhood facilities consisting of a public bathhouse, public fountain, a mosque and medressa (a theology college) and a small public square.

Students were also engaged in mapping and filming the various activities taking place in the iconic Jemma el Fna square, previously introduced to the students during the theory forum on public spaces. Students were also introduced to a site on the outskirt of Marrakech, a real client and a real brief for the development of a low-income, low-energy high-density sustainable housing neighbourhood. Students are challenged to reinterpret the lessons learnt through their analyses of a residential neighbourhood in the medina of Marrakech in order to design an innovative high-density, low-energy housing neighbourhood for low income Moroccan families, displaced from the medina of Marrakech through gentrification. The client is a private developer who is interested in the design innovative new low-income housing neighbourhood that will be presented at the COP 22 in Marrakech in November 2016 as an innovative example of housing provision that minimises environmental impact and presents resilience to climate change.

Studio Coordinator
Dr Magda Sibley

Studio Tutors
Dr Chengzi Peng
Tsung-Hsien Wang

Studio Contributors
Mr Steve Wilkinson, Manager of the Glossop Road Victorian
Mr Abdellah Tassybi, Head of Departement-Ecole d’Architecture de Marrakech-Morocco
Dr Hassan Radoine, Head of Departement- Ecole Nationale D’Architecture – Rabat, Morocco
Mr. Al Mehdi Khalidoun, Private developer for low cost housing in Marrakech
Mrs Khadija Kadiri and Mr Mohammed Nouhi, Al Tadamoun, a Moroccan NGO

Students
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Yitan Guo
Xiaochen Guo
Mingke Jin
Yi Liu
Huwen Lu
Xuanlu Lu
Zelong Ouyang
Zhen Qian
Danjun Shao
Hao Ye
Tianchen Zhang

01 Xiaochen Guo - Housing project
02 Field trip to Marrakech
03 Mingke Jin - Housing project
04 Zhen Qian - Housing project
05 Xuerui Lu - Housing project
06 Zainab Eid - Housing project
07 Hao Ye - Housing project
08 Danjun Shao - Environmental scenario for Sheffield Victorian Turkish Bath - Spa 1877
09 Tianchen Zhang - Environmental scenario for Sheffield Victorian Turkish Bath - Spa 1877
10 Huiwen Lu - Housing project
11 Yi Liu - Housing project
12 Zelong Ouyang - Housing project
13 Yihan Gao - Housing project
3.2.5 Project 2: Sustainable Strategy

- Rainwater storage
- Water tank
- Toilet
- Native vegetation swale
- Overflow diversion
- Courtyard fountain
- Solar panel
- Solar thermal collector
- Wind turbine
- Rainwater recycling
- Hot water cylinder
- Water use appliances
- Bathroom
- Kitchen
- Central heating
- Overflow diversion
- Native vegetation swale
- Rainwater storage
- Water tank
Studio MAKE

In Studio MAKE (MAAD) we conduct design research related to future implementations of adaptive, kinetic environments. We work at multiple urban scales, from the object to the building and the neighbourhood. We consider adaptation across multiple time scales, from a single day to alteration over decades. Advances in embedded computing and material technology have enabled new opportunities for adaptive buildings and components, and we have explored the potential of these technologies to enable a poetic, expressive and humane architecture. All buildings adapt and respond to changes in their environment, but these changeable aspects of buildings have not always been considered with care and design rigour. In this studio we investigate the architectural potential of adaptive systems, considering the building as a changing body whose form and affordances actively and intelligently adapt to the environment and the needs of inhabitants. By considering utopian and dystopian visions for the future of adaptive environments, we propose design fictions that critically assess the ethical as well as the aesthetic aspects of technology.

Studio Tutor
Dr Mark Meagher

Students
Du Hongbo
Fang Lin
Huang Xiaoyan
Liu Pinxi
Tan Jing Yu
Xie Chencheng
Yang Tianlun
Zhang Cheng
Zhang Cheng

Collaborators
Daniel Kerr

Visiting Reviewers
Dr Nadia Bertolino
Dr Teresa Hoskyns
Daniel Kerr
Aya Musmar
Dr Chengzi Peng
Dr Magda Sibley

01
Tianlun Yang - Transportation hub
The project is designed for the response of the transportation research over the site, mainly aimed to created a well-connected railway system for the link between Sheffield and the world. The concept of the project is renovating the tram line and posing the impact to form a business district in the surrounding area. The project is using the interaction between different elements in the site to address the issues relating to history, humanity and economy. Functions are designed to satisfy the demand of the area and also, structure are considered to meet the demand of the aesthetic based on my design philosophy in which structures and forms are inseparable.

02
Wang Zhang - Collective Building Complex
In this project, I explore alternative mixed-use patterns that further advance sustainability of Auto businesses in Attercliffe on a social and economic level in the future. The design brief is developed through site analysis and background research of Attercliffe. The primary design method at the initial stage is considering the spatial implications of OpenData. It illustrates that small-scale Auto businesses have been there for a long time for people making their lives in Attercliffe. However, according to the interviews, these local auto businesses are threatened by other increasing specialized car-related services located at the edge of Attercliffe.

03
Chencheng Xie - Community Centre for the elderly
The community center is located in Attercliffe, Sheffield, which has the highest percentage of the aging community in the city. Field research proved that the most suitable facilities for the community centre should include a café, pharmacy and a library, amongst others.

04
Pinxi Liu - Community centre
This design is a multifunctional community centre. The pavilion served as an stage for weddings and parties, or just a public square for people to rest. The exhibition area can be divided into different kinds of space: it is a flexible area, and the partition wall can be straight or curved. This moveable facade can be folded up, forming an open space between the main building and the outdoor space, especially useful for the pavilion space.
05 Jingyu Tan - The Pedestrian Route Design
This project is part of the urban regeneration of Meadowhall and Attercliffe through pedestrian route planning influenced by tourism as an economic engine based on thorough research and analysis. There are three main parts to this design, Sky walk - the pedestrian route proposed, Old Railway Square and Market Place as part of the tourist attraction that consist of enclosed retail.

06 Hongbo Du - Mosque and Community Centre
The project investigates the role of a Muslim community centre in Attercliffe in terms of programme, site and architectural expression. The design focus of the project is the use of circulation space as a multi-functional zone that encourages communication between the various communities served by this facility.

07 Cheng Zhang - The Emotion of the Building
This project investigates the building’s capacity to respond to and communicate emotion, in part through its adaptive and kinetic components. The research has included a site selection based on the analysis of a range of site data. The programme is a Museum of Industry, located in a renovated industrial building.

08 Lin Fang - Museum of the Canal
The building is located along the canal, which can be regarded as the connection between the residential area and the sports centre. The museum can also serve as a special route for pedestrians to cross the canal through the nearest bridge.

Bridge Sections, Transportation and Environment
**MSc in Digital Design & Interactive Built Environments**

The MSc in Digital Design & Interactive Built Environments (MSc DDIBE) is a digital design based programme grounded in the theoretical and practical study of digital media, techniques and technologies and their role in challenging the way built environments are designed, constructed, inhabited and evaluated. Students were introduced to a wide range of digital design methods and techniques including parametric modelling linked to 3D printing, advanced environmental simulations for site-specific climate change adaptation design, computation design with Processing & Rhino-Grasshopper, BIM-based analyses and digital-physical prototyping. Studio MAKE (Modelling Adaptive Kinetic Environments) is where MSc DDIBE students actively engage with creative applications of digital design thinking and techniques in prototyping design of innovative interactive built environments.

The theme of Studio MAKE 2015-2016 is Interactive Campus (iCampus) - students investigated their campus sites with reference to the University of Sheffield Campus Masterplan 2014 and developed site-specific programmes of interactivity taking into account present and future spatial, environmental, user and technological changes. The climax of the studio endeavour is the digital-physical prototyping of how the proposed programmes of interactivity may be tested and implemented. The MSc DDIBE is an innovative and intensive MSc programme through which students acquire the theoretical knowledge and applied digital methods needed to develop cutting-edge digital blueprints of future built environments fit for the challenges and possibilities of a digital world.

**Director**
Dr Chengzhi Peng

**Studio Tutors**
Dr Tsung-Hsien Wang

**Students**
Wenjiang Dou
Tinashe Madamombe
Michalis Philippou
Ava Sehat Niaki
Philip Shilton
Marilena Sorrou
Xiaoyi Yao

**Visiting Professors and Guest Reviewers**
Professor Marc Aurel Schnabel

**School Staff**
Dr Chengzhi Peng
Dr Tsung-Hsien Wang
Dr Mark Meagher
Danni Kerr
Choo Yoon Yi
Yang Yu
Sheng Jiang
Fernando Perez Diaz

01
DDIBE Students field trip

02
Yao and Dou - model

03
Michalis Philippou - model

04
Marilena Sorrou - model

05
Marilena Sorrou - model

06
Marilena Sorrou - model

07
Euston Tower - street perspective

08
Euston Tower - window perspective, looking out
**Studio MAKE**

Studio MAKE (Modelling Adaptive Kinetic Environments) investigates how innovative synthesis of digital (virtual) and physical environments can lead to the production of interactive built environments (IBE). For IBE to fulfill the role of mediating everyday life interactions in a digital world, the design process needs to address multiple requirements, including spatial, temporal, social, environmental, organisational, and technological. Increasingly, designers are expected to produce built spaces and places affording properties and experiences that are not just emerging such as location-specific adaptation to climate change, real-time responsiveness to pervasiveness of digital interactions, smart homes for ageing-in-place, personalised information-rich navigation of cultural heritage sites, among others.

The theme of Studio MAKE 2015–16 is An Architecture of Adaptive Interaction – students started with prototyping a Form of Adaptive Interaction (AI) in the Autumn Semester, and at the same time they were introduced to the methodology and workflow of 3D Interactive Prototyping (3DIP). The reason for adopting 3DIP is twofold: (1) that it enables creative synthesis of parametric shape modelling, computational design including physical computing, and digital fabrication; (2) that it provides a clear structure for project development progression over the course of Autumn Semester. At Studio MAKE, 3DIP consists of a number of elements for initiating and testing student’s AI ideas. We employ multiple technological platforms and tool sets including Arduino, Rhino-Grasshopper-Firefly, and 3D digital fabrication.

Following the field trip led by Dr Mark Meagher visiting the ETH and EPFL campuses and research labs in Switzerland, the DDIBE students started off the Spring Semester of Studio MAKE by defining the project contexts to which their AI concepts developed previously would be applied. The students were encouraged to develop their own project briefs specifying the aims and objectives. Weekly studio tutorials and periodic reviews were provided to support the students’ digital design development. The emphasis was on creative synthesis of digital design strategies, methods and techniques into coherent schemes addressing the challenges and opportunities presented by the campus sites. We were fortunate to have Ben Tew to work with us as the external reviewer throughout the year who has brought us into close contact with the state of the art in the professional making of digital architecture.

As presented here, the DDIBE students have produced studio design outcomes from six final projects, demonstrating what they foresee the possibilities of digital architecture to the social, environmental and educational challenges: Sound and Space in Architecture, an essay film made by Nash exploring impaired hearing in the built environment through personal storytelling; Interchangeable Surface, an interactive soft surface by Ava to transform the University Bridge Concourse space; Adaptive Solar Shield, by Philip to retrofit the Euston Tower in London; Changing Topology, a child’s robot companion by Marilena to engage with a child’s play with movement and changing shapes; Solar Shading Shell, a kinetic shading system by Michael for his Contemporary Arts Gallery for Nicosia in Cyprus; City Lung, a solar-powered algae air purification framework by Wenjiang and Elaine for turning the former large Capitol Steel Corporation site into a massive city air cleaning infrastructure for Beijing.

**Studio Coordinator**
Chengzhi Peng

**Studio Tutors**
Chengzhi Peng
Tsung-Hsien Wang

**External Examiner**
Marc Schnabel

**Students**
Wenjiang Dou
Tinashe (Nash) Madamombe
Michalis (Michael) Philippou
Ava Sehat Niaiki
Philip Shilton
Marilena Sorrou
Xiaoyi (Elaine) Yao

01
Wenjiang Dou and Xiaoyi (Elaine) Yao - City Lung

02
Philip Shilton - Euston Tower - model

03
Ava Sehat Niaiki - Interchangeable Surface - street perspective

04
Wenjiang Dou and Xiaoyi (Elaine) Yao - City Lung - exploded axonometric and model photos

05
Michael Philippou - Solar Shading Shell - external perspective and material sample

06
Ava Sehat Niaiki - Interchangeable Surface - digital modelling
Fresh air transportation tube—after double-fan pump 3 begins to work, the clean air started to be transported into the box used for reserving fresh air.

Fresh air reserved box

fan—absorb clean air

Solar panel

Pump 3

Structure — for installing plastic bag

Plastic bag—for showing air has been generated for users to see directly.
Michael Philippou - Solar Shading Shell - model

Tinashe Madamombe - Sound and Space in Architecture: an Essay Film

Wenjiang Dou and Xiaoyi (Elaine) Yao - City Lung

Wenjiang Dou and Xiaoyi (Elaine) Yao - City Lung

in the Chapel with all these beacons
MA in Urban Design

MAUD is a design-based programme specialising in community-centred approaches to the design and development of urban areas. The aim is to address the challenges of uneven urban development, both locally and internationally. With this in mind, the course seeks to establish innovative modes of design practice based on civic engagement and participation, and to investigate which approaches might allow for rethinking the role of both designers and citizens in the processes of city-making.

The overall approach of the programme is underpinned by a desire to critically examine the key urban development challenges that cities are facing today. Who is addressing them? In which ways? To whose inclusion, and exclusion? Local urban areas in Sheffield are taken as a reference for comparison with other UK and international contexts in Europe as well as in Asia, Africa, and Latin America.

Central to the programme is a design studio, supported by core modules exploring urban design theory, participatory methodologies and reflections on urban design practice. These are complemented by a range of optional modules, field trips, thematic workshops, and lecture series.
MAUD Studio - Strategies and tactics of re-appropriation

MAUD Studio 15/16 addressed Strategies and Tactics of Re-appropriation. The focus of our research was on the many actors who, in their capacity as engaged citizens, transform the meaning and form of the places they inhabit. Examples of these initiatives include the transformation of vacant lots, the informal construction of community resources, self-build and self-management practices. We considered these initiatives as an open set of urban tactics, suggesting alternative ways of making the city. Design explorations of the topic developed through three 6-week projects, set in Johannesburg, Berlin, and Sheffield.

Project 1: Re-appropriating (ideas of) public space
The first project observed and produced ideas of public space in post-apartheid Johannesburg, South Africa, and was undertaken in collaboration with local design non-profit 1-to-1 Agency of Engagement, and urban design practice Local Studio. Embracing the idea of ‘designing from afar’ as a contextual condition, we adopted digital media as a means to communicate with local partners, and to explore spaces of diversity and coexistence in the design of public space in inner city Johannesburg.

Tutors
Jhono Bennett
Beatrice De Carli

Partners
1-to-1 Agency of Engagement
Local Studio

Group 1
Muhammad Alhuda
Liwei Fang
Shan Qing
Songnan Zhang
Yanning Jiang

Group 2
Ruijuan Feng
Ateeb Hussain Shalk
Yabin Lin
Xuemin Lin
Stephen Ludlow

Group 3
Alexandre Geiser Fernandes
Yixin Ma
Sudeshna Sarkar
Xia Yang

Group 4
Mincan Huang
Kouko Itamura
Pan Li
Yukai Zhu
Rouqi Mong

Group 5
Maureen Kinjua
Xiao Li
Jin Lin
Yuechen Wang
Shengjie Zhu

Group 6
Rebecca Knighton
Mahya Nazarin
Swai Shi
Haoxian Yang
Howen Ren

01 Group 1: Pedestrian Friendly Juta Street
The strategy aims to improve the walkability of Juta Street, making the neighbourhood more dynamic while at the same time strengthening its diverse identity. By making Juta Street pedestrian, the proposal hopes to reinforce a shared sense of place for the neighbourhood’s many user groups.

02 Group 2: Flexibility / Urban catalysts
The proposal focuses on flexibility as a way of improving the area’s accessibility for multiple types of users. The emphasis is on designing public spaces that can be easily adaptable to different situations, users, times, and places.

03 Group 3: Conquering (ideas of) the street
The spatial proposition touches on both tangible and intangible aspects of design, and is articulated in four long-term strategies and numerous tactical interventions. The focus is on phased transformations that consider time as an integral element of the project.

04 Group 04: Public space accessibility for informal workers
The focus of the proposal is on informal street traders, who form an important part of the local economy but are often excluded or neglected when forming urban strategies. The strategy addresses questions of participation, policy, flows, street furniture, and open spaces.

05 Group 5: Safety and accessibility
The scheme articulates proposals for safety and accessibility in Juta Street. These include physical and visual accessibility as well as mobility interventions. The analysis of safety in the area supports the design of small-scale projects and policy changes.

06 Group 6: Redistribution, revitalisation, reappropriation
The proposal develops on principles of ‘ease of movement’ and ‘shared spaces’. The goal is to use design interventions and in situ events to develop Juta Street into a more inclusive public space. The strategy foregrounds a process to take place in the street.
Project 2

Re-appropriating modernist housing
Taking the Mehringplatz Ensemble by Hans Scharoun and Werner Düttmann, a seminal 1960s social housing scheme in a disadvantaged area of Berlin-Kreuzberg as its case study the second project looked at the question how such modernist housing estates could be ‘re-appropriated’ for the city and how the people living in these neighbourhoods can exert their agency to re-imagine and transform their way of living.

The project included a week of fieldwork in Berlin, collaborating with the team from the local Neighbourhood Management Group and getting further input through an exchange with the Urban Design Chair at the Technical University as well as with Berlin practitioners. The projects were then primarily developed through several iterations of urban models on three different scales focusing on issues such as local economies, connectivity, play and cultural diversity.

01 Group 6 – Photo-collage of Mehringplatz Ensemble in the background. During the field work voices of residents, workers and visitors were collected and combined with observations of the social and cultural infrastructure of the area and their perception through its users.

02 Group 6 – The project aims to benefit both local residents and visitors by re-establishing a network of shared public spaces. This urban model shows the intensity and potentials of existing 'shared space' in the Mehringplatz area.

03 Workshop with Prof Jörg Stollmann and Matthias Hayden at the chair for Urban Design of the Technical University Berlin.

04 Group 3: The project is concerned with creating a local economy based on recycling and local skills. Production and exchange spaces would be established all over the housing ensemble, from private flats, to empty shop units or underused outdoor spaces.

05 Group 2 - The project aims to create a functionally mixed and socially dynamic neighbourhood with a particular focus on the needs for children of various ages. The square will function as a center of diversified activities, providing creative and varied ‘platforms’ that could encourage and promote young people’s interactions and uses of the public spaces.

06 Group 1 - Sectional Model showing the spatial strategy for activating of the public realm through participatory art installations. In this part of the project the focus is on providing practical and flexible public facilities to engage a wide range of stakeholders.

07 Group 5: ‘2026 Mehringplatz’: Sectional model photograph showing spatial strategies of creating connections from the inner circle of Mehringplatz to the surrounding neighbourhood.

08 Group 4: ‘Continuities and Connections in Mehringplatz’. The Detail Model shows two examples of the spatial design strategy, - a) the raised crosswalk between Mehringplatz and the Library; b) the relationship between the new commercial area and the new semi-permanent agora structure.

09 Group 7: The project proposes to establish a local economy and ecology around flowers, creating employment opportunities, learning facilities, and sensory enhancement for the Mehringplatz area.
Project 3

Re-appropriating the post-industrial landscape through community-led development

The third design project this year was set in the City Centre of Sheffield, and was developed in collaboration with Sheffield-based social enterprise Studio Polpo and the nascent Sheffield Community Land Trust (CLT).

The aim of the project was to explore the potential of community-led approaches to the regeneration of the city’s central areas. What can we do when the market does not provide a solution? What would be a desirable, ethical and just way of re-imagining areas of city that are left as land banks or waiting for investors? How could we prototype other ways of making the city that embody more ethical values?

01 Group 5 – ‘5 Steps towards Women-led Urban Development’

This project proposes strategies to establish a community land trust, which builds houses and public spaces in the borders of Burngreave, Wicker and Darnall, on both sides of the railway. It considers the community’s women as the starting point of the organisation, reinterpreting their roles in the public spaces.

02 Group 1 - ‘More Diversity, Less Isolation’

In the Devonshire Quarter students explored how a diverse range of people and groups can come together to form a community. This community-led approach will consist of Sheffield CLT, Studio Polpo and local residents with a focus on mixed-income housing and historic heritage regeneration in the short term, and achieving diversity of functions, stakeholders, and activities in the long term.

03 Exhibition of Project #3 at Sheffield Train Station.

04 Group 5 - engaging with the public at a bus stop in Burngreave.

05 Pamphlet including map and details about the students’ public installations throughout Sheffield’s city centre.

06 Group 1 - line drawing of the proposal for more diversity.

07 Group 3 – ‘Live & Work in the Heart of City’

This project focuses on a considerable number of vacant spaces on the upper floors of Fargate in the heart of Sheffield. Based on a series of community-led strategies, the project proposes to re-appropriate the vacant spaces in Fargate Court and provide flexible spaces for graduates to live and work in Sheffield city centre.

08 Group 4 – ‘Community-led Housing in Wicker’

The Wicker area has been missing good affordable housing for decades. The project proposes a ten-year community-led housing strategy for the Wicker Riverside area.

09 Group 1 - engaging with the public in the city centre

10 Group 2 - ‘Wellington Street: Dynamic, Energetic, Collective’

The project explores the ways in which a Community Land Trust could enable Wellington Street to fulfil its potential as a vibrant street with its own unique identity.
MSc in Sustainable Architecture Studies

The MSc in Sustainable Architecture Studies (MSc SAS) combines social and technical aspects of sustainable architecture through an interdisciplinary approach. The programme focuses on exploring sustainability through design with dedicated studio modules. Lecturers and supervisors have expertise in low energy design, retrofit, lighting, modelling, building performance, parametric design and renewable materials. The programme is driven by an ethos of global stewardship and positive regeneration to transform the built environment for a more equitable future. In 2015-2016 the MSc SAS attracted students from China, Brazil, Cyprus, Thailand, Japan, Malaysia and the United Kingdom.

Our “Radical Transformation” studio was lead by Aidan Hoggard and taught by Sofie Pelsmakers and Sam Broughman, where we focused on Radical Urban Planning, Transformational Retrofit and Resilient Housing. The studio sought to foster an awareness of the relationship between global environmental change and the construction and inhabitation of buildings. The modules introduced students to a range of approaches in sustainable architectural design, and encouraged students to work iteratively in developing a critical stance in relation to theories of sustainable architecture and to discover their own approach and way of working. Students are supported in this process with a mix of seminars, lectures, (group) tutorials, group discussion and team work, field trips and workshops. The Radical Urban Planning and Transformational Retrofit group carried out a detailed, critical analysis of the 2030 Palazzo and its interface within Climate Consultant. In collaboration with Studio Landscape + Urbanism the students researched a wide range of topics and issues that are critical to the Sheffield area. A priority was placed on the implications of spatial complexity and precision of working on urban and building sites.

The Resilient Housing studio considered radical fabric improvements and architectural transformations of existing housing, using infra-red surveys, the PassiveHaus Planning Package (PHPP) and DesignPH software to understand building performance. Radical transformations included fabric performance and building aesthetics whilst considering the impact on occupant’s health and well-being. Existing buildings and proposed design changes were iteratively tested in current and future predicted climate conditions. The students initially proposed the radical transformation of one single family-dwelling and later up-scaled this to a street or city-block. Throughout the year students on the course actively attended conferences and events across the country. At Timber Expo in Birmingham students were exposed to and inspired by some of the latest developments and applications of timber. Many projects later in the year researched and developed these themes to a high level of detail.

Students were encouraged to participate in a field trip to Hill Holt Woods and Nottingham University within the framework of the Materials module and a visit to EcoBuild in London. Furthermore, a trip to Switzerland was organised in February: students visited Zurich, Lucerne and Basel where they studied examples of sustainable architecture and urban designs. Each day, in small groups they acted as “sustainability consultants”, identifying problems and proposing solutions for a selection of buildings they visited.

A number of programme specific modules deliver research led teaching and support the design studios across a range of sustainability areas, knowledge and skills. From winter onwards, students develop their own research through either a written or design-based thesis project. This substantial piece of work is supported by supervision from experts in the field within the school and students are assigned to specific staff research groups, choosing from a wide range of topics.

Programme Leaders
Aidan Hoggard
Sofie Pelsmakers

Professorial oversight
Prof. Fionn Stevenson

Module Co-ordinators and Studio Tutors
Aidan Hoggard
Dr. Chengzhong Peng
Prof Fionn Stevenson
Prof Jian Kang
Dr Jo Linton
Dr Mark Meagher
Sam Broughman
Sofie Pelsmakers
Dr Tsung-Hsien Wang
Dr Teresa Hoskyns

Guests
Aiman Rashid
Deborah Cobbett
Dr. Gavin Harper
Dr. Kyla Friedman
Liam Bullingham
Dr. Magda Sibley
Paul Testa
Thabis Molobi Cain
Dave Edwards

Students
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Aitzazsiwati Ibrahim
Dongxue Fu
Jiachen Zhang
Jun Xie
Maria Englezou
Napachanok Keeratirekha
Sam Levi
Siyu Duan
Tianyu Zang
Xu Chen
Xiaoqing Xu
You Wang
Yunxi Xu
Yuting Huang
Yuto Takenaka
Ziyu Chen
Zuohou Ding

01 Final Reviews of ARC6842
Aidan Hoggard and Aiman Rashid were the reviewers of one of the final review sessions.

02 Workshop of ARC6842: Design with Knowledge
Signe Kongebro, Partner of Henning Larsen Architects, Visiting Professor of SASA gave her lecture on ‘Five steps to sustainability’.

03 ARC6821 Field Trip to Hill Holt Wood
Students were briefed about the sustainability aspects of the site, the low impact materials and construction used for the buildings, as well as the concept of working with local community.

04 Studio Field Trip to Zurich, Lucern and Basel
Students learnt sustainability strategies of vernacular and modern buildings, as well as climatic and cultural adaptations to building and urban scale.

Next page: Various activities participated by SAS students
Anaclara Penha - Low Impact Development in the Sheaf Valley to meet Thermal Delight

The project aims to illustrate a holistic approach to implement a low impact development in the Sheaf Valley, Sheffield. It investigates and develops strategies to mitigate carbon emissions and reduce the energy demand in housing, required to achieve the UK target of a 80% reduction by 2050. Accordingly, an abandoned warehouse was re-purposed into dwellings by the River Sheaf, the site chosen benefited from an excellent infrastructure network and aimed to encourage the use of the river for leisure. Furthermore, the user has an important role, as the project investigates levels of control and passive strategies to meet thermal delight.

Asifzawati Ibrahim - Deep Retrofit of Pre-1919 Victorian Terrace Houses to Passivhaus standard

4.7 million dwellings in England were built before 1919, and 25% of them haven’t been subjected to any major alterations since they were built (English housing survey, 2008). PHPP and Revit analysis shows that houses in Margaret Street are among the 25%, which are performing badly in energy efficiency due to major heat losses through the building fabric and are suffering from low levels and poor quality of daylight and sunlight. Thus, the project aims to provide free solar energy through the use of a sunspace and modified Trombe-wall. The passive strategy achieves a 95% reduction in space heating demand (13kWh/m2/y) to achieve Passivhaus standard.

Dongxue Fu - Retrofit of Virgin Health Club, Sheffield

The design project is a radical retrofit program of the Virgin Health Club, which is located in Sheaf Valley, Sheffield. The existing Virgin Health Club is a two-story building facing south-west with 5 meters floor height and 2800 square meters floor area. The fundamental concept of this scheme is moving the forecourt ground car parking into the original health club, infilling with green space, a pond and residential accommodation. The addition of a further two upper floors, accommodates the original gym. In terms of energy and carbon ambitions, this project aims to reach 80% carbon emission reductions through energy efficiency measures and the introduction of solar energy.

Jachen Zhang - Retrofit of Park Hill to improve thermal comfort

This project site is Park Hill, a council housing estate in Sheffield. The project includes the retrofit of the balconies at Park Hill in order to improve the thermal performance of the housing. The proposed design incorporates a retractable balcony glass structure which allows the balcony to be closed off, reducing heat loss. At the same time, the old structure remains behind the new, preserving and protecting the heritage of this building.

Jun Xie - Bringing Green Spaces into People’s Lives

In this project, the research question is how to bring green space into people’s lives? This project focuses on green space in the urban environment and aims to create multi-use green spaces for both entertainment and leisure. The design incorporates sustainable strategies, such as daylight factor analysis and rainwater collection. During the development of this project, I found that a new arrangement of different types of green spaces, was the key to creating vibrant urban environments.

Siyu Duan - Abbeydale Picture House Retrofit Project

The project aims to explore sustainable strategies of Abbeydale Picture House in Sheaf Valley, Sheffield. The areas surrounding the site have several different uses such as a commercial centre, parking lot, residential area, public swimming pool, parks and historical buildings. The project aims to refurbish the Abbeydale Picture House into a building focusing on community energy. By carefully refurbishing the building, retaining its existing north and east façade, I hope to preserve its memory within the community. All other structures, such as walls and floors would then be removed and new building elements inserted. The building should then perform well in terms of energy efficiency and provide pleasant open space for the community.

Maria Englezou - Strategies for Overheating Protection to Park Hill, Sheffield

Park hill is one of the most important buildings in Sheffield because of its history in culture and social housing. It is a Grade II listed building and also the largest listed building in Europe. For Phase II the proposal by David Mikhail of Mikhail Riches Architects, won the competition and proposed to retain the brick walls. My proposal is to retrofit the apartments according to EnerPHit standard. Analysis for apartment type A indicates that there is a currently a high probability of overheating which will continue into the future. Proposals to solve this problem include lower u values for the walls, timber triple glazed windows, external shading and night single sided or cross ventilation.

Napachenok Keeratirekha - Social and Environmentally Responsive Retrofit of Former Abbey Glen Building

The pre-1920 factory building on the River Sheaf has the potential to be a community cafe and temporary museum. There is scope to create a more enjoyable and efficient building fabric for educational and recreational purposes. This can be achieved by using a passive design strategy combined with a super-insulated enclosure to lower the energy consumption and optimise natural light. The riverfront can become an ecologically-friendly seasonal park by growing water-tolerant local plants, improving the shoreline, creating an attractive and accessible location for leisure activities, enhancing biodiversity and providing flood remediation.
14 Tianyi Zeng - To retrofit Park Hill as a Passive House
As the existing Park Hill has a poor energy performance, this project’s aim is to retrofit it as a Passive House. This would be achieved by adding super-insulation to reduce space heating demand, increasing passive solar gain, creating a new air tightness-layer and installing Mechanical Ventilation with Heat Recovery (MVHR). Additionally, the project will respond to climate change with the installation of external shading systems to protect against overheating.

15 Xi Chen - Sustainable retrofit on old millhouses by the River Sheaf
This project proposes to create an environmentally friendly public area that benefits the local community by retrofitting the old millhouses. A multi-use building is proposed, containing a sports club, restaurant and bike hub, whilst protecting the authenticity of fabric of the existing buildings. The main strategy is to carry out sustainable retrofits on several old stone millhouses by improving the building performances and incorporating renewable energy technologies. In addition, the bike hub in the project promotes sustainable transportation to decrease carbon impact on the local environment in the long term.

16 Xiaoqing Xu - Retrofit of Victorian Houses with Communal Tower as added social value
Houses, built during the 19 century, consume large amounts of energy, producing high levels of greenhouse gases which pollute the environment and lead to energy poverty. In the design studio, I mainly focused on the retrofitting of an old victorian house, whilst also ensuring the cultural heritage is maintained. The problem of energy consumption was combated by adding insulation and improving the quality of the windows and doors. A communal tower was inserted into the community that contains food growing space and a common house. This integrates social value in the community, which could facilitate relationships between neighbours and promote sharing with one another.

17 Yu Wang - Carbon positive high-density residential building
The project aims to build a high-density residential tower to mitigate the urban sprawl process caused by population growth in Sheffield. Population is projected to increase by around 75,800 people in 2037, which will significantly increase the environmental impact of travelling. One sustainable response is to deal with the growth of population by maximizing land use. Additionally, by using low impact materials like cross laminated timber panels, the designed residential tower could be carbon positive, which is a long-term sustainable solution to global warming and climate change.

18 Yuting Huang - Sustainable retrofit of historic industrial building
The whole project concentrates on the Sheaf Valley in Sheffield city. In semester 1, the project is at an urban scale, and creates a conceptual foot path along the River Sheaf, which aims to improve the connection between citizens and the river corridors. In semester 2, the design direction changes to the building scale to retrofit the historic building in Abbeydale Industrial Hamlet to undertake new functions and re-activate this historical site. By upgrading the form of the building facade and increasing indoor illumination levels, the building not only significantly improves in terms of aesthetics and as a visitor attraction, but also provides tangible connections with the sites history.

19 Yuto Takenaka - Terraced House for Biodiversity
This project looks at ‘the old Victorian houses and their need to be refurbished in terms of energy efficiency, while offering new attractive green spaces.’ The proposal considered the following 10 points; a hemp-lime insulation (check local resource and availability), an extensive green roof (enhance biodiversity, thermal performance and water retention), convex-curved eaves (cut summer sunlight while retaining winter sunlight), land reclamation, low-embodied carbon structures (based on the Inventory of Carbon & Energy database) green curtain, recycled -tire garden (reducing local waste), community food growing plan, concrete ‘boots’ for flooding and roof bee keeping (encourage biodiversity).

20 Ziya Chen - Extension possibilities in a Victorian house
The vision of my project is to design a house extension in a Victorian house to ensure good daylight, sunlight, indoor air quality and provide interactive spaces. Since the back gardens are rarely used by the occupants, the project will add an extra room to the private outdoor garden and turn the remaining outdoor spaces into communal areas between two houses, motivating occupants to make use of them. Design strategies including space planning (additional structure, shared outdoor area, green area), skylights for sunlight, natural ventilation, green roof, thermal mass and sustainable materials.

21 Zuahou Ding - Community of low carbon standard floating houses
The aim of this project is to popularize floating houses in the UK due to the increased risk of floods. The site of this project is located in the Sheaf Valley along the River Sheaf in Sheffield which is a high flood risk area according to the research done by Environmental Agency and Sheffield City Council. Based on a series of site simulations and case studies, the front area on the riverside is terraced as an early warning system. At the top of the site, 12 floating houses are proposed, which achieve low-carbon standards and an elevated community space.
Graduate School

With currently over 80 PhD students and 85 PGT students from the UK, Europe and further afield, the school has one of the largest cohorts of architecturally based research students in the UK, reflecting its pre-eminence in the field of architectural research. The Graduate School embraces these Doctoral programmes, it fosters links between PhD students and research staff, and supports the flourishing research culture within the School.

Our PhD research is intrinsically inter-disciplinary and is open to students with an interest in any aspect of architectural research. These include histories, theories, practices and politics of architecture, environmental design (lighting, acoustics and the thermal environment), sustainability and structures, design processes and user behaviour, computer-aided design, emergent systems and complexity, socio-technical systems (particularly related to sustainable energy technologies) urban design and development, community design and participation, places and place-making, children’s environments, feminist approaches, transformative education and practice.

With a tradition of innovative education, our PhD Programmes encourage student-led initiatives and exchanges in research and education. We have a programme of events and seminars, often shared with larger research groups in SSaA, and more informal lunchtime research meetings. The PGR School also organizes informal meetings and formal public presentations for PhD students, and other research cluster activities such as the on-going East-West seminars, Lines of Flight, and the Lighting, Home and Digital Groups.

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Current PhD Students
Sadig Abd
Annie-Briant Abaarge
Ahmed Ahmed
Pouyan Akbari
Mohamad Al Taha
Maha Al-Ugsily
Yahia Ali
Taghi Amirhossseni
Carolyn Butterworth
Chooing Yew Chang
Shen Chen
Jianyu Chen
Michael Coates
Andrew Colau
Ahmed El-Arsl
Rafael Mauricio Efrasio Espinosa
Farba Fani Moli
Rui Miguel Ferreira dos Santos
Scott Fox
Ziyad Frances
Fabio Franz
Carl Fraser
Ayasha Gharafar
Caterina Giulian
Diego Andres Gonzalez Carrasco
Meryem Gurel
Veru Hale
Ahlan Harahsheh
Gillian Horn
Junjie Huang
Iula Hurbucis
Hyunjia Jang
Dongwoon Jeong
Like Jiang
Sarah Joyce
Daniel Kerr
Zeynep Keskin
Cressida Kocienski
Derong Kong
Andreas Lang
Phillip Langley
Eftathios Margaritis
Alona Martinez-Perez
Ula Abdali Khalef Merie
Julita Mohamad
Nurul Mohamad
Aiman Mohd Rashid
Kate Morland
Jingyi Mu
Aya Musmar
Katlego Pleasure Mwale
Gunes Nazif
Patrick Okofu
Krizani Parimble
Junghyun Park
Eleni Pashia
Oscar Armando Preciado Perez
Octavianus Priyanto
Hussain Qasem
Fei Qu
Xiang Ren
Shima Rezaee Rashnoodi
Chada Romcai
Chwai Sabir
Emad Salih
Cagri Sanitetk
Emmet Scanlon
Masa Sorn
Helen Strazdorf
Reem Sultan
Piers Taylor
Ian Trowell
Nor Iaura Tukiman
Claire Tymon
Alberto Urrutia
Maria Van Elk
Samuel Vardy
Bo Wang
Rosie Ward
Amro Yaghi
Choo Yoon Yi
Juri Yoshimi
Yang Yu

Al-Chokhbar Yussur
Shuyou Zhang
Liao Zhou

Congratulations to students who successfully completed their PhD during this year:
Sukainah Almouza
Habib Becerra
Ruxandra Berinde
Rully Damayard
Ali Ebrahimi
Maryam Fazel
Reingard Neubauer
Shunstao Nozawa
Julia Udall
James Urihay
Gloria Vargas Palma

01 MAUD field trip - Berlin
02 SAS field trip - Switzerland
03 MAAD field trip - Milan
Completed PhD Thesis Projects

01

‘Locative Media: From Transcendental Technologies to Socio - Formative Spheres: An Examination of the Interface between Place, Agent and Locative Media’

Maryam Fazel

This thesis is a theoretical-empirical study that investigates the consequences and implications of adopting locative media technologies in everyday situations, paying particular attention to the potential strengthening of relationships between locative media and spatial practices of architecture and urban studies.

Locative Media is a type of media technology that relates information to location/place, provides sites and occasions for the development of new forms of environmental knowing, spatial and cultural understandings, and arguably constructs new spatial relations with place, place-experience and sense of place.

Although there is a vast literature on the socio-spatial and cultural implications of media technologies, social media, social networking sites and other applications accessed through the Internet, there are limited numbers of studies that explore the shift in the ways we understand and relate to virtual materials/information following the emergence of location-based technology, and how those technologies might affect the conventional ways we develop relationships/associations with location/places, or perceive places, or understand spatiality.

Tracing the emergence of locative media and the new implications of map/representation, the thesis takes locative media as the subject under scrutiny and investigates the assemblage and interrelationships of the three main ingredients of place/locative media/agent.

The interrelationship of those three ingredients and the social and behavioural norms of using Locative media in real time is explored through an empirical lens using two case studies (individuals using Foursquare/Streetmuseum applications), where three main categories of locative media applications (urban annotation/tagging applications, user-generated maps and social networking applications) are explored. The findings of empirical studies, and issues regarding implications of locative media, are then categorized into thematic chapters: locative media and image of place, Place-making potentials of new media technologies, locative media and alternative flexible forms of sociability, and finally possibilities of relational place-understanding: In-group experiences.

Since the field of locative media is very new, theories and ways of discussing related phenomenon are not yet strongly developed: thus whilst examining existing cases empirically, this thesis also contributes to on-going theoretical discussions regarding place-understanding after new media technologies (tracking the change in place-understanding), and the interconnected issues of spatiality resulting from mediation, embodiment, mobility, technology, and community. Therefore the findings of the empirical studies feed into the process of developing related theories, and construct an argument that locative media could be considered as both Transcendental Technologies (technologies that transcend spatiality, geography and territory) and Socio-Formative Spheres (technologies that form socio-spatial interactions) based on the frames of observation. It also provides an insight into the possible ways that new media technologies can be applied as tools or mediums for architects and urban planners to rewrite the city, to communicate with communities of users, or to adopt these media platforms as site analysis mediums, tools for collecting and sharing site-related information in new, practical ways.

02

Investigating the visual tasks of pedestrians and how one of these tasks, obstacle detection, is influenced by lighting

Jim Uttley

Current guidelines for pedestrian road lighting are not based on empirical evidence. One approach to providing suitable evidence is to examine the effect of lighting on the visual tasks of pedestrians. This first requires an understanding of what these visual tasks are. An eye-tracking study was carried out in which pedestrians walked a real, outdoor route during the day and after-dark. A novel dual-task method was used to identify the critical visual tasks of the pedestrians. Reaction times to a concurrent audio response task were used to indicate instances when attention may have been diverted towards something significant in the visual environment. Analysis of the eye-tracking videos at these critical times found that the path and other people were the two most significant items looked at.

Observation of the path is important for detection and avoidance of obstacles and trip hazards. Good road lighting should therefore facilitate obstacle detection. An obstacle detection experiment was therefore carried out examining the effect of illuminance and Scotopic/Photopic (S/P) ratio on obstacle detection. The experiment improved the realism and ecological validity of previous research by introducing a dynamic fixation target, realistic apparatus scales and real walking (on a treadmill) whilst carrying out an obstacle detection task. Results showed that obstacle detection only improved with illuminance increases up to 2.0 lux. A higher S/P ratio (2.0) provided better detection performance than a low S/P ratio (1.2), but only at the lowest illuminance used of 0.2 lux.

The data is used to discuss optimal design criteria for pedestrian road lighting based on obstacle detection. However, other purposes of road lighting, such as creating a feeling of reassurance and enabling accurate interpersonal judgements to be carried out, should also be considered when designing pedestrian road lighting.
PhD Programmes

With currently over 80 PhD students students from the UK, Europe and further afield, the School has one of the largest cohorts of architecturally based research students in the UK, reflecting its pre-eminence in the field of architectural research. The Post-Graduate Research (PGR) School embraces these Doctoral programmes, it fosters links between PhD students and research staff, and supports the flourishing research culture within the School.

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PhD Students
Sadiq Abid
Annie-Brileen Aboagye
Ahmed Ahmed
Pouyane Akbari
Mohamed Al Taha
Maha Al-Uqaly
Yahia Ali
Taghi Amirihassemi
Carolyn Butterworth
Choong Wei Chang
Shen Chen
Jianyu Chen
Michael Coates
Andrew Colau
Ahmed El-Astal
Rafael Mauricio Eufrosis Espinosa
Fariba Fani Molki
Rui Miguel Ferreira dos Santos
Scott Fox
Ziyad Frances
Fabio Franz
Carl Fraser
Ayeshaa Ghazanfar
Caterina Giuliani
Diego Andres Gonzalez Carrasco
Meryem Gurel
Vera Hale
Ahlan Harshsheh
Gillian Horn
Junjie Huang
Iulia Hurducuas
Hyunju Jang
Dongwon Jeong
Like Jiang
Sarah Joyce
Daniel Kerr
Zeynep Keskin
Cressida Kocinski
Derong Kong
Andreas Lang
Phillip Langley
Eftathio Margaritis
Alona Martinez-Perez
Ula Abdul Khalel Merie
Juliiza Mohamad
Nurul Mohamad
Aman Mohd Rashid
Kate Morland
Jingyi Mu
Aya Musmar
Katlego Pleasure Mwale
Gunes Nazif
Patrick Okofu
Kristanti Paramita
Junghyun Park
Etesi Pasha
Oscar Armando Preciado Perez
Octavianus Priyanto
Hussain Qasem
Fei Qu
Xiang Ren
Shima Rezaei Rashnoodi
Chada Romcai
Chwas Sabr
Emad Salih
Cagri Sanliturk
Emmett Scallan
Masa Sorn
Helen Stratford
Rexm Sultan
Piers Taylor
Ian Trowell
Nir Izura Tukiman
Claire Tymon
Alberto Urrutia
Maria Van Elk
Samuel Vardy
Bo Wang
Rosie Ward
Amro Yahi
Choo Toon Yi
Juri Yoshimi
Yang Yu
Al-Chokhdar Yussur
Shiyou Zhang
Litiao Zhou

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Rully Damayanti
Ali Elnapolis
Maryam Fazeli
Reingard Neubauer
Shuntaro Ozawa
Julia Udall
James Utley
Gloria Vargas Palma
field:

field is an international peer-reviewed journal that is available free online and with occasional limited edition print runs. It was launched in 2007 to provide an open access resource for innovative research in the architectural humanities.

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The newest issue of field: Issue 6 on ‘Urban Blind Spots’ has been published this year.

www.field-journal.org

For information and submissions email field@sheffield.ac.uk

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Cristina Cerulli, University of Sheffield
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Mari Hvattum, Arkitektur og Designhøgskolen i Oslo
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Jeremy Till, Central Saint Martins, University of the Arts
Renee Tobe, University of East London
Iga Trazińska, Oxford Brookes University
Renata Tyszczuk, University of Sheffield
Stephen Walker, University of Sheffield
Sarah Wigglesworth, University of Sheffield

Contact
diary@sheffield.ac.uk
Research

SSoA is one of the top five research schools of architecture in the UK. The 2014 Research Excellence Framework (REF) has confirmed the School’s position as a world class center for architectural research. In a joint submission with the Department of Landscape and Town and Regional Planning, we are proud to have achieved 4th place overall by subject scoring very closely to the first 3 places in the subject area of Architecture, Built Environment and Planning. 48% of our research was assessed 4*, representing world-leading quality and outstanding impact, and 37% was rated 3* (Internationally excellent). We had excellent results overall in the context of the faculty and TUDoS Performance, being one of the five Faculty departments in the top 4 in their field, and having one of the highest ranked impact studies in the University.

With 25 active research staff and approximately 92 postgraduate research students, the school consistently attracts external funding for its research and is involved internationally with a range of research projects. We do not see research as an isolated academic activity, but aim to shape the national research agenda and policy on the environment and to pro-actively address public and professional needs. In addition to external academic and industry partners, SSoA collaborations have been established within the University and City - Sheffield Urban Institute, Methods Institutes, Engaged University.

Research is carried out in three main research groups which reflect a particular methodological set of approaches: Design, Engagement and Practice, Space Cultures and Politics and People, Environments and Performance. Each group brings together a number of academic staff, researchers and postgraduate research students within shared interests. Three research strands weave across these new groups and into the FSS and TUDoS - Building Local Resilience (BLR) which focuses on global strategies for developing local approaches to climate change; Architectural Research Practice (ARP), fostering Knowledge Exchange between industry and academia and LiveWorks (LW), an experimental laboratory for participatory research and pedagogy based in a shop in the city centre developed in collaboration with FSS and the Engaged University team.

Some of this years key research events include:
- International Conference Architecture and Resilience at Human Scale international conference, September 2015
- Theory Forum 2015 Exploring the complexities of public space, November 2015
- The BLR strand programme This Changes Everything in relation with MArch and PGT programmes 2015-2016
- 13th Annual AHRA Research Students Symposium - April 2016
- PhD by Design seminar, May 2016

Design, Engagement and Practice
Urban resilience
Participation,
Gender and architecture,
Housing,
Co-production,
Public space, Design for climate change,
Culture and climate change,
Design theory, practice and methodologies

Current Projects:
DウェLL: Designing for Well-being in Environments for Later Life
EPSRC - Prof Sarah Wigglesworth, Dr Adam Park
Stories of Change, Future Works, AHRC - Dr Renata Tyszczuk, Dr Julia Udall
Experimental Co-Design Approaches (ECoDA), Horizon
2020 Marie Curie Individual Fellowship - Prof Doina Petrescu, Dr Corelia Babarac

People, Environments and Performance
Acoustics
Lighting
Digital Design and Performance

Current Projects:
MERLINS: Lighting for Pedestrians, EPSRC - Prof Steve Fotios, Dr Chris Cheal, Dr Scott Fox, Dr Jim Ustley
SONORUS - EU - Prof Jan Kang, Francesco Alleta, Efthamis Margaritis
Transcultural Understanding of Designing with Climate Change - WUN - Dr. Chengzi Peng, Dr. Tsung-Hsien Wang

Space Cultures and Politics
East - West Studies
Reuse of abandoned places
Architectural History
Urbanism
Mediation of Architecture

Research Strands
Building Local Resilience (BLR)
Architecture Research Practice (ARP)
Live Works (LW)

Academics
Dr Nishat Awan
Diversity, post coloniality and geo-politics in spatial practice, creative research methodologies, alternative modes of practice, intersection of architectural, computational and artistic practice.

Professor Peter Blundell Jones
Architectural history and theory of the 19th and 20th centuries, architectural anthropology, urban history, writing and criticism.

Professor Irene Bauman
Drivers of change, changing role of the architect, community enabling and community led regeneration, climate change, adaptation, retrofitting neighbourhoods, new methodologies.

Dr Cristina Corulli
Knowledge in design processes, emergence and complexity, non conventional practice, management and procurement.

Dr Beatrice de Carli
Architecture, Participation and the Governance of Space and Learning and Urban Practices

Dr Rachel Cruise
Structural Engineers, Life Cycle Costing and Life Cycle Assessment, the relationship between structural engineering and architecture, methodologies of design, fabrication and production processes.

Professor Steve Fotios
Research in lighting, research methods for visual psychophysics, building services, and environmental design.

Dr Teresa Hockney
Democracy and public space, democratic spatial practice and activism, civil society, feminist theory and practice, humanitarian responses, Architecture sans Frontiers (ASF).

Professor Jian Kang
Computer simulation for room acoustics and environmental noise control, auratisation, urban soundscape and acoustic comfort considering social and psychological aspects of sounds, acoustic scale modelling, acoustic materials.

Dr Florian Kossak
Urban history, contemporary urbanism, urban design, experimental mediation of architecture.

Dr Jo Lintonbon
Urban history and theory of the 19th and 20th centuries, building conservation and conservation led urban regeneration, design approaches within the historic built environment.

Dr Mark Meagher
Augmented environments, digital forms of making, smart materials information visualisation, architecture and social media.

Dr Krzysztof Nawrat
Urban theory in the context of post-secular philosophy, crisis of the contemporary neoliberal city model and urban re-industrialisation, evolution of post-sociocapitalist cities.

Sofi Pelsmakers
Urbanism, low energy housing retrofit, the environmental context as a generator of architectural design.

Dr Chenghi Peng
Interactive urbanism and urban visualisation modelling, e-documentation of heritage sites, mixed reality modelling and interaction, co-design of virtual and physical spaces.

Professor Doina Petrescu
Gender and space within contemporary society, participation in architecture, culture and resilience.

Dr Michael Pirii
Health care environments, design impacts on health outcomes, evidence based design, assistive technology, building information management systems, sensor technologies, robotics.

Dr Tatjana Schneider
Social and political context of architecture, an ethical and expanded role of the architect, architecture as a collaborative, empowering and political discipline.

Dr. Magda Sibley
courtyard houses and public bath houses in the world heritage cities of North Africa and the Middle East, rehabilitation of the daylighting qualities of heritage hammams and innovative off grid solar lighting systems.

Professor Fionn Stevenson
Ecological approaches, sustainable design, climate change, bioregional contexts, tacit knowledge, occupancy feedback, building performance evaluation.

Dr Renata Tyszczuk
Cultural transformations and transitional periods, concepts of sustainability, global environmental change and globalization, experimental representational practices, communicative aspects of architecture across different media.

Dr Stephen Walker
Architectural and critical theory, relation of theory to art and architectural practice, urbanism and urban issues.

Dr Tsung-Hsien Wang
Lecturer in Sustainable Digital Design - architectural geometry construction from a parametric and generative perspective, digital fabrication, building performance simulation, sustainability evaluation and information interoperation in the building design.

Professor Sarah Wigglesworth
Theory, Practice and professionalism in architecture, gender and practice, low energy design of buildings and sustainable environments, the role of representation in architectural thought.

Research Associates and Fellows
Dr Francesco Aletta
Dr Jo Birch
Dr Holly Castleton
Dr Chris Cheal
Dr Mark Duked
Dr Efthamis Margaritis
Dr Maria Passarika
Dr Masa Sorn
Dr Kim Trogal
Dr Corelia Babarac
Dr Adam Park
Dr Julia Udall
Dr Jim Ustley
Dr Chris Cheel
Dr Scott Fox
Architecture and Resilience at Human Scale international conference

Dwell: Designing for Well-being in Environments for Later Life - Prof Sarah Wigglesworth, Dr Adam Park

MERLIN2: Lighting for Pedestrians, Prof Steve Fosios, Dr Chris Cheal, Dr Scott Fox, Dr Jim Uttley

Experimental Co-Design Approaches (ECoDA) - Prof Doina Petrescu, Dr Corella Babarac

Utopia Works at Derby Silk Mill. Credit: @gorminator
Internationalisation

SSoA is a vibrant international community: over 30% of our students and nearly 40% of our staff are international. This is reflected across all aspects of our work from the way we learn and teach, to the diversity of our research portfolio and the way we engage with the city and the world beyond.

We are particularly dedicated to supporting incoming international students, as well as home students seeking international experience. We focus on developing the cultural agility of all our students, and actively seek to create further opportunities to expand our students’ awareness of the international context of research, study and practice. We have developed curricula that are culturally aware, sensitive, appropriate and ethically grounded, supported by a diverse and comprehensive international teaching network.

We have strong connections with other schools and organisations around the world and actively promote cultural exchanges within the department, across the University and with our partner institutions. As well as raising cultural awareness, our teaching collaborations enable students and staff to participate in international exchanges through collaborative work or placements.

Our international teaching network includes Erasmus + partnerships with a wide range of EU universities as well as additional partnerships further afield through programmes such as the University-wide Study Abroad. Additionally a range of informal teaching collaborations with international partners and activities - such as field trips, case studies and research collaborations - enrich the learning experience, making it culturally diverse and geographically spread.

Student Exchanges

Outgoing

Axel Grubba, TU Munich
Joanna Zwierzchowska, TU Munich
Amanda Holden, The Oslo School of Architecture and Design
Aarandeep San, University of Montana, USA

Incoming

Brunna Bianco Dourado, Brazil Universidade Presbiteriana Mackenzie
Beatrice Graziani, Università IUAV di Venezia
Christian Zang, Technische Universität München
Alice Knoppok, Hafen City University Hamburg
Emanuel Falappa, Università Iusv di Venezia
Viola Hänsel, Technische Universität München
Helene Offer-Olsen, The Oslo School of Architecture and Design
Elena Berg, Royal Institute of Technology KTH Stockholm

01
Amanda Holden
5th Year, BA Architecture, Oslo School of Architecture and Design

Studying for a semester at the Oslo School of Architecture and Design was a fantastic experience. I would recommend it to anyone. It was interesting and challenging to be taught in a different style and to be introduced to new design ideas. I feel lucky to have met loads of brilliant people and had the opportunity to explore Norway.

02
Axel Grubba
2nd Year, BA Architecture, the Technical University of Munich

If I would need to sum up my stay in Munich with one sentence, I would probably describe it as the most intense, but at the same time most rewarding experience in my education so far. Over the course of the past year, a curriculum taught entirely in German motivated me to gain fluency in the third language and make international friends. A technical focus of my exchange institution allowed me to perceive architecture in more detail-oriented way, whereas studio culture gave me the opportunity to work closely with people from different disciplines. If you ever going to have a chance to go on an exchange programme - just take it, don’t think twice! It’s an amazing time of an accelerated personal growth and a self-discovery.

03
Joanna Zwierzchowska
2nd Year, BA Architecture, the Technical University of Munich

Taking part in an Erasmus programme in Munich has been an amazing experience. Not only because of the beautiful city and lovely people I have met, but also because it gave me an opportunity to develop new skills. Technical University of Munich is focused more on a technical aspects of design, which I found really interesting and challenging. Being able to get to know two different approaches towards architecture will hopefully benefit in my designs. Moreover, the city located in the centre of Europe, what encourages to travel with the friends you made there.

04
Brunna Bianco Dourado
3rd Year, BA Architecture, Brazil Universidade Presbiteriana Mackenzie

This academic year, done at the SSoA, has shown me a different side of architecture studying, which presented itself as a challenging and exciting opportunity to pursue. I can surely affirm that it has made me develop my design and graphical skills but, more than that, understand the real importance of the exchange of ideas and criticisms. The way discussion is so implemented on all steps of our studio work, within tutorials and the many reviews, between students, tutors, staff and invited professionals, has amazed me in so many levels. That is something that has changed the way I will be designing for the rest of my career.

05
2015/2016 Destinations
Events and Activities

The social nature of the school has been exemplified this year by a range of activities and events taking place on a weekly basis within the school. Our staff and students have organised, participated and attended numerous events both locally, nationally and internationally. The strong social life within the school has fostered many creative partnerships.
Student Achievements

Students at SSoA have taken part in extra curricular design competitions, consistently winning and being shortlisted against other students and practising architects on national and international platforms. This year the school has seen numerous successes in a wide variety of awards, a few of which are showcased here.

01
Blueprint Magazine ‘Ones to Watch’
Samuel Kapasa and Polina Pencheva
Samuel Kapasa and Polina Pencheva graduated from the MArch in Architecture in June 2015. Both students worked in Hull and developed ideas around flooding resilience, ageing communities and reuse of existing infrastructure as part of studio Intergenerational Architecture.

02
2015 RIBA Wren Insurance Association Scholarship
Lilly Ingleby
The Royal Institute of British Architects (RIBA) and The Wren Insurance Association Limited (the architects’ professional indemnity insurance mutual) have announced five 2015 RIBA Wren Insurance Association Scholarships. We are pleased to announce that SSoA MArch Student, Lilly Ingleby, has been named amongst the winners. Each winner received £5,000 for the last year of their Part 2 course in architecture and the opportunity to be mentored by a member of the Wren.

03
Global Learning Opportunities in the Social Sciences Scholarship
Jack Baker
MArch student Jack Baker was one of only six students in the Faculty of Social Science to be awarded a GLOSS (Global Learning Opportunities in the Social Sciences) Scholarship from the applications this year.

Jack will spend three weeks in Mexico City, working with colleagues at the top Mexican University, UNAM, on how to improve the building performance of a key educational building in their campus.

04
Jonathan Speirs International Scholarship
Charlotte Eley
Charlotte Eley, a year 6 MArch student, has been awarded the prestigious Jonathan Speirs international scholarship to further her work on architectural lighting.

The judges were impressed by the maturity and sensitivity of Charlotte’s application, which conveyed her passion for the potential for light and architecture to tackle large social issues such as inclusivity, crime prevention and community cohesion.
Awards and Recognition

This year has seen many successes within the department with numerous students receiving prestigious awards for their design work.

01
Commendation - Dissertation Medal - 2015 Royal Institute of British Architecture (RIBA) President’s Medals Ceremony

Niamh Lincoln

Niamh graduated from Sheffield School of Architecture’s MArch in Architecture in June 2015. Her dissertation ‘tempelhof – articulating the void’ presents a very particular form of public space, as a 386-hectare vacuum in the city of Berlin.

02
2016 RIBA Yorkshire Student Awards

Dominic Walker and Matthew Pearson

Two Sheffield School of Architecture students have been recognised in the 2016 RIBA Yorkshire Student Awards for their final design projects.

Dominic Walker won the Part 1 Gold Award for his project: ‘The Institute of Urban Broadcasting’ and also the Part 1 Best Presentation Prize. Matthew Pearson won the Part 2 Gold Award for his project: ‘The Heart of the Machine’ and also the Part 2 Commendation for Presentation
Theory Forum 2015 - Public Space Symposium

Public space plays a major role in influencing the quality of our cities, providing spaces of social interaction and community cohesion. But what is the role of the architect in the design public space? Are we protecting usage patterns, forming networks, or programming of future activities? Are public spaces sites of assemblage, cultural activity, unpredictable encounter, commoving, civic engagement, protest, art, history or environmental excellence? The aim of this Theory Forum was to give students architectural methodological tools in which to design public space. The forum examined diverse theoretical approaches and practice methodologies applied to the production of public space by bringing together SSoA academics with key thinkers and practitioners in the area.

“I believe public space is extremely complex and politics lies at the heart of any true public space. But what does public space mean to you and what is the role of the architect in the design public space? Can we design public space for private clients? What is the role of the public collaboration in its production? What are the major issues that architects are facing?”

Dr Teresa Hoskyns, Theory Forum Organiser

Theory Forum Organiser
Dr Teresa Hoskyns

Chairs
Dr Nishat Awan
Dr Beatrice De Carli
Aidan Hoggard
Dr Florian Kossak
Dr Teresa Hoskyns

Sessions & Speakers

Ritual, Appropriation and the Production of Public Space
Dr Stephen Walker, Public Space and the Fair
Dr Magda Sibley, When the tangible meets the intangible in a public square: Jamaa el Fna in Marrakech
Prof Peter Blundell Jones, Public space: the use of the city of Nuremberg for the Nazi rally of 1934

Art, Performance and the Production of Public Space
Carolyn Butterworth, Using performative methods to understand, and transform, public spaces
Helen Stratford, Performative Architectures
Alice Honor Gavin, Midland: A Novel Out of Time

Building Science and the Production of Public Space
Prof Jian Kiang, Soundscape design and planning potentials
Dr Chengzhi Peng, Modelling urban microclimate for climate change adaptive design

Politics and Public Space
Dr Teresa Hoskyns, Dis-locations of democracy: Democracy and public space
Dr Krzysztof Nawrziak, Less carnival, more institution: Public space as an infrastructure of/for revolution
Andreas Lang, Notes From the Temporary City

Keynote and Discussion, Theorising the Commons
Dr Doina Petrescu & Prof Massimo De Angelis
Summer School

The Making Cities Summer School is held annually and offers an energetic five-day experience at the Sheffield School of Architecture. The programme has been developed to give participants first-hand experience of the design process while working with leading practitioners.

In September 2015 we welcomed a group of students who were tasked with examining the fabric of the City Centre of Sheffield and proposing solutions to vacant, underused and underdeveloped sites within the city. Each morning students chose from a series of skills sessions including collage, perspective drawing and life drawing workshops. Afternoons were spent in one of 3 design studios, testing urban solutions.

We were pleased to welcome Bauman Lyons Architects, Hawkins\Brown Architects, Norton Mayfield Architects, Haworth Tompkins Architects, Penoyre & Prasad and artist David Cotterrell who hosted talks, walking tours and design reviews. Students visited an array of interesting sites such as the iconic Park Hill development and The University of Sheffield’s new Diamond Building.

The closing event invited the summer school students to present their proposals to the Architecture and Resilience on a Human Scale Conference delegates. This exciting opportunity allowed the students to engage with leading researchers and practitioners in fields such as architecture, engineering, urban design, planning, landscape and geography.

The focus of our 2016 Summer School is to examine the urban corridor along the river Don in the City of Sheffield and propose “meanwhile” solutions to vacant or underused sites currently undergoing long-term re-development.
SSoA Building Local Resilience - This Changes Everything

Real time Climate Change is stimulating emergence of many innovative mitigation and adaptation strategies. As shocks arising from extreme weather events and other chronic urban stresses are increasingly considered inevitable, we are also accepting that developing resilience to these events will be a defining quality of the global 21st century.

At SSoA we are exploring how architecture and urban design can contribute to growing such resilience at a local scale.

As we approach the unknown and unpredictable effects of climate change, and the multiple challenges of resource depletion, loss of welfare and economic crises, we know that our current ways of living are not resilient. Our urban infrastructures, our buildings, our economies, our ways of managing and governing are still too tightly bound to models of unrestrained free-market growth, individualism and consumerism. Research has shown that the crises arising from climate change will become increasingly frequent and increasingly severe. What is also known is that the effects of climate change are not evenly distributed across places and people, and neither are the resources needed to meet these challenges. We will need place specific responses that engage with, and emerge from, citizens ourselves.


This crisis, if seized through mitigation, adaptation and resilience, offers an opportunity to transform our failed economic system to build something radically different.

Facilitators
Fionn Stevenson
Doina Petrescu
Renata Tyszczuk
Signe Kongebro (Denmark)
Tina Szaby (Denmark)
Indy Johar (00 architecture)
Aidan Hoggard
Sofie Pelsmakers

Studio Contributors
Jo Lintonbon
Howard Evans
Leo Care
Carolyn Butterworth
Beatrice De Carli
Florian Kossak
Magda Sibley
Simon Baker
Satwinder Samra

01 Group discussions on climate change issues
02 One of the posters promoting the resilient architecture
03 Outcome of one of the brainstorm sessions
04 Students presenting at the event
05 Presentation given by the SUAS president
06 Seminar with guest lecturers
Architecture Students Network

Architecture Students Network Conference, Queens University Belfast, 12th March 2016
SSoA represented by Nicholas Birchall Y5 MArch and Mohammed Khizar Y3

Future Architects | Architects Future

The changing role of the architect is a much maligned process. The introduction of new members of the design team and contract types have reduced the architect’s scope and control over projects, and yet simultaneously new forms of practice have begun to emerge. As options for graduates have continued to increase post-recession, this conference asked the question:

What could this mean for the way we practice architecture, and how can we prepare for these potential futures?

Queens state their ethos to be 'creativity with purpose', and it is with this approach that the issue of future practice was tackled. The conference showcased a range of views concerning the form that future practice could take, accompanied by insights as to ways these changes can be made to work in our favour.

A clear theme through all of the speakers was the need for us as architects to be able to communicate the value of our services to the outside world, and the value of our skill set beyond the confines of what could traditionally be considered the architect’s role.

Where these views departed was in the direction practice was heading. More optimistic speakers, largely from academia, cited the success of alternative practitioners such as Assemble as an example how practice is beginning to change, and a blueprint for how it can continue to evolve. A willingness to diversify, experiment and use design thinking when defining your business model were all suggested as key to adapting to practice in this manner.

Speakers from practice presented a less radical view of how the role of the architect will change, focussing on issues such as the implications of more than half of architect’s fees now coming through design and build contracts. Whilst the lack of control was lamented, the potential benefits of a relationship with a contractor as a ‘learned’ client was a means(56,332),(982,862) of practice were explored.

What I have taken away from the day is that current practice can and should be questioned, and it has left me with some questions for myself:

How do I intend to practice architecture, how could my practice operate differently to provide something new as the profession changes, and in this practice is there any value for me in registering with the ARB and actually becoming an architect?

Nicholas Birchall

SSoA will host the upcoming ASN conference “Collaborating Across Borders” discussing the challenges within an increasingly international architectural education system on June 18th 2016.
Sheffield Society of Architects

Established in 1887 the Sheffield Society of Architects is one of the oldest architectural societies in the country. As a regional branch of the RIBA our role is to represent our members locally and promote architecture within the city. The group is run by a core committee of volunteers who deliver a wide range of architectural and community engagement projects and always welcomes new members. These events include building visits, CPD sessions, sketching and walking tours, lectures and social events.

In the last year we have established a programme of lectures and talks to allow architects to achieve their necessary continued professional development in Sheffield. We have also launched the Sheffield Social which encourages architects to work with other makers to learn new skills and share knowledge through a series of social events and workshops. Planned events include resin casting and lino cutting sessions. We hold a regular programme of building visits open to the general public to promote the importance of high quality architecture. We also try and encourage the next generation of architects through ‘fantastical cities’ where we work with children to create imaginary spaces and the ‘forgotten spaces’ competition run by Sheffield Hallam University for school groups to develop new design ideas to transform left-over pieces of land or spaces.

We regularly engage with Sheffield City Council and this year worked with them to hold a workshop on the new Urban Design Compendium. The Sheffield Urban Design Compendium is a background document which helps inform emerging policies in the Sheffield Plan and is considered in planning decisions for the city centre. The workshop reviewed the existing document and looked at the character of ‘quarters’ within the city centre and how their character and boundaries have changed to help inform the new document. Alongside this we continue to talk to the Council about the development of the Retail Quarter and other key developments that impact on the city. We also support key design events within the city including Design Week and Sheffield Urban Design Week. This year we have worked with Sheffield Civic Trust to organise the Sheffield Design Awards which will now take place in October 2016 as part of Design Week and are working with the RIBA to put together an architectural conference as part of Design Week.

Going forward we want to further strengthen our ties with Sheffield’s architectural students and academics and other partner organisations to help promote architecture and enable debate about our great city and the design issues/opportunities it offers. New members are always welcome to strengthen our committee and if you would like to become involved or find out more about the Society and its events please email us at sheffieldsocietyofarchitects@gmail.com or follow our blog on http://sheffieldsocietyofarchitects.blogspot.co.uk

01
SSA Building Visit

02
SSA Building Visit

03
SSA City Walk
SUAS

As one of the oldest Architecture Student Societies in the country we have lived up to our reputation this year. The committee has been incredibly ambitious and we have seen expansion of our numbers and activities. Our mentoring scheme has been a social glue between the different years.

Our weekly lecture series have been incredibly popular, filling up auditoria to the brink and being awarded an Alumni Grant. We have also brought back the Lunchtime Specials - our infamous short talks by students. For the first time we have run several Give it a Go Life Drawing Events reaching a broader audience. We have also introduced branded merchandise, a most requested demand.

Our annual social events - the Word, Bakewell and Winter Ball socials have been a great success, alongside alcohol free socials like the Christmas Food Fuddle. We have also organised several Quiz nights - in collaboration with the Architects, Sheffield Society of Architects. As a fitting end of the year we had the Summer Ball around the futuristic theme of 'Discopia'.

Our final event has been the Architecture Student Network conference 'Collaborating across Borders' - a very poignant discussion about the benefits and challenges of internationalisation. We have taken a strong political stance against commercialisation of education and come in support of the occupy CASS campaign.

Thanks to the great spirit of the committee and all of the students involved we won the ‘Best Departmental Society of the Year’ and ‘The Most Enterprising Society’ and associated financial prize at the Student Union’s awards.

The death of our friend and coursemate Rob Henry was a shock to all of us. We have taken the commitment to fund an annual award in his memory for Film and Photography, the skills he excelled at, with the aim to remember him for the years to come. It is in moments like this that we realise how closely knit the Architecture course is and how important is for us all to support each other. We hope that the society will keep being an active part of the School’s life in the future.

Simeon Shtebunaev
SUAS President
(2015 - 2016)

SUAS Committee 2016

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Simeon Shtebunaev

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Jessica Corra

Treasurer
Jack Duberley

Secretary
Marnie Hodgson

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Victoria Noakes

SUAS shop
Mohammed Khizr
Marla Henthall
Andhousa Kyriakidi

Lectures Team
Nikola Yanev
Rebecca Liebermann
Niki Sole
George Fisher
Calum Norman

01
Food Fuddle - one of SUAS’ many charity events

02
“Future Voices” lecture series - the society invited several practitioners across the country to talk about the future of the profession

03
“Future Voices” Proctor and Matthews Architects were one of the invited speakers

04
“Future Voices” Orkidstudio’s James Mitchell gave a lecture on the humanitarian architecture and its future

05
SUAS Committee at the Activities Awards

06
Lunchtime Specials’ poster - the talk involved experiences from Masters students on Erasmus programme

07
Toby Buckmaster giving a talk on his Erasmus experience

08
SUAS social - ‘I’ Word

09
SUAS social - ‘I’ Word

10
SUAS social - ‘I’ Word

11
“Future Voices” lecture
This year a longstanding tradition within the department was revived - The Lunchtime Specials. Organised by masters students the talks are one hour long, informal and focus on practical issues. Through sharing experience topics such as the ‘Erasmus programme’, ‘Working abroad’, ‘What is BIM’ and ‘How to fund your studies’ were covered. Funding was secured through the Faculty to support the longevity of the project. The talks were incredibly educational and SUAS will see to their return next year.

Simeon Shetbunaev
SUAS President
We would like to express our gratitude to the Professional Services Staff and the Technical Team for their expertise, continued support and commitment to the school and its students.
James Berkin Hall


The School very fondly remembers former member of staff, James Berkin Hall, who died in January this year aged 87 and who taught at SSoA from 1964 to 1994.

In the words of his students...

“I knew Jim well when I was a student at Sheffield in the 1960s. He was an inspirational studio master, highly regarded throughout the school and I learnt a huge amount from him. The way he combined practice with teaching and his deep commitment to the subject made his design guidance all the more convincing. He was a real architect with a warm and magnetic personality. Two particular memories stand out. I still remember how he got me back on the rails at a crucial moment in my thesis assignment where I had taken a wrong turn and become thoroughly stuck. I also recall him leading a year trip to see Jim Stirling’s recently completed Engineering Building at Leicester... “This is Architecture!” he kept crying out to everyone as he strode around the building with his arms outstretched and ancient raincoat billowing behind. His passion for architecture rubbed off on everyone who came into his orbit.”

John Allan, Avanti (student 1966 - 72)

“I have fond memories of Jim. He interviewed me back in 1974/5 and I remember being surprised how friendly and direct an interview conversation could be. He also let me onto the course which was a plus as my A level results were not encouraging. Later I benefitted from his knowledge and his clarity on design - he talked like an architect. I also experienced his disapproval which could be formidable. He was a decent man and an important presence in the school of architecture which, in our generation was led by such an unusually diverse and colourful set of people.”

Greg Penoyre, Penoyre & Prasad (student 1975 - 81)

“Jim was my 6th year diploma tutor back in 1989. He was exceptional, spending a lot of time with his students and imparting very good advice. He made me challenge my preconceptions on what type of design solutions were required and he got me to continually revise my strategy, layout and design until it was as good as I could possibly make it. I am convinced that without his guidance I would not have received the distinction for the diploma project. I will always have fond memories from my time in the Arts Tower audio mainly because of the way Jim made architecture so interesting.”

Mario Yacoub, Broadway Malyan (student 1983 - 90)
01 Jim Hall (left) at his retirement from SSoA in 1994, being presented with his boxed copy of Bannister Fletcher by Prof Ken Murta, flanked by Doreen Spurr and Judith Jackson (right)

02 Competition entry for the Cathedral of Christ the King, Liverpool, Ken Murta, Jim Hall et al, 1961

03 Church hall extension, St John’s Church, Hyde Park Sheffield by Ken Murta and Jim Hall, c. 1971 (photo by Russell Light, August 2014)

04 Competition entry for a Cathedral at Kaduna by Ken Murta and Jim Hall, 1962
My overriding impression of Rob was a friendly and warm person who was incredibly focused and driven in all aspects of his life. Rob's proactive approach and positive outlook meant that he had unlimited aspirations. His 1st class degree and Mansell Jenkinson Prize are a testament to his positivity, along with his creativity, talent and tenacity.

Rob made the complex process of architectural design look easy. He was incredibly adept at developing projects that were sophisticated, crafted, beautiful and joyful. He revelled in the process of designing and making architecture at all levels.

My last conversation with Rob was at the front of the Arts Tower as we were getting on our bikes. We had a brief chat about how pleased he was to be back in Sheffield and how he was enjoying the beginning of the Masters course. He also talked warmly about working with Die Baupiloten in Berlin, where he had been tasked with editing their 'Architecture is Participation' book as part of his practice experience. He mentioned that the translation from German to English had lost a lot of meaning, which he set about bringing back. In a recent conversation with Susanne Hofmann [Rob’s boss in Berlin], she said how much they were missing him in the office. Over a short period of time he had made himself indispensable to Die Baupiloten through his range of abilities, his sense of humour and sheer force of personality.

One abiding memory that I have of Rob was from his 3rd year, with about 3 weeks to go in his final design project. The site for his project was in the Langdale Valley in the Lake District, which is about 10 miles from the nearest railway station. Rob decided that he needed to have specific site photos that matched the angle that he wanted for his key presentation drawing. So, he took his bike on a 3 hour train journey, cycled the 10 miles to site, took the photos, cycled back and then caught the train home to Sheffield in one day. It was worth the effort, as the photos provided a fabulous backdrop to the images that he produced of his building! I think this epitomises his passion, commitment, and his physical ability.

Rob was a person that took every opportunity that was presented to him, and created many others. His passion and drive to learn and improve in every aspect of his life, is something that I will take forward with me and try to emulate.

He was an exceptional student and fantastic personality who will be hugely missed by everyone who knew him in the School of Architecture.

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Bedford Scholar 1994, Karen Neale, Berlin

Bedford Scholar 2012, Rebecca Nixon, Uganda

C Darby, Sheffield Town Hall, 2015, Denis Mason Jones Award
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