

Thanks

Thank you to every single person who has contributed to the journey of the School throughout the year. To make this year what it has been and to help the school continue to thrive as your school. Colleagues and students.

Thank you to our Alumni new and old for your tireless support, attending critiques, lectures and events and for keeping the LSA family name alive and well around the world and for bringing your stories back to share.

Our 2019 Summer degree show and prize giving in Liverpool and London and this book are a celebration of the work and achievements throughout the School.

Thank you to everyone whom made this happen.

Professor Robert Kronenburg said at his Summer Degree show leaving speech ‘It’s all about the people’.

That and the Architecture.
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The Liverpool School of Architecture is one of the oldest university schools of architecture in the United Kingdom, founded originally in 1895. Actively involved in Liverpool and the city’s ongoing renaissance, the School, consistent with its centenary-long tradition, continues to offer an international outlook through its teaching and research.

This has been a busy year filled with events and activities. This year we have received five-year continued ARB prescription and unconditional RIBA validation of our Part 1 (BA Architecture) and Part 2 (M.Arch) programmes. RIBA has commended the School on the approaches taken to deal with a significantly large cohort of students, the University’s investment in accommodation and staffing, as well as the digital app we have developed to provide effective and immediate feedback to students. We also had a very successful outcome from the University’s own Internal Periodic Review. We have also made excellent progress with our national ranking, improving our position on all relevant league tables.

As always, we have remained focused on providing architectural education that is underpinned by world-class research. Imparting design education via a diversity of methodological approaches, forms an important part of this commitment. Researching the spatial implications of contemporary cultural, economic and socio-political concerns has shaped design investigations.

The six ‘Design Studios’ in BA Year 3, have continued to pursue distinct trajectories of investigation, at diverse locations and varying scales. Sites have ranged from the imaginative reuse of parts of the Liverpool’s docklands and Anfield areas to the appropriation of high-rise structures in London. M.Arch Year 4 have investigated Chester, while Year 5 have spent Semester 1 working on industrial and infrastructural sites in Hamburg. As has been a strong tradition at Liverpool over the past twenty years, Part 2 students have continued to combine collaborative co-production alongside individual work. This has resulted in some excellent work in the Year 5 Design Thesis, where concerns have ranged from institutional to housing to social agendas, the adaptive reuse of post-industrial landscapes to alternative ways of engaging with heritage sites. The first cohort following the BA Year 3 pathway in London have graduated this year and there is much enhanced interest for the coming academic year. An expanded satellite exhibition has taken place at our Finsbury Square campus presenting an expanded exposition of the work of the School.

A highlight of the year has been the international competition to select the architectural practice to design the addition to the traditional home of the School, the Leverhulme Building on Abercromby Square. Through a three-stage shortlisting and judging process, to which both staff and students and the wider University have had the opportunity to contribute, an independent jury headed by Prof Kenneth Frampton have chosen the practice, O’Donnell and Toumey for the project. The jury also included Maria Balshaw, Juhani Pallasmaa and Michael Wilford. The extension will form an important focus of an ambitious campus master planning, a process to which, again, the School made an important contribution. All this will contribute towards sustaining and building further the community and the environment we call the Liverpool School of Architecture.
The competition for the new Liverpool School of Architecture

Can an architectural competition identify not only the best professionals, but also give them the opportunity to question the brief? More generally, exposing and making the academic community react to the proposals of imaginative practices, can we instil a rethink to the potential of architecture in today’s society?

These were the questions set at the beginning of our journey, trying to challenge some current preoccupations of the architectural profession, also suggesting a redefinition of the nature of architectural education in the 21st century. We aimed for a new building respectful of tradition, but ambitious enough to anticipate future directions of architecture and how it might be taught.

An innovative vision for the School where James Stirling and other renowned architects studied has been developed in association with the Estates Department that are just completing the University Masterplan strategy.

The School aspired to use the competition to not only achieve excellent architecture, but also to serve as a powerful learning opportunity for students. The selection procedure has been structured not – as is too often the case – by the imposition of an architect handed down from above, but through an inclusive process of debate, assessment and selection by the school community as well as a panel of eminent judges.

An initial long list of 18 practices was arranged in three categories to ensure architects with diverse experience and backgrounds, at different stages of their career would have a chance to compete: internationally established professionals (including Pritzker Prize, EU-Mies van der Rohe award and RIBA Gold medal winners); those with a strong background in building for education and/or in connection with historic contexts; and younger upcoming architects.

To allow students and staff meaningful involvement, all first round submissions were presented at an all-school meeting. Everyone then voted to select the nine practices that went forward: students were able to see that even the most successful architects need to communicate their ideas in public and are subject to critical review. A similar process was followed by the School and the University to select the final six practices – two from each of the initial categories – who presented their proposals at the beginning of June in a public event. The six shortlisted were Grafton Architects, O’Donnell and Tuomey, Eric Parry Architects, Haworth Tompkins, Carmody Groarke and 6a Architects.

Established in 1894, the Liverpool School of Architecture moved into its current premises in the early 1930s, when the then head of school Charles Reilly and colleagues designed the Leverhulme building in the heart of the university campus. This extension was attached to several Georgian townhouses that face Abercromby Square. In 1988, Dave King and Rob McAllister, tutors and practising architects at the School, completed another successful addition, which currently houses the main teaching and studio spaces.
Along the way, in the second stage of the contest, we asked the practices to describe and articulate the architectural quality of their previous work, to allow a critical analysis of their appropriateness for this demanding project. We chose five key ‘quality indicators’ to which they had to respond through an interpretation of their earlier achievements: the attention to place, context and scale; the capacity to generate space with character and atmosphere; the production of tectonics, materiality and tactile experience; the organisation, articulation and detail in their designs; the environmental responsibility and weathering of their proposals.

In the third and final stage of the competition the architects appear to have fully endorsed the challenge, producing proposals far beyond the assignment, while still being realistic about feasibility and budget. All the practices have shown their ability to create excellent projects and environments, thinking and have designed beautiful architecture. The School is already benefitting from their efforts, even before the scaffolding is positioned on the site.

**Credits**

*LSA Competition*: September 2018 – September 2023  
*(building completion)*  
*Jury*: Maria Balshaw, Kenneth Frampton (chair), Juhani Pallasmaa, Michael Wilford  
*Competition committee*: Soumyen Bandyopadhyay, Fiona Beveridge, Marco Iuliano (director) Nicholas Ray  
*Advisory board*: Alan Berman, Andy Brown, James Jones, Terry Leahy, Ian Ritchie, Roger Stephenson  
*Collaboration*: Alex Dusterloh, Peter Farrall, Jane Moscardini  
*Estates Department*: Alex Beedle, David Harding, Andy Murphy, Steve Taylor  
*Consultants*: Fusion (Gareth Jones and Adrian Vickers)
This year has been the dominated by a number of accreditation and validation visits, which were all completed successfully and highlighted the many strengths of the BA undergraduate programme.

The Architects Registration Board has renewed its accreditation for 5 years and the RIBA has confirmed its validation without conditions, while the internal Periodic Review has complemented the organisation of the course and the strength of the teaching throughout.

There remains more to be done and work is ongoing to build on recent successes but it is important to recognise that the school is no longer merely reacting to a changing educational context but is setting its own agenda and offering a rich architectural education that is informed by research and prepares students for diverse professional career.

Over the last year, the course has continued to develop and expand, both physically and its curriculum:

We have redeveloped the Leverhulme basement and converted the former storage and office spaces into a new studio base for BA3 students. In the Gordon Stephenson Building we have taken ownership of the Ground Floor Annexe which has a permanent studio and increased the model-making facilities in both buildings. However, one of the biggest changes has been the introduction of our new London pathway, led by Johanna Muszbek and offering students the opportunity to complete their final year at the University of Liverpool in London campus in Finsbury Square. Working alongside Planning and Product Designer, it offers a transdisciplinary approach that compliments and expands the existing studio system in Liverpool.

Alongside the new staff in London, three full time appointments in Liverpool have allowed us to strengthen the team and increase links between the different elements of the course: Lucretia Ray in BA1, Anna Gidman in BA2 and Richard Dod in BA3 have assisted with the coordination, while the course continues to grow. This year we have 280 students in BA2 and a graduating cohort of over 200 students.

This size provides huge logistical challenges but it is also the school’s great strength, as it allow us to offer a diverse and rich choice of pathways in all stages of the programme. Students have the opportunity to choose and follow their preferred route and this approach is in keeping with RIBA stated aim to develop a diverse education offer. The variety of studios and the many assignment options offered allow students to pursue their own interests and develop individual strengths but it also makes them aware of the complexity and multiplicity of architectural design.

The studios took ‘informed actions’ on a range of architectural design problems. They have tackled issues surrounding context, commerce, communication, housing, and identity in a variety of urban conditions. While the projects are differing in scale and location they can also be connected by shared objectives, which include: The need to relate buildings and the spaces between them to human needs, as well as an understanding of the relationship between people, buildings and their specific environment. Many considered edge conditions and shifting urban boundaries, alongside materiality and tectonics.

This book celebrates the achievements of the school and our students over the last year. We believe they are well prepared for professional life and the future challenges in a changing industry by thinking of themselves as design leaders and creative collaborators rather than isolated geniuses.
The first year at Liverpool School of Architecture is centred on the personal explorations and discoveries of each and every student who chooses to join us.

We set the year out as a connected sequence of achievable projects that gradually build the confidence and ability of the students without ever losing sight of what their personal interests in architecture might be.

Each project focuses on a different facet of design process and architectural practice, from initial discoveries of place through sketching to complex arrangements of spaces with a strong sense of material and structure. This whistle-stop journey consisted of getting lost in Liverpool; researching and celebrating revolutionary designs; building and flying kites on a beach; imagining extraordinary clients; and getting involved in Liverpool cultural history.

Within all of these intentionally entertaining projects the students also acquired skills in presentation, model making, site analysis techniques, surveying, sketching, and drawing to architectural convention.

And finally, and possibly most importantly, Liverpool students always have a desk in the studio, so as they worked through the challenges together they were all able to make friendships that may persist long beyond the course itself.

It's a constant pleasure for the established teaching team to work with the students as they pass rapidly through these developments, and to see them evolve as new designers and original thinkers.
Second year hails the arrival and integration of students from our sister university XJTLU in China as well as a number of students from exchange programs around the world. Students are taught in studios to create smaller collegiate groups. Although the briefs of each studio vary there is parity in the objectives, skills and techniques learned which build upon the skills learned in first year.

The year started with the 4x4 project where students completed four short week long projects on the subjects of precedent, typologies, tectonics and representation. Following this students voted on a choice of three studios designing a Security Hub, GP surgery or new entrance to the Sydney Jones Library. Each project explored context on different urban sites as well as placing emphasis on materiality, structure and construction.

In the second semester the students chose from four projects; a bridge building to the rear of Lime Street Station, a new Headquarters for the RIBA, an archive for Stafford Beer and an art gallery. All four buildings were similar in scale and included exhibition spaces. Spending a full semester working on their projects gave the students time to develop a narrative, their designs and really improve planning skills. The semester was supported by environmental and structural workshops as well as trips around the UK to existing buildings for inspiration.

Studio leads Alex, Patrick, Andrew and I would like to thank our fantastic team of tutors for all their hard work this year as well as our visiting guests. We also thank the students for their dedication and hard work and wish you all the best for the final year of your degree.

Hey Gallery, Liverpool
Sitan Sun
History and theory teaching is delivered by a large number of staff who are research active. BA1 is a broad survey course covering themes from prehistoric times to the present, worldwide. For this year it had a focus which is unique to Liverpool: the relationship to architecture and energy through history. In BA2 it continues with a particular focus on the twentieth century, a survey course but taught by research active staff teaching in their own specialisms, including colonial, postcolonial and American architecture. BA3 is an intense research-led course, and is based on the expertise of five scholars in school and two visiting lecturers. It is an interdisciplinary course that analyses the change that the 20th century caused in the conception of architecture, so radical that an understanding is crucial to design and practice today.

BA history essays are wonderfully varied in their subjects and approaches, reflecting students’ interests, staff specialisms and the growing expertise of the students over the three years.

In BA1, students choose two buildings to compare in terms of energy context and function. Essays discussed everything from the pyramids of Egypt to working-class terraces in Toxteth. Highlights included a superb essay comparing a Roman port with the Albert Dock, and another which revealed the steam-powered building equipment used on St George’s Hall, and how that differed from the hand-made Roman Pantheon.

In BA2, essays focus on a pairing of building and text, encouraging students to analyse and pick apart the complex relationships between writing about architecture and actually building it. Outstanding essays included one on Charles Correa’s writing and architecture in the context of the establishment of post-independence Indian architectural identity, and a heavily-illustrated and razor-sharp unpicking of the relationship between Le Corbusier’s writing and his Villa Savoye.

BA3’s essays follow on from specialist seminars and outstanding essays included Peter Zumthor’s approach to architectural photography; the multisensory experiences of Le Corbusier and Stirling’s buildings; and the relationships between architecture and comic books.
In May, the UK government declared a ‘climate emergency.’ To avoid catastrophic climate change, we are warned, we have only years radically to change our way of living.

Architectural history may not seem an obvious discipline with which to tackle this central issue of the present and future. In fact, though, the history of the relationship between humanity, architecture and energy is hugely revealing. Our buildings have always been shaped by our energy context, and have in turn helped to shape it.

The first-year architectural history syllabus explores the long story of architecture and energy, going back to the earliest known houses – made of food waste (mammoth bones and reindeer skins) and built to retain the precious heat of the fire against the icy winds of the tundra.

Studying in Liverpool and London gives students intimate knowledge of two of the great cities of the Industrial Revolution, when fossil fuel energy gave humanity superpowers of fast movement, vast productivity and long-distance communication that had hitherto been the outrageous fantasies of myth and magic.

BA2 and BA3 include more detailed investigation of the long playing-out of the fossil fuel age. Lectures explore the complex interactions of fossil-fuel technology, sociology, politics, philosophy, ethics and aesthetics, with a wide variety of specialists giving lectures on subjects on which they publish articles and books. BA3, in particular, profits from Liverpool’s exceptional wealth of leading architectural history expertise.

The BA history syllabus challenges students and studio staff to ask, with each design decision, the key question of our age: what effect do our actions have on greenhouse gas emissions?

‘Sustainability’ is a universal word of the moment, but a rare reality. It’s time to do it properly.
The cohort size of BA3 was 214 students this year. This represented an increase on last year and allowed for the introduction of an additional studio in Third Year which, in turn, gave greater choice and diversity for all from the outset.

Three studios investigated a common theme or site throughout the year: open-water swimming and a community swimming pool project in Manchester; housing and live work development in Canary Wharf, London; and urban regeneration solutions for an area of Anfield. One studio ran complementary projects related to the human state: firstly a University Wellbeing Centre for introspective individuals requiring discussion and reflection and, in Semester 2, a Festival Centre for mass celebration. Others ran more self-contained projects during each Semester such as a crematorium on the banks of the River Mersey and thermae baths in Amsterdam or Liverpool.

A unifying set of criteria – context and analysis, spatial exploration, design innovation and development, materiality and tectonics and other key considerations- underpinned all BA3 projects and served as a common baseline for teaching and assessment.

This year has seen unprecedented levels of participation in the National Student Survey. Nine out of ten students (89% actually to be precise) completed the survey demonstrating the importance Third Year – and Fifth Year – students have attached to supporting and promoting the quality of education here. Thanks to all the BA3 teaching staff and students for this collective achievement.

And finally, congratulations to our graduating students. We know you will not forget your time at the School and look forward to welcoming you back again soon as students at post graduate level or alumni.
Buttermere Swimmers’ Pavilion; Love Withington Baths

Our design processes focus on everyday experiences and an understanding of architecture as a negotiation of shared space and global resources; and therefore a political practice.

Studio 1 works with real clients who are looking to develop or imagine an architectural response to existing situations and conditions. Clients tend to be those who do not normally afford the luxury of the services of an architect such as social enterprises or cooperatives. By collaborating with the studio, ideas are explored and propositions made which have the potential to become live projects and public exhibitions.

This year we explored architecture as leisure infrastructure in the contrasting contexts of the Lake District and Manchester, with a focus on swimming. Many of us struggle to include a healthy amount of physical activity in to our busy lifestyles. We spend hours online and we see the separation between work and home becoming blurred. The immersive experience of water helps us disconnect from the remote online world and focus on ourselves and our immediate surroundings.

In October a wild swimming group joined us in Buttermere, sharing their expertise before going for a swim in the lake. Learning from this stakeholder engagement and studying the landscape, students designed swimming pavilions for this dramatic location. They started with the research-led detailed design of an ‘architectural moment’, such as an entrance, considering the impact of their design decisions and material choices on building users, the immediate landscape, and the wider global environment.

In February our focus turned to social sustainability working with Manchester based charitable trust Love Withington Baths (LWB). They intend to extend their Edwardian former municipal pool, taken over by the community to avoid closure. Students met the LWB team and discussed issues with the existing building including the swimming pool, gym, sauna and exercise studios. They took on the exciting brief to introduce housing and a nursery alongside developing the leisure facilities. Their proposals will contribute to the ongoing development of this real brief offering LWB thoughtful and playful strategies for working with their existing building. The range of visions presented make a useful tool to stimulate discussion and imagination as LWB move towards realising their long term ambitions for developing the site.

Special Thanks
Love Withington Baths Lottie Thompson and Sara Barnes and the Buttermere Swimmers, Fosters + Partners, Assemble, Alma-nac The Bath House Nursery, Whatcott’s Yard, Burlington Slate Quarry

Events
Buttermere Design Symposium
London Precedents & Practices Field Trip

Students

Marcus Allen
Siobhan Ardern
Alice Averyey
Holly Baines
Qianqian Bao
Kran Singh Birring
George Blythe
Emily Brown
Danhua Chen
Iona Davies
Zheyang Fang
Sarah-

Elizabeth Geldard
Caitlin Gillespie
John Gray
Xiang Guo
Cameron Hawkins
Timothy Hettige
Nathan Hughes
Jessie Jackson-Townshend
Lewis Jonson
Claudia Lau
Jiani Liang
Lance
Miacadangdang
Rachel McWilliams
Zeyuan Meng
Athena Paskucz
Harry Peach
Charitelle Ridgway
James Rule
Liz Sapper
Yifan Shi
Philippa Smith
Samantha Tong
Han Wang
Ke Wang
Gianyi Wang
Yichun Wang
Yuyan Wang
Wenjing Xiao
Zhuowen Xiao
Zhuyang Yao
Jianfei Yu
Xuanfei Yu
Qinxian Zheng
Zhou Zhou

Emma Curtin (lead)
Anna Gidman (lead)
Hazel Weir,
Paul Bower

Guest Critics
Mark Amstee,
Georgie Cray,
Dr Andrew Crompton,
Peter Farrall,
Dan Gibson,
Sarah Harrison,
Dr Jo Hudson,
Maria Karolides,
Anna Kochan,
Tom Mills,
Alice Parker,
Ralph Gunson Parker,
Fran Phillips,
Roger Stephenson,
Michael Southern,
Tristan Wigfall

buttermere swims poker
Alice Avery
Entrance Re-Imagined
Withington Re-Assembled
CGI

Alice Avery
Swimmer’s Pavilion
The Get In Point
Model

Athena Paskucz
Section
in-Between Spaces
CGI

Athena Paskucz
Plan
in-Between Spaces
CGI
Caitlin Gillespie
Interior Views
Experience the Elements
CGI

Chantelle Ridgway
Elevation
Translucent Illumination – Looking into Withington Baths
CGI

Chantelle Ridgway
Section
Translucent Illumination – Looking into Withington Baths
CGI
Cameron Hawkins
Sectional axonometric
Restitution
cad, hand rendering + Photoshop

Cameron Hawkins
Long elevation
Off the Wall
cad, hand rendering + Photoshop
Emily Brown
3D Collage
This is Something to be Lived
Mixed Media

Claudia Lau
Render
Heart of a community
Mixed Media

Claudia Lau
Render
A pathway to calmness
Mixed Media

Emily Brown
3D View
One Step at a Time
Hand Drawing

Mixed Media
Iona Davies
Axonometric
A Golden Resplendent Vista
Hand Drawing – Pencil

Iona Davies
Elevation
The Withington
Garden Estate
Hand Drawing – Pencil

James Rule
Under canopy – internal view
Over the top
Photoshop – digital model

James Rule
Structural axonometric
Over the top
Photoshop – digital model
Jessie Jackson-Townshend
Section/Perspective view
Live. Learn. Grow. Together
Photograph

Kiran Singh Birring
Structural Diagram
Dry Stone Walk
Hand Drawing

Kiran Singh Birring
Isometric Parti
A Playground for Everyone
Mixed Media

Jessie Jackson-Townshend
‘The Shed’ Floor Plans
Buttermere
CGI
Lance Macadangdang
The Refuge
Swimmer's Refuge
Model

Lance Macadangdang
Bath's Section
Live & Learn
CGI

Liz Sapper
Interior View
Gradient at Withington Baths
Mixed Media

Liz Sapper
Elevations
Gradient at Withington Baths
Photomontage
Quianquian Bao
Comic
Mixed Media

Look! What a beautiful structure.....

Yeah I agree....

Rachel McWilliams
Axonometric
Mini Metropolis
Hand Drawing

Rachel McWilliams
Model
Mini Metropolis
Model
Samantha Tong
Elevation
A Place to Embrace – Buttermere Swimmers Pavilion
CGI

Samantha Tong
Perspective
Withington Flexible Community Hub
CGI
Sarah-Elizabeth Geldard
Buttermere Roof Plan
Beside The Stream, A Place To Rest
Mixed Media

Sarah-Elizabeth Geldard
Withington Baths Elevations and Sections
Care In The Community
CGI

Timothy Hettige
Perspective Section
Together with Withington
CGI

Timothy Hettige
Iso Render
Movement in Isolation
CGI
Shi Yifan
Ground Floor Plan
"Wrapping" Withington Bath
CGI

Shi Yifan
Ground Floor Plan
Lakeside House
CGI

Zhou Zhou
Perspective Section
Back to Hundred Acre Wood
Mixed Media

Zhou Zhou
Entrance to Central Courtyard
Back to Hundred Acre Wood
Mixed Media
Anfield Urban Commons

Anfield. A place full of contrasts and diversities. A place where everyday life has always been shaped by diverse social problems and stadium activities. A place that bursts into life at least twice a month, where thousands of people come to celebrate football matches, leaving behind a desolate residential space, waiting for its subsequent rebirth. We began by immersion in Anfield past and present. Working in groups and individually, we strove to understand the constraints and possibilities of the area’s context, both physical and social, and the complexities of the community in the city. Our brief challenged us to create a space that can link residents and football supporters, encouraging us to find a mediation between the complex dynamic of the houses and the stadium. We had no brief imposing a specific function, granting us the freedom to generate 40 distinct projects each possessing a unique vision towards the future of Anfield.

Through collaboration with the Regeneration and City Planning department of the Liverpool City Council, we were able to not only gain further insight into the reality of Anfield, but also contribute to the public good by generating constructive debate on current approaches and suggesting potential alternatives to the ongoing regeneration projects.

February began with a well-needed adventure in Milan. Although the rain followed us, it did not prevent us from soaking up some Italian architecture and culture. We gasped at the solemnity of Michelangelo’s Pietà Rondanini, immersed in the ‘radical diversity’ of Fondazione Prada, and realized through Fondazione Castiglioni that design can spring from the triviality of a spoon shaped to clear a jar.

The studio’s decision to continue its focus on Anfield in the second semester meant we could delve deeper into its history. In a more playful way, we aimed to design housing right next to our first semester site. We had to choose one previous project from a group of five to interact with. This encouraged us to retrospectively analyse ours and others’ proposed interventions, becoming aware of the consequences of our own designs. Based on our comprehensive site analysis and with sparks of our creativity, we started from conceptual mapping. This task provoked us to question: what makes a home of Anfield, of today and of the future. We came to realise how housing is such a fundamental and complex subject of architecture as it challenges our everyday norms of society. What do the people of Anfield need to feel less isolated and disconnected? Should new housing mimic the old or become its own monument? How will people’s lifestyle transform and what kind of living space can adapt to the changes? These are some of the questions that both challenged and informed the various projects that we produced. What we haven’t yet realized, is that via shaping the future of Anfield, we have also shaped our own vision towards architecture.

Anqi, Gabriela and Susannah

Students

- Adam Conlan
- Adam Corbett
- Adam Soymen
- Anqi Zhao
- Chenru Zhu
- Domenico Baldwin
- Faria Hossain
- Gabriela Grodny
- Guoli Zhong
- Hanting Liu
- Hexuan Luo
- Huiyi Tong
- Jiafan He
- Jiayong Yu
- Jayun Li
- Je Bao
- Jingjing Wang
- Leting Wang
- Mestin Zhao
- Mingchuan Hu
- Patricia Andrea Lung
- Po Ho Yau
- Raoula-Mihela Hanuz
- Rowan Aplin
- Ruijing Liu
- Ruoyun Dai
- Siqi Guo
- Siqi Zhao
- Susannah Fairbank Angus
- Tianyi Song
- Weijue Wang
- Yingbing Liu
- Yingzhi Xu
- Yifei Zhang
- Zhengyong Zhao
- Zhengyang Zhao
- Zhiyin Jia
- Ziming Xu
Raluca-Mihaela Hanuz
External and internal views
*Sustainable Anfield*
CGI

Siqi Guo
Axonometric
*A Thousand Voids*
CGI
Siqi Zhao
Elevation, Views
and Sections
The Floating Conveyor
CGI
Anqi Zhao
Visuals and Plans
Monument for the ordinary CGI
Zhengqing Zhang
Axometric Drawing
Walking in the clouds
CGI

Faria Hossain
Conceptual Mapping
A Transparent Community
CGI
Sam Nowell
Conceptual Visuals
Cartesian Terrace
CGI
Song Tianyi
Section and Conceptual Mapping
A House for Possibilities
CGI
Ruoyun Dai
Conceptual Mapping
High City
CGI

Gabriela Grodny
Axonometric
Harmonic Inhabitats
Hand Drawing
Domenico Baldwin
Conceptual Visuals
Reuniting The Community
Photo Montage / CGI

Shuyue Lu
External Views
Urban Screens
CGI

Liu Ruijing
Axonometric
Informal Intimate
CGI

Zhong Guoli
Axonometric View
The Pixel
CGI
Zhong Guoli
Site Plan
The Pixel
CGI

Weijue Wang
Master Plan
Braiding
CGI
Meixin Shao
External Views
Anfield Tower House
CGI

Xu Ziming
Elevation
Synoikismos
CGI
Leting Wang
Plan and Axonometric
*Off the Wall*
CGI
Susannah Fairbank Angus
Sketch design
A View from A Window
Hand Drawing and Watercolour

Susannah Fairbank Angus
Section
A View from a Window
Hand Drawing and Watercolour
Huiyi Tong
Masterplan
Anfield linear spine
CGI

Jie Bao
External Views
The Pathway Home
CGI
A Place to stay – Architecture of hospitality and generosity;
A place to Stay forever – Architecture of being mortal in a city

Material and making led - Studio 3 is concerned with immersive and experiential values. We focus on the sensory, tectonic and haptic specificities of material and site in creating spaces and places for enlightened living ofr everyone. Drawing and iterative model making is fundamental to the studio.

Having previously explored walkable cities, cycling networks, transport infrastructure and ‘socially levelling’ public places of leisure, this year we considered two conditions of the city. In niche, gap and back sites in Liverpool and London students were invited to welcome a visitor, a traveller, a citizen of elsewhere. They were concerned with hospitality and generosity in ‘A Place to Stay’, developing an attitude towards materials, spatial quality and site to achieve this. Designing spaces for strangers and friends, students travelled to Venice and immersed themselves in this temporary state exploring first hand their brief.

In Semester Two, whilst exploring tectonics, place and people, students approached ways to process and commemorate death in the modern city and the architecture and urban space of individual and collective memorial.

We have explored returning to the city’s source and heart – the river Mersey. By using two sites located either side over the river we symbolically span this constantly moving place of arrival and departure, looking from one bank to the sunset and the other to the sunrise. Where cemeteries have been pushed to the city fringes, and death to the edges of everyday urban life, we have brought life and death back to the heart of the city.

Space for dignified commemoration in dense multinational, multi-faith cities is under pressure. Increasing populations of people, whom will ultimately die, raise questions about the disposal of bodies and the dignity and ritual of death processes. Ecologically-driven concerns about recycling, minimizing pollution and ensuring the long-term health of eco-systems are fundamental.

Our students have taken on these challenges with vigour and determination. Defining their own solutions, they have been thinkers, explorers and innovators. They have designed with empathy, dignity and responsibility, crafting and drawing spaces and experiences with intimate and public measure. Our guests have been fantastic inspirations. We have had a wonderful year with you all.

Thank you and good luck

Sandy Britton (lead)
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Guest Critics
Julia Burke – Associate Director
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Simon Cadle – Carl Turner Architects,
Luke Cooper – Director Architectural Emportum, Dave Gilkes – Director DK Architects, Dave King – Director shedkm,

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Rudi Xia
Yuan Xue
Du Zhang
Tianli Zhang

Haiyu Zheng
Pengmin Zhong
Xinyu Zhang
Life is a fluid process, death is inevitable and could be seen as a solid state. Therefore, when seeing the Teasel weeds growing upon Port Sunlight, I should follow its journey from being a seed, growing, and dispersing its seeds to a new place.

The Journey of a Seed. The crematorium’s chimneys represent growth from death, not only physically but also the growth of people when faced with death.

Presented with a rippling pattern to connect with the water and reflect the fluidity of life itself, rising high to be seen by the city.
In Tides of Ashes, Joseph Barnes proposes a crematorium nestled within the sloping topography of Port Sunlight River Park on the Wirral, to combat the exposed nature of the coastal landscape. His design includes three small furnace rooms, designed to accommodate only the immediate family of the deceased, allowing for an incredibly intimate service within a natural setting. This is followed by a ceremony that a greater congregation may attend, within the city of Liverpool on Brunswick Dock. The ashes of the deceased are placed in a vessel at low tide, and with the coming of the tide, the congregation look onto the Mersey engulfing and dispersing the ashes; so those from the city may be taken by the entity that is the lifeblood of the city.
Oppositions is a Crematorium for Liverpool located in the Brunswick Dock. In its isolated location the building forms a new piece of the city. The crematorium is broken into architectural fragments, each fragment holding a specific event that can be adapted by the temporary inhabitants to form part of their cremation ceremony. The building in its fragmented or ruined state represents lasting memories we hold of a person once they have passed.
Death is an important aspect of everyone's life and as a natural part of the human life cycle it seems strange that such a significant stage is seen as a taboo subject and pushed to the side of our cities and minds. Taking inspiration from the Metropolitan Sepulchre by Thomas Wilson, this scheme aims to rid the taboo and bring death into the forefront of everyday life by creating a monumental presence on the Wirral which is to be visible from either side of the Mersey.

By using the Mersey as a processional tool linking the two designs and rituals, a crematorium is to be placed on Brunswick Dock. The design will incorporate the public walkway and force people to walk through the atrium space of the design and offer glimpses into the end of life and views of the coupled Columbarium on Port Sunlight's Riverside Park.

In order to fit with Liverpool's multicultural practices the crematorium holds non-descript chapel and cremation practices therefore shifting the intended design focus to the significance and purity of life, death and architecture by using pure forms and materials. Consequently both designs focus on the sensory experience of the architecture to provoke reflection and a feeling of comfort simultaneously.

As a Jewish Cemetery, The Septet is based around the seven stage pilgrimage that follows the main Jewish burial service. The design aims to create an intuitive journey, in which mourners move through a series of pavilions that encourage reflection and contemplation. An Easterly orientation, the direction of Jerusalem and a major component of the Jewish Faith, forms a key part of the design's architectural language. Port Sunlight accommodates the main burial service due its atmospheric variety and stellar views over the Mersey towards the East. Brunswick Dock Commemorates the deceased and remembers the events which occurred on Port Sunlight.
The Artefacts of Man

Jamie Reed
Narrative Collage & A procession through Brunswick Crematorium

A proposal of a system when one departs the city of Liverpool, then their remains will return to nature, reflecting the full circle of life. At Brunswick Dock, the crematoria will be placed with the procession of the body along water and the ceremony commences, then Port Sunlight will house the final resting place; The ArteFACTORY, a monumental architecture for the city that crafts Raku bricks to create artefacts, re-establishing an embracing attitude towards death in the city. The project will respond to Boullee’s three points of funerary architecture as well as integrating Liverpool’s dock orientated industrial and naval heritage.
“Treading Gently : A Journey Along Nature’s Path” is the exploration of using local and reclaimed materials to give back to the environment in which it sits. The cremation takes place in the industrial sector of Brunswick, for the ashes to be taken across the Mersey, back to the natural haven of Port Sunlight River Park where they are planted with seeds in biodegradable pods. This forest will develop over decades and become a legacy for future communities to experience; an experience that changes with the forest, on a daily basis.

Charlotte Jayne Evans
Detail Section 1:20
Axonometric 1:200
Treading Gently
Pencil/Photoshop Render

My intention in this project is to convey a positive Christian message on life and death. I will focus on salt and light as the key message, which relates to the life calling of Christians – enhancing the taste of life and bringing light in the darkness. Another key aspect is clay, this biblically is what humans were formed from, and it has therapeutic aspects which help the process of mourning. My design aims to bring peace and joy to the guests, and instil the idea that life doesn’t end here on Earth, there is a lot more to come.
The Life Lived & The Life Beyond: This Project is based around the Hindu funeral process which focuses heavily on the river, the heart of the ritual. Within the faith, it is believed that only the physical body dies, the soul has no end and can live on through reincarnation.

Reflection: For this Project, the Traveller who requires a retreat away from their day to day routine. Exhausted from their activities, they have come to the city to rest, think and to once again feel re-energised. For this the ‘Place to Stay’ will be for those who require a space to reflect for a short time.
The proposal architecture is designed to accommodate the funeral events in Chinese Han manner but welcoming all ethnicities. The building sits orthometrically in north-south direction, and the body is laid at the central focus of the building, open to the sky. The four coral parts are incense and paper burning rooms at the left side and body cold store rooms at the right side. The family and friends walk through the southern entrance, northward, across the colonaded main hallway which is flanked by two courtyards, to the body and observe it. Then the family and friends go left to the main hall, chatting with each other, and then go to the Majiang and poker playing room, or go to the quiet chatting room, or go upstairs to the memorizing galleries.

At the end of the day, the body is pulled northward to the dock and delivered across the river to the Port Sunlight burying grave.

"Death is not the opposite of life, but a part of it".

Whilst man inhabiting the city does not live forever, it is important that the architecture inhabiting it does. Christianity is the predominant faith of Liverpool and my design holds an objective to execute the desires of a follower of Christianity at a funeral service. Reflection: a metaphor inhabiting the River Mersey which lies between the two given sites, but also a key element of the grievance process. The building which I propose recognises that mourning is a process made up of many milestones and arranges spaces manipulated to cater to the journey.
Light is an important aspect in Judaism; it is believed to be the guidance of God. The most symbolic representative of light is the Menorah, and the seven branches of human knowledge – Medicine, Maths, Astronomy, Physics, Philosophy and Music. The application of these seven acts of intuition to Jewish everyday life and celebrations, alongside the guidance of light, factor into conceptualising the project; the random light patterns and the ‘zoned’ layout created across the site (and continued over to Port Sunlight) are a guidance across the area, just as the Menorah acts as a guidance of God.

Floral Village

This design is based on the fact that after people die, they will be transformed into another form to continue to accompany their friends and family. In this design, people turn into flowers after death. People who die in different seasons represent flowers that bloom in different seasons. So on each anniversary, the unique flowers that represent the deceased will bloom.
Farewell and Remembrance Courtyard

It is a place where the living can remember the dead with peace of mind, and where the sadness of death does not overshadow them. The natural environment of the site, after a certain degree of landscape and architecture collaborative design with the courtyard notion, is able to let people enjoy a harmonious and intimate atmosphere without the cold and dreary. The connection between the natural park and the other side of the dock actually forms the spatial connection between the living and the dead. Both the living and the dead will find the meaning of death and life here. Still, you can still find the hope of life.

Ruiqui Xia
Memorial Wall & River Viewing Chapel

It ends and starts

People's death is the end of earthly life and start of another. Their spirits are always here. The skylights --- the glass in chapel allows the departed soul, the coffin, the urn has gone before already, go into the realm of light, which at one now with the heavens, the clouds, the trees. The cemetery garden on the other side is the place for taking final leave of deceased loved ones and celebrating deceased's new life. After the funeral process, the ashes will be transferred to the garden. By tree burial, these ashes will provide the nutrition to the roots of the tree, which is the way that the people turn into a tree --- the start of the new life.

Tianli Zhang
Axonometric & Section
**Light and Life**

Xingyu Liu  
Axonometric view of crematorium,  
Long section of crematorium &  
Light effect of entrance hall

The proposal is to design a modern style crematorium in an urban background. In order to provide with solemn and monumental sense, the crematorium uses natural light to guide and comfort visitors, which is inspired by some traditional ritual architecture.

**The Dock of Farewell**

Yixue Ni  
Axonometric &  
The Ceremony Hall

This is the final project that I finished in Year 3. Actually, it is a challenging project that we need to find out the hinge of people's activities during a funeral. In my project, the Dock of Farewell, the building and the landscape around it work as a link between two stages of water. The place that close to the river serve for people and the place to the peaceful water like dock or pond serve for the dead. The most difficult part of the project is dealing with the relationship of people who are taking part in the funeral and the passengers.

**Rebirth**

Pengmin Zhong  
Landscape plan and Scene of waiting room/cafe

In this project, I design both the building and the landscape carefully. The concept of the building is fragmented, using different sizes of blocks to create spaces. I try to make full use of the elements of sky light, allowing natural light effect to be one of the most important design elements of the main building to create a sense of rebirth. In this way, I decide to use light gaps on the roof and use glass to close them. Moreover, a well-designed landscape provides people with a much better walking experience.
Inward to Farewell, Upward to Rebirth

The Brunswick dock site is part of the townscape and is in order, so the serious events such as funeral and cremation can be conducted on the dock, where visitors go inward both mentally and architecturally to mourn and bid farewell to the deceased. While the Port Sunlight River Park site features the pleasant natural landscape where trees will grow from the ashes and interact with sunlight, wind and air. When people look upwards, to the trees, the lawn and the sky, they can feel the rebirth. So, go inward to farewell and upward to rebirth.

Yuan Xue
Gallery Perspective & Chapel of Light

Yufei Jiang
Urban in Urban & Nature in Nature

Healing City

A place like a friend always stands there and waits for you. Here the Healing City. It becomes a place where people need to come back repeatedly and have a journey of mental transfer from denial, anger to a better state. It provides people at different states with places to get different treatment while they meet and help each other.
The whole project is really based on how connect visitors and nature. This is because peace is the same theme of death and nature. In addition, in order to make people feel death deeply, the design of each building is based on the real experience of people who really experienced death before. I try to translate the feeling to a practical building in a narrative way.
According to the site analysis, there exist three active points around the site, meanwhile, the family also is composed by three critical parts: grandparents, parents and children. Combining the site analysis and concept, I designed two ways which connect three active points and the ways divide the site to three parts which are symbols of grandparents, parents and children. There exist several cuts of massing to enlarge the entrance of ways. From ground floor to roof, the three blocks gradually merge together, which means the family is always one. I add concave or raised surfaces to design terraces for people, so that people can use the hall building to appreciate more landscapes. The shrinking of the building is used to accommodate the surrounding building.

If life is defined as existence, it is difficult for people to draw a clear line between life and death, because people cannot accurately determine whether a person’s existence has completely dissipated. The project will use the garden to further blur the line between life and death. The ashes of the deceased will be used to cultivate plants, and the deceased will continue to exist in the world in another way. The end of life is death, and death is the beginning of life.
The name of the project disappeared into the water, meaning a process of life. Our friends and lovers will gradually drift away from us, and finally disappear. The concept was inspired by the stakes in the riverside park in New York, USA, and the abandoned piles originally turned into sculptures. The wooden piles extended irregularly into the sea and finally disappeared into the sea, as people watched the back of the lover and gradually moved away until they disappeared. Both sites use pile sculptures to connect the two sides in form. At the same time, in the site of the dock part, there is a central axis that spans the entire site, connecting ship locations, churches, cemeteries, memorial parks, and stake sculptures. The columbarium on Port Sunlight also corresponds to the building complex on the other side.

The Chapel can be found nestled within the reed beds, floating. As you walk around the lake glimpses can be seen, as it peaks through the reeds.

The emersion of the senses creates a tranquil and calm environment, aided by the bird songs and the rustling of reeds, the atmosphere allows for quiet reflection. Designed around the natural landscape the series of buildings mirror their surroundings. By using light vertical timber cladding the facades merge seamlessly into the scenery.

There are three buildings spread over three locations, each connected by a pontoon walkway. Each building follows the next allowing for continuous movement through the Port Sunlight Site. The transition from life to death is echoed through the arrival and departure at each building and location.
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Jamie Reed
Tom Ashurst
Joe Barnes
Ed Turner
Charlotte Keen
Chetan Karadia
Jamie Reed
Joe Barnes
Ed Turner
Joe Barnes
Studio 4

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Dr Ben Spaeth;
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Dave King, Rebecca Sawyer and Richmal Wigglesworth

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Steve Brettland

University Wellbeing Centre
Conwy Festival Centre

Studio 4 undertook contrasting and complementary projects this year. The first was to design a student Wellbeing Centre in response to growing societal recognition of the importance of student wellness on campus. A member of staff from Student Learning and Support Services advised on frontline issues which can affect individuals and attended reviews in the capacity of ‘client’. Studio members had a choice between 2 corner sites, located on diagonally opposite corners of the same city block, to design a holistic building in the grounds of the University estate.

Maggie’s Centre buildings by notable architects were adopted as precedent exemplars. These were used to explore phenomenology, threshold, the gradation of public and private space, landscape, materiality and other themes. A highlight of the first Semester was a conducted tour – outside operational hours – around the Maggie’s Centre in Oldham (dRMM Architects) which had been the winner of the RIBA prizes for Building of the Year and Sustainable Building of the Year in the North West in 2017.

The second semester project was a Festival Centre – in Conwy, North Wales – comprising a performance space and associated accommodation. This was, by contrast, a public building and concerned with culture; musical performance; and food and drink festivals for the many. There was a requirement for the building to engage directly with the public realm and respond to a challenging historical context in the form of a battlement turret and ancient wall which served as a boundary condition for both sites.

There was a well-attended fieldtrip to Basel, Switzerland in February. Here we visited the Novartis campus, the Vitra campus and the stadium of FC Basel (Herzog de Meuron) in match conditions which were surprisingly turbulent. There was also a trip to the chapel at Ronchamp du Notre Dame which proved calming and inspirational.

What follows in this section of the yearbook are examples of Wellbeing and Festival Centres. Pages exploring the architecture of Health and Happiness bound seamlessly together in a single chapter.

Richard Dod

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Laith Samin
Wellbeing Centre
CGI

Shijia Tang
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Wellbeing Research

ONLINE SURVEY

ARCHITECTURAL SOLUTIONS
THE VERTICAL CUT + THE BRICK

Applied across two specific geographical centres, Liverpool (semester 1) and Amsterdam (semester 2), the pedagogy concentrates on the dilemma within the debate on architectural representation and communication.

The section has long, and erroneously, been viewed as being subservient to the plan. Therefore, the projects seek to interrogate ‘what is a section?’ and in doing so the studio attempts to test a mode of communication beyond the representational features it shares with the plan, in that it drives architectural investigation and development and enables critical design decisions to be made. Further, the section allows the architect to define between structure and space, and to question relations, such as between gravitational and wind loads. Equally, the section also tests environmental factors as a vertical calibration, formulating an ecological approach via the study of thermal forces and the representation of elements such as overhangs and apertures that are identified by analysing the resultant drawn section.

Despite a lack of theoretical investigation into the use of this drawing type, the iconic examples serve to promote a powerful depiction of the architect’s proposed intentions, both throughout history and today. Examples include key sectional investigations through the Baths of Caracalla, Utzon’s Sydney Opera House, to Foster’s longitudinal section through Stanstead Airport, all reveal the buildings key aspirational ideas in one drawing type.

In Semester 1 students were asked to design a small theatre in Old Haymarket for the Young Everyman and Playhouse Group in Liverpool. A specific feature of the site is the three-metre drop in level across the entirety of the plot. This feature focuses the student’s design strategy and initial design investigation via the section. Other features of the brief looked at public buildings and the bias against public space in built examples within this genre. As part of the year’s activities, the students attended a performance at the Liverpool Playhouse by the 1927 Theatre Group and attended a Q+A session with the cast and production team. A guided tour to the Stirling Prize-winning Everyman Theatre was also organised.

Semester 2 continues with the exploration of the use of the section, in this instance its relationship to ‘matter’. This is represented by recognising a spatial relationship with a specific component - in this case, the brick. The semester was defined by a study trip to Amsterdam, and the site was strategic in its location between The Olympic Stadium of 1924, and the iconic Modern Movement Amsterdam Orphanage by Aldo Van Eyck. Other influential buildings studied included examples of the Amsterdam School such as Het Schip (1921) by Michel de Klerk and The Lutherkapel (1930) by Gerrit Jan Rutgers.

Despite a lack of theoretical investigation into the use of this drawing type, the iconic examples serve to promote a powerful depiction of the architect’s proposed intentions, both throughout history and today. Examples include key sectional investigations through the Baths of Caracalla, Utzon’s Sydney Opera House, to Foster’s longitudinal section through Stanstead Airport, all reveal the buildings key aspirational ideas in one drawing type.

Amsterdam Lyceum – H + J Baanders

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Andrew Lane,
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Howard Kwok and
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Christopher Matthew
Elevation/Detail Caldarium
Het Volks Badhuis’
Hand Drawing

Daniel Jarvis
Exterior Elevation
A Meditative, Pagan Journey
Photomontage

Christopher Matthew
Plans
Het Volks Badhuis’
Hand Drawing

Daniel Jarvis
Section
A Meditative, Pagan Journey
CGI

Christopher Matthew
Sections
Het Volks Badhuis’
Hand Drawing
Georgia Elba-Porter
Masterplan
Creating a Community
Model

Georgia Elba-Porter
Section
Creating a Community
CGI

Elizabeth Hopkins
Collage
Salubrious Waters in the Ruins of Public Health
Photomontage
Lottie Cooper
Site Collage
“A Clwydian Connection”
Photomontage

Sophie Rodgers
Model Study
‘Place and Occasion’
Model

Mackenzie Thompson
Axonometric
“Within the Cloister”
CGI
Development of Caldarium space through sketches and model

Christopher Matthew
Model Study – Caldarium
Het Volks Badhuis
Model

Xiaoshu Zhao
Model
O! Bath
Model

Linseng Kong
Model Study
“Harmonious Rhythm of Space – The New Public Thermae Opposite the Amsterdam Olympic Stadium”
Model
Yifan Ye
Model Study
Thermae Pool and Public
Spatial Interaction
Model

Yunheng Huang
Interior Collage 1
Water & Dreams
Photomontage

Yunheng Huang
Interior Collage 2
Water & Dreams
Photomontage

Yunheng Huang
Exterior Perspective
Water & Dreams
Photomontage
Yating Bai
Main Pool
Live Pool
Photomontage

Yating Bai
Elevation
Live Pool
Photomontage

Yunheng Huang
Interior Collage
Water & Dreams
Photomontage
Biaotong Geng
Plan
Thermal Amsterdam
CGI

Zhijing Li
Exterior Collage
"FALLS"
CGI
Mackenzie Thompson
Collage
Within the Cloister
Photomontage

Zhibing Li
Ariel View
"FALLS"
CGI

Sophie Rodgers
Interior Sketch
"Place and Occasion"
Hand Drawn

Biaotong Geng
Site Plan
Comparison Old Haymarket Playhouse
CGI
Ziyu Feng
Model
Quarter Ring Corridor
Photograph

Sophie Rodgers
Model Interior
‘Place and Occasion’
Photograph
Biaotong Geng
Axonometric
Comparison Old Haymarket Playhouse
CGI

Biaotong Geng
Elevation
Thermal Amsterdam
CGI
Francesca Lewis
Charcoal Plan
The Generation that Thought for Themselves – The Procedure for Event
Hand Drawn

Francesca Lewis
Models
The Generation that Thought for Themselves – The Procedure for Event
Photomontage

Zhuzhen Zhang
Bath Interior
Artistic Therapy – Thermae Mondrian
Photomontage
Francesca Lewis
Section 1
The Generation that Thought for Themselves – The Procedure for Event CGI

Francesca Lewis
Section 2
The Generation that Thought for Themselves – The Procedure for Event CGI

Francesca Lewis
Section
A Contemporary Rite of Passage CGI

Francesca Lewis
Model Interior
A Contemporary Rite of Passage Photomontage

Daniel Jarvis
Exploded Axonometric
A Meditative, Pagan Journey CGI
Site Visit to the Playhouse

Bricklaying Workshop

Question and Answer at the Playhouse
Playhouse Visit

Amsterdam Field Trip – The Night Watch – Rembrandt

Amsterdam Field Trip – Van Eych – The Amsterdam Orphanage

Amsterdam Field Trip – De Klink – Het Schip

Amsterdam Field Trip

Everyman Auditorium

Giants Event
The studio explores ways of living in the city today focusing simultaneously on the urban and the domestic. It looks at how daily routines co-exist within homes, how homes co-inhabit buildings, ways in which buildings share walls, streets, surround courtyards, squares in pursuit of making the city.

Housing Estate – Remaking the city

“Every period capable of giving concrete expression to what existed unconsciously in the minds of its people through the means of its architecture has had to possess a creative imagination.”

Sigfried Giedion: On the Demand for Imagination, 1954-1956

With all their inherent controversies, modernist housing estates in London have a particular historical significance. They represent an era when the political framework of the welfare state responded to the social urgencies of the time offering new, affordable homes for the masses. These needs were then rendered in bold large scale urban propositions promising a new society.

What aspects of this architectural conditions can be recovered today?

Scale

Housing estates are more than a building and less than a neighbourhood. They meant to reach a scale that optimises the relationship between the home/unit and the city. Housing estates are cities within cities, producing their own urbanity. They establish their own city pattern, buildings and urban voids in the form of pathways, squares, platforms, playgrounds and parks. Though they are uniquely urban developments their relationship to the city is dubious.

Can the complexity of a housing estate exist within a single building?

At home in the city

One doesn’t have to leave the estate to feel part of the city. Complex and self contained, housing estates have their own architectural identity, distinct from the neighbourhood that surrounds them. The architectural order of stairs, corridors, ramps platforms organise our daily life, choreograph our interactions with our neighbours, negotiate the private and public.

How much do we have in common?

Complexity

The typological, programmatic, formal complexity was envisioned to create an ecosystem where various modes of habitation, lifestyles can co-exist. The social model of multiple generations living together was facilitated by highly regulated, long term tenancies. Prominent modern estates pushed and celebrated innovation both in construction, technology and design. They became the laboratory for architects to reimagine metropolitan life and the city itself.

What happens if the length of occupation is reduced to a year or two?

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Dr Manuela Madeddu
James Gordon
Typical floor plan
and New Vision
Neo-Monasticism
CGL

Zhen Zhen
Section and Axonometric
Canary Wharf Inverted
CGL
Yixuan Li
Large Section and Axonometric
Drawing of a Bedroom
Tomorrow in the connected capsule
CGI

Olivia Dolan
Axonometric
Transient City
CGI

Olivia Dolan
Section
Barbican Student Village
CGI
Emma Clarkson
1.50 Perspective Section and Plan
Canary Wharf Creative Enterprise: Home is Where the Art is!
CGI

Julia Aguadera
Perspectival Section
Shophouse for the Future
CGI
Wei Wang
Axonometric section
Perspective section
Student co-housing in the Barbican CGI

Barbican Flat Survey Workshop, London
Degree Show Construction London

Degree Show Construction London
The London Design lab is a trans-disciplinary programme at the University of Liverpool in London that involves three design departments across the University of Liverpool: Architecture, Urban Planning and Industrial Design.

The London Design Lab offers an intense, research driven, studio based learning experience for BA3 and MSc students. It opens up possibilities for testing various collaborations between these three different scales of design creating new dialogues between design, VR based simulations, policy making, planning and real estate.

The studio explorations are supported by theoretical modules and a thematic open lecture series. In its first iteration the lecture series (Curated by Dr Chia-Lin Chen-Urban Planning and Johanna Muszbek-Architecture) compared cities through the lens of Infrastructures, Policies, Typologies, Histories and Urban Imaginaries.

The first BA3 programme started in the academic year of 2018/19 where the students along side their London specific design investigations and architectural tours had the chance to engage with local authorities and design practices. The design studio was a collaboration between architecture and urban design studios (Led by Dr Manuela Madeddu and Johanna Muszbek) attempting to blur the disciplinary boundaries and questioning the dichotomy between analysis and design, buildings and policies. With the technical support of workshop team students could participate in 1:1 building workshops.
Graduating Students M.Arch

Bu Haoyou
Qi Wenhui
Chu Yiyang
Wang Chenxu
Nicole Wiggins
Sofia Lindmark
Alice Button
Adam Binns,
Jonathan Lee
Rachel Glover
Beth Wellman
Joel De Placido
Matt Brundell
Max Koo
Alice-Pulley Dumonde
Tiriga Kelmendi
Rachel James
David Saidik
Alana Fitchett
Alex Wood
Olivia Fearon
Rachel Cass
Theo Rodway
Vishnu Rajendran
Nansi Jones
Efa Thomas
Elliot Deevey
Alex Hyett
James Reason
Ben Dakin
Amy Callaghan
Lauren Clayton-Spencer
Nathaniel Welham
Yu Zhan
Yifan Lu
Jixuan Wang
Eli Chryschoou
Viktorija Chairulina
Howard Kwok
David McGuire
Lilly Hein-Hartman
Matthew Heywood
Navid Tahmasebi
Onique Huggins
Daniel Williams
Rajmund Zatonski
Sarah Lock
David Oldham
Architectural Practice is much more collaborative in nature in the 21st century, and the M.Arch at Liverpool reflects this. It is unique in the UK due to its dynamic structure. The Profession is changing, and the School’s global outlook provides students with a range of opportunities related to Internationalisation—the study abroad opportunities in Australia and Germany, together with the chance to take a semester at XJTLU—our University in Suzhou, China. Upcoming plans also involve a project (underwritten by a study tour to a European city) once again undertaken with the multi-award winning practice Ian Ritchie Architects. Links to practice are a strong component of the course, and 100% of graduating M.Arch students obtain good jobs in the industry. We have a new database of all student contacts through our Careers Dept, and keep in touch in relation to new employment opportunities. Students can now apply to join the M.Arch course directly after completing their BA, and can undertake their practice component after successful completion of the M.Arch, offering flexibility in their career path. The Course itself has been developed and improved through stronger links between research and teaching, and by the input of regular student feedback. Alternating individual and group working on challenging briefs and in powerful social, cultural and physical contexts, the course introduces students to the opportunities and responsibilities of both methods. It allows the staff team to individually assist in the progress of each student. Large scale development by self-generated groups of up to three students on projects of a social building type encourages peer respect and appreciation. Technology and materials are introduced into the process at an early stage in the course—so that their potential to inform and enrich the designs can be appreciated, as well as the disciplines they impose. Design schemes are frequently situated in urban neighbourhoods, often based on topical issues or real projects—with local input to the briefing and review process. This demonstrates the inter-relationship between individual buildings and the broader social and physical context in which they are situated. The broad range of social building study from urban neighbourhoods to large-scale constructional details (and switching to and fro between them) provides a stimulating and highly rewarding learning experience. The freedom allowed in the final design Thesis enables the student to develop a “stance” towards design—that frequently informs their professional career.
In the first semester 4th year M.Arch students explored the world of food and what might constitute a sustainable supermarket. Working together with Carolyn Steel, a world expert on the subject, they explored both food production, distribution, and the impact food has on our communities. The site was located the north of the city close to the ‘10 Streets’ The project illustrated shows a circular market hall, which is also an important meeting place and hub for the local community. For the second part of the project students worked in groups to explore one person’s scheme to a greater level of detail, developing construction, structure and environmental strategy.

In the second semester, students worked with representatives of Cheshire West and Chester Council on a live project in Chester city centre. The project required students to consider what constitutes as city in the 21st Century and what are Chester’s specific strengths and weaknesses. The sites explored were close to the city centre and Chester’s cultural quarter, an area currently undergoing rapid change. The output from this project impacted on the actual masterplan proposal which has now been submitted for Planning Approval by the City Council. For the first part of the module, students worked in groups of three to analysis the area and develop a masterplan proposal. In the second part, specific interventions within the city were then developed individually.
In the second year of M.Arch (year five of the overall Architecture course) students explore specific individual interests with the objective of developing their personal direction at the outset of their careers. The first Semester begins with a design project, weighted as a double module. This year began with a trip to Hamburg to underpin the module – led by Ian Ritchie Architects – which was based on the topic of Expedient Infrastructure on a number of optional sites within the Hafen City zone in Hamburg. The intention of this module is for the students to develop a set of their own design criteria and principles in order to test them in proposals. In tandem with this is the option of a Semesters exchange – this year a number of students also studied at the Bauhaus in Dessau, XJTLU in Suzhou China, and Sydney, Australia.

In parallel, students write a 10,000-word dissertation on an architectural topic of their choice, following on and developing from their initial proposals which they carried out as part of their dissertation preparation in year four. This dissertation writing finishes in January of the final year, thereby preparing the students academically and freeing up their schedules to focus wholly of their Thesis design project. In the last two years some of the dissertations have been published, and the School was the recent recipient of the first prize for dissertation in the RIBA Presidents Medals Awards.

The second half of year five is entirely taken up with the student’s final project, for which the students choose, under staff guidance, an individual or group design project. These projects tend to be both ambitious and creative, and demand a great deal from the students, both within the group dynamic and individually. As the final act of the students’ architectural education the Thesis project comprises a complex academic, graphical and verbal presentation, and this is further underpinned by a written project report to which each student contributes equally.

The design Thesis forms the culmination of a two-year process in which students will have undertaken various investigations into urban and architectural scale and form, advanced environmental and building technology and statutory requirements, as well as the cultural context of architecture. By this point the aim is for each student to have developed an architectural position based on a solid understanding of current urban and architectural issues and the developments that have historically informed these.
The Master of Architecture dissertation is an important part of the student’s individual endeavour at Liverpool. It is an opportunity for them to study in depth a topic of their own choosing over an extended period, utilising the resources of the university and with the support and guidance of research active staff. The areas of investigation are diverse and intriguing, often inspired by the student’s own personal experience, sometimes acquired during their year in practice.

The programme begins with the Research Methods module undertaken in 4th year during which they obtain practical skills in methodologies, ethics, archival work, and structuring a research project and its documentation. Students all make individual contributions to a research poster day, something typical for post-graduate students. This is an exciting and enjoyable event with students comparing each other’s ideas, but also gaining experience presenting their topics to their fellows and the staff who attend.

The dissertation research proper begins in the vacation before final (fifth) year. Students often undertake original investigations, going to the source of their subject area; for example, visiting buildings and locations, interviewing architects and other professionals, or reviewing primary documents in libraries and archives. 4th Year student Matthew Thompson will do this in 2019–20 with the benefit of the Liverpool Architectural Society Honan Travel Scholarship, which he won this year. Last year’s winner of this prize was Rachel James who travelled to Helsinki, Finland for her historical study of ideological expression and execution in the urban landscape during the country’s period of Russian occupation (1809–1917). Students frequently travel far and wide in search of these original sources and recent dissertations have engaged with architectural topics in Bulgaria, Iceland, China, Cyprus, Greece, Germany, India, Iraq, Ireland, Israel and Serbia as well, of course, as the United Kingdom. Architectural history and theory is strongly evident in the dissertation with interesting work that investigates built form from new perspectives like Nathanial Welham’s *Architectural Criticism: The role and relevance of craft in UK architecture*. As well as history and theory, our students’ work often examines construction, sustainability, and the building industry. Notable this year was David McGuire’s investigation into the unique building procurement approach by the University of Liverpool; *The Liverpool Model* and Joel de Placido’s topical investigation of industry changes that might result from construction disasters in *Grenfell: A catalyst for change*. Whatever the topic, the dissertation is the vehicle for students to show their ability to investigate, analyse, synthesise and communicate at the highest level.
This dissertation investigates the influence of foreign occupation on the planning and architecture of Helsinki, during the period of Russian occupation, 1809–1917. It was explored during three significant phases of urban transformation: the founding and planning of the capital (1809–1817); the construction of the monumental city (1817–1863); and the growth of Finland as a nation and the expression of a national identity through to independence (1863–1917).

A holistic case study approach was adopted, considered through a lens of ideological expression and symbolism, and supported by field research, including discussions with academics and experts; made possible through a Liverpool Architectural Society travel grant. The research is presented as an integrated narrative, drawing on evidence from disparate disciplines of geopolitics, culture, sociology, architecture and historical events in the Russian Empire; the symbiotic relationship between St. Petersburg and Helsinki are explored.

Helsinki’s urban landscape developed as a manifestation of the Empire’s varying political objectives and social ambitions. Crucial to this, were its planning, architectural design and construction decisions and how the people of Finland experienced them. At the centre of this research is an analysis of Ehrenström’s, Russian approved, city plan of Helsinki, 1817, and its re-presentation as a ‘social diagram’. This was critical to my analysis of how power, distinct class divisions and influence were expressed in the urban form. I postulate these as being actively encouraged through the stone construction policy, the physical boundary of the Esplanade, the relocation of the university, street naming policies and unrealised features of the plan, such as the canal; all impacted the ideological expressions in Helsinki’s urban landscape and social structure.

The holistic methodology, together with original representation of Ehrenström’s city plan as a ‘social diagram’, affords an original, new and contemporary paradigm for understanding Helsinki’s urban development during Russian occupation.
In 2017, Rossi noted that ‘craft contains the critical thinking that could unpack the current state of architecture’. The comment was made in response to Parnell’s remarks that there are parallels between the history of craft and current architectural discourse. This dissertation is a critical assessment of the role and relevance of craft in UK architecture. It analyses the common themes and traditional connotations of craft to determine whether it is present in contemporary UK architecture.

In recent years a renewed interest in craft has meant that authors such as Pye, Sennett, Frayling, Pallasmaa and Adamson have reassessed the notions of craft originally established by prolific writers of the late 19th century such as Ruskin, Morris and Lethaby. Examination of their texts highlighted three distinct themes: the added value of the contractor in relation to the treatment of materials; the presence of quality with respect to the design intent; the individuality of the architecture relative to the place. This set of criteria was used to assess whether a crafted approach was recognisable in three Stirling Prize-winning case studies: The Everyman Theatre (2014) by Haworth Tompkin; Burntwood School (2015) by Allford Hall Monaghan Morris; Newport Street Gallery (2016) by Caruso St John Architects.

The dissertation concluded that the search for a criterion defining craft had shown it cannot simply be described as one consideration. Craft is a complex term embodying questions regarding tacit knowledge, formal knowledge, the complex issue of ‘quality’ and the individuality of designs. The analysis of the buildings by HTA, AHMM and Caruso St John revealed that these award-winning works of architecture contain the three criteria defining the term ‘craft’. It is suggested that the architects’ decision to collaborate closely with specialist contractors and designers, to understand the significance of context and their commitment to achieving quality resulted, albeit in different ways, in an architecture reflecting the nature of craft.
As the final act of the students’ architectural education the Thesis project comprises a complex academic, graphical and verbal presentation, undertaken either as a solo project or in a self-chosen group of up to four individuals, and this is further underpinned by a written project report to which each student contributes equally. The Design Thesis forms the culmination of a two-year process in which students will have undertaken various investigations into urban and architectural scale and form, advanced environmental and building technology and statutory requirements, as well as the cultural context of architecture. Due to the group-working aspect, extremely ambitious projects can be undertaken which can be set anywhere in the world. By the end of fifth year, the aim is for each student to have developed an architectural position based on a solid understanding of current urban and architectural issues and the developments that have historically informed these.

Jack Dunne Programme Director

The Grand Vacation
David McGuire, Lilly Hein-Hartmann, Matthew Heywood, Navid Tahmasebi

Birmingham Engineering College
Rajmund Zatnoski, Sarah Lock, David Oldham

Cofleidio – Embracing Bethesda
Bu Haoyou, Qi Wenhui, Chu Yiyang, Wang Chexux

Fort Regent Intergenerational Campus
Olivia Fearmon, Rachel Cass, Theo Rodway, Vishnu Rajendran

Gwni’r Wythien | Stitching the Seam
Nansi Jones, Efa Lois Thomas

The Gaff
Amy Callaghan, Lauren Clayton Spencer

Mental Health: breaking down barriers and de-institutionalising mental health through an urban sanctuary
Alana Fitchett, Alex Wood

Historic Artefact and the Lived City | Reinvigorating Dubrovnik Old Town
Alice Pulley-Dumonde, Tringa Kelmendi, Rachel Sylvia James

The Inverted Pier
Alice Bughton, Adam Binns, Jonathan Lee

The Plastic Recycling Network
Nicole Wiggins, Sofia Lindmark

The spectacle of plastic recycling
David Sadik

Integrating Industry – a Plastic Recycling, Research and Education Centre on the docks
Onique Huggins, Norford Akilah

John Summers 4.0
Elliot Deevy

A Clean Slate: Returning Industry to the Scarred Landscape of Blaenau Ffestiniog
Rachel Glover, Beth Wellman, Joel De Palcido, Matthew Brundell

Institution and the Urban Figure
Nathaniel Adam, Kelvey Welham

Winstanley & York Road: An Idealistic Proposal for Affordable Housing
Alex Hyett, James Reason, James Cahill, Ben Dakin

Dialogue for healing
Efi Chrysochou, Viktorija Chairulina, Howard Kwok

A Blueprint of the McDonaldland: Hong Kong McAlley Hand Book
Yu Zhan, Yifan Lu, Jixuan Wang

Elephant & Castle air pollution research laboratory
Maximilian Koo

Image and Institution: The Exploration of Architectural Representation and Typology as Transformation
Daniel Williams
The Grand Vacation

David McGuire, Lilly Hein-Hartmann, Matthew Heywood, Navid Tahmasebi

The Grand Vacation is the vision of the future life resort of the mid to late 2030s. Based upon Price Waterhouse Cooper’s (PwC) waves of automation concluding in this period, we hypothesize that within this timeframe, the coastal resort is no longer a place of simple entertainment, gluttony, and quick fixes, but a typology in transition from a place of temporality, to one of increasing permanence.

This perceives a mix of familiar resort typologies drawing influence from their programme that society is familiar with in its contemporary context, but with added domesticity of varying degrees – particularly in the living accommodation and its relation to the Grand Hotel. The question of life fulfilment and the use of the Happiness Equation are central to its development.

With limited work and subjectivity of self-worth, The Grand Vacation aims to provide life fulfilment by improving the current agenda of the holidaymaker as the flaneur. Instead we aim to provide the individual with a series of psychoanalytical programmed activities tailored specific to the user. Juxtaposed against two historical existing bridges, the Britannia and Menai Suspension Bridge, our proposed project is 1km in length and spans the Menai Strait, North Wales.

Our hypothesis tests twofold; the feasibility of creating a resort on an existing typological infrastructure. We investigate the notion of transience by increasing the holidaymaker’s duration of stay and so experience of life fulfilment; at present we define a lot our life success on having a successful career. The second is to generate a new hybrid typology, creating a resort which will cater for the requirements of the holiday makers’ gradual transition into their increased allocated vacation time in the future.

Central Tower Short Section
CGI

Thesis Tutor
Johanna Muszbek

Thesis Visiting Professor
Ian Ritchie

Thesis Critics
Rachel Stevenson
Mushtaq Saleri
Jack Dunne

Special mentions or thanks
Dr Stephen Finnegan
Ted Ruffell
Our thesis project began with an exploration into the way that education is meeting current industry demand in the UK. What we found fairly early on was that there was a large gap in the skills market for engineering and future industries such as IT. To address this we started looking at existing educational buildings with a focus on how we could adapt and re-use existing derelict factory buildings to continue their function into a modern age. What we came to was our design for an engineering college in the heart of Birmingham in the old Belmont Row Works site. Nestled between City and Aston universities our design takes advantage of the sites natural features to offer not only a new school but a large open park space with an extension to the existing canal. The design for the existing building is a refurbishment with the purpose of carrying on the buildings story as a centre for manufacturing by converting it into a modern workshop to serve the college. The building also features several adaptable classrooms as part of a strategy to allow adaptation to the building as the industry demand shifts. Further along the site is the lecture theatre and library which are coated on the outside by a series of steel strips that wrap much of the external facades. These were the result of a small investigation into the way a building reflects its internal purpose to the outside but also as a response to industry recommendations that not enough is known publicly about the options available for youth today. Next to the library is the new canal basin that we have extended into the site to allow for the testing of amphibious projects. Finally is the IT building which was originally designed around the idea of a greenhouse from which new technology can be grown, reflecting a trend in the industry. Linking these together and referring back to the public engagement strategy is the introduction of a walkway through the building that starts on the side of the existing building and ends next to the IT building. This route explores several of the main features of our built design and also allows first floor access between each building.
3D Site Sketch
Mixed media
Cofleidio – Embracing Bethesda

Bu Haoyou, Qi Wenhui, Chu Yiyang, Wang Chenxu

Thesis Tutor
Peter Farrall

Thesis Critics
Patrick Lynch
Mike Cunliffe
Rebecca Gilbraith
Ronnie Ford
Ben Devereau

Special mentions or thanks
Dr. David Chow
Professor Robert Kronenburg
Ted Ruffell

The thesis project proposes to restore and preserve local culture in Bethesda – a quarry town in Wales, whilst rejuvenate local economy.

The proposal initially highlights the macro wide context in town, then the micro building scale. At the macro level, the project includes cycling route, “Legend road” and workshops which link the site to the downtown. For the building scale, the project consists two parts, HUB (permanent buildings) and Festival Field (temporary structure). In HUB, it introduces 5 aspects of local culture: Welsh language, food, slate craft, wood craft and folk dance. In Festival Field, various local festivals are held during the year to attract people to the town.

Therefore, it can give visitors a whole picture of local culture, which also benefits local economy.

Project AXO – Winter Peak Time
CGI
Ageing need not be synonymous only with decline, and the ageing care environment should not be seen as the only option for people after retirement, existing segregated by age and perceived ability. It has been shown that education can help to negate the harmful effects of ageing and alongside that, social interaction is viewed as key to successful ageing. It was proposed that few environments could provide education and promote vigorous social interaction as well as a university.

An intergenerational university campus offering degrees to all generation would act as a social condenser, enabling spontaneous interaction between the ages. It was decided there be no onus on either group to care or be cared for, only independent adults educating one another. This would therefore promote knowledge exchange between the generations, creating and perpetuating a collective identity for both the university and the wider community it is part of.

Through providing both a university education and the associated programme of residential and community uses, it is anticipated an intergenerational campus would ultimately promote cohesion, so breaking down stigmas associated with ageing and correcting society’s relationship with the ageing community.
The Ageing Landscape – after 20 years the campus and landscape have fused together
Campus Perspective
Mixed media

Sunken Library Space – books are housed in the footprint of the old swimming pool
Library Visual
Mixed media
Merthyr Tydfil is a large post-industrial town at the head of the Taff Valley in South Wales, 25 miles north of Cardiff. Once the largest town in Wales, it suffered greatly after the financial depression of the 1930s, and after the mine closures of the 1980s.

It is a town formed of its geology – one of the rare places within the South Wales coal field that contains limestone, water, timber, iron ore and coal seams, which in turn meant that Collieries and Iron Works could thrive, including what was once the largest ironworks in the world.

After the decline of industry in the 20th century, Merthyr redefined itself and became an industrial hub for the 20th century, notably producing washing machines, confectionery and underwear, amongst other things.

Today, Merthyr is the fifth largest urban area by population in Wales (Office for National Statistics, 2016). In 2018, 77.6% of males and 67.7% of females were in employment (nomisweb, 2019). In March 2019, 3.6% of the population were benefit claimants, compared to 2.8% in Wales nationally, and 2.7% in Britain overall. (nomisweb, 2019).

Merthyr Tydfil has always been a quilt of different cultures, and the far right is threatening to rip this quilt to shreds. Merthyr Tydfil voted to leave during the Brexit vote, although the recent large-scale infrastructure development in the town has been largely due to EU funding.

Merthyr Tydfil is a town of unfinished seams – a place where history, industry and opportunities of the past are pinned to modern empty promises of the metropolitian and a lack of opportunities. A place tacked to Cardiff through train stations down the valley, without finished stitches firmly holding the joint together. This thesis aims to connect Merthyr to the history and opportunities of the past, as well as create a firmer, established route of towns and campuses between Merthyr and Cardiff, by stitching the seams.

Proposal in Merthyr Town Centre
Hand Drawing
Cut Away Axonometric
Mixed Media

Detail of train line map, highlighting topography surrounding Merthyr Tydfil
Mixed Media

Sections through Proposal
Mixed Media

1.500 Proposal in Context
Model
Amy Callaghan, Lauren Clayton Spencer

The Gaff

‘A heuristic pedagogical approach to reducing sensationalised suicide.’

In an attempt to reduce Derry/Londonderry’s unusually high and consistent suicide rate, this thesis highlights the underlying factors behind the city’s sensationalised suicides, and adapts a ‘prevention, not intervention’ approach, to halt the cycle of transgenerational trauma with the still physically and psychologically divided, post-Troubles city.

Education is seen as a pre-requisite for social transformation. Necessitating culture and learning into everyday life allows for personal growth and social interactions. The Gaff would facilitate a recovery college, where all members of the community, of any sex, age, or religion can interact, create, learn, and engage with new activities. These activity-based therapies would resonate with the most at-risk cohort of 20–40 year old males, as, “Men don’t talk face to face, they talk shoulder to shoulder.” Challenging Northern Ireland’s gender and political dominated stereotypical assumptions, the centre would break down psychological barriers, to promote everyday wellbeing and cohesion.

The Gaff would provide a series of public, semi-public and private spaces, which is reflective to the democratic space of the Athenian Agora, that allow for an ‘experience of difference’ around the activity taking place, as the user can observe without having to always engage, and also retreat to private moments for reflection. Therefore, the individual can choose their own journey, and level of participation, thus creating a sense of ease, belonging, and home. The Gaff would be a celebratory space, that is more of than a place to seek help, but ‘a place to be.’ Encased within a building which reconnects the city with its riverfront, the centre respects the past, while looking determinately towards the future.

The Gaff is a celebration of all that is, and is yet to come.

Special thanks to the participants interviewed for their invaluable insight into Derry/Londonderry’s current mental health provisions.
1:50 Section demonstrating the public celebratory spaces, juxtaposed with moments for reflection

The Experience of Difference
Photomontage

Level 2 plan with riverfront masterplan
CGI

User Interactions – the personal journey’s of the wonderer, the therapy seeker, and the vulnerable
Exploded Axonometric
CGI
Mental Health: breaking down barriers and de-institutionalising mental health through an urban sanctuary

Alana Fichett, Alex Wood

This project addresses the current mental health crisis within the United Kingdom and the stigma surrounding the illness. The thesis grounds itself in Liverpool following larger analysis of deprivation and statistics around waiting times and support networks, drawing input from local charity Chasing the Stigma in order truly get to the heart of the issue.

The project therefore aims to complete these key objectives:

Break down barriers to mental health support through the creation of a series of community-based support spaces which will increase the general public’s access to mental health support with access available to anyone in need in the community, whether this be an individual with early concerns, a service user, a carer or someone transitioning from hospital care.

Reduce the stigma around seeking mental health support through the normalisation of mental health and wellbeing and to lift the taboo which prevents those in need from seeking support.

De-institutionalise the design of mental health support spaces by considering the traditional design approaches towards mental health support and other precedents for change resulting in the creation of a new typology of support space which is non-intuitional in nature.

To create an urban sanctuary for the local community and those seeking support with the design of a new, special public realm within the city, with mental health support and community outreach at the centre of its agenda.

An urban sanctuary for mental health support
Photomontage
Nest: group therapy space. An enveloping space which accommodates group therapy and group activities for those receiving support.

Archetypal study: nests. Nests are spaces which promote private reflection and development, whether that be as an individual or as a small group.

Atmospheric study: the hearth. Exploring how the hearth can bring people together with varying privacy and vulnerability.

Perspective section – an urban sanctuary
Mixed media
This thesis is concerned with the methods of presenting UNESCO’s conditions of authenticity, understanding the nature of urban artefacts as products of spatial ordering and morphological changes and intervening within selected urban artefacts. In doing so, the thesis project seeks to restore convergences and a balance between the planned and lived networks of the city.

These concerns are explored through the following questions:

1. How can a new architectural intervention retain and highlight significant morphological developments within the city and the innate attributes of the urban artefact?

2. How much of the original needs to be retained to credibly express the fundamental attributes of an urban artefact?

3. How can a new architectural intervention encourage convergences between the planned and lived city whilst maintaining the distinctive character of a place?

The thesis design project considers the UNESCO World Heritage Site of Dubrovnik, Old Town. This location was selected for two primary reasons. Firstly, due to its prominent status of a site that currently promotes a material and visual focussed response to reconstruction and recent restoration, unprecedented, over tourism and the consequential disharmony of the planned and lived city. Secondly, for its potential as a place, providing scale and scope of historical, social, cultural and economic significances, interconnecting with the planned and lived networks of the city. Collectively, this provides opportunities to re-visions UNESCO’s conditions of authenticity, typically responded to with a visual and material focus, into a spatial experience.

Analysis of city plans was undertaken to identify moments of significant morphological changes of the site. Outputs also include an urban scale design strategy for the Old Town; architectural design interventions which include places of production and commerce in Andrija, educational buildings in The Collegium Ragusinum and recreational focussed activity and workshop space in Pustijerna; and detail design and massing of cultural and exchange interventions in Pustijerna. These are presented through existing and proposed measured drawing, scale models and a large-scale installation that illustrate the proposed design intentions and spatial qualities.

This thesis project demonstrates that authenticity can be redefined by moving away from relying on visual and material focussed representations of urban artefacts into a spatial experience. These new spatial encounters comment on the deeper levels of historical, social and cultural significances of a place and bring the planned and lived city into dialogue.
Sectional Drawing through Primary Thoroughfare highlighting Cultural Anchors

Proposed Excavated City Archive

Spatial Experience of the Artefact from the Proposed Street

Working Models and Drawings exploring Networks of Activity Model

Exhibition of Final Sectional Model and Drawings Model
The year is 2100, Britain has introduced capped air miles and a fuel tax to counteract the global concern over climate change. Under this assumption, including the rise in sea levels and the isolation of work in the digital age, this thesis proposes a renaissance of the British seaside resort. Historically, Blackpool epitomised the British seaside resort, an identity developing in parallel with societal leisure. However, present day Blackpool has struggled to compete with cheap flights and package holidays abroad, with its rich history slowly fading into insignificance.

Through these parameters, this thesis aims to reinstate Blackpool's status as a thriving seaside resort in 2100, through re-interpreting the 'leisure-scape' that Blackpool historically epitomised. In 2100 Blackpool, the existing beach, promenade and pier will become transient, due to the rise in sea levels. This public domain, the ‘free’ leisure, and the iconic postcard image of the sea front will be gone. This project aims to reinterpret these iconic artefacts of the seaside and invert them back into the fabric of the town. The inverted pier will become the new landscape where people interact, parade, and enjoy their free time. Referencing the pier typology, the Winter Gardens entertainment complex will conceptually become the pavilion at the end of the pier, now anchored in the town.

The Winter Gardens, designed purely for the pursuit of leisure, acts as a conceptual embodiment of the rise and subsequent fall of Blackpool. This thesis proposes that by 2100 the entertainment complex will become a public building removing the premium from leisure, creating a public space for both locals and tourists to enjoy. This building projects how people will socially engage in the future, by reimagining the environments of the traditional users of the seaside resort; the Bather, the Spectator, The Reveller and the Flâneur. The building provides a series of spaces with varying levels of exposure and formality to encourage chance meetings and social occurrences, becoming the main circulation axis for the town and restoring Blackpool's historic co-dependency with the sea.
This thesis takes a plastic recycling facility, considered a ‘bad neighbour’, and incorporates it with a ‘good neighbour’ such as the landscaped park.

Our thesis proposal considers a number of aspects; it addresses the public relationship with plastic recycling and how that may be improved upon.

Then it looks into the possibility to reconnect historical transport links that remain available within the city of Liverpool, such as the railway and the canal system which have become somewhat overlooked.

Another aspect is the potential for large businesses, such as IKEA, to develop their own recycling facilities and to be responsible for the plastic they produce, in both terms of products and packaging.
The spectacle of plastic recycling

David Sadik

Currently there is no robust plan in place to cope with the impact of the closure of the biggest market for waste in the world i.e. developing countries. This project deals with this issue and the inevitable stockpiling of plastic waste, and increased incineration as a result.

The proposal rethinks the status quo for how we see the recycling process and how we deal with the problem of waste: via having a dual function and reinventing the traditional industrial facility. The two main functions have been fully integrated bringing the operational aspect into the public eye and making a spectacle through them. The aim of which is to increase public awareness of the importance to act, and educate them of the process involved.

Visual elements of the facility such as the funnels are intended to provide a landmark for the facility and provide a “nod” to Liverpool’s Industrial Past (in addition to contributing to natural ventilation). In addition, a small masterplan proposal allows space for events and activities for the local community with the aim of creating jobs and providing a bridge between the nearby industrial and public areas.

Thesis Tutor
Jack Dunne

Thesis Visiting Professors
Ted Ruffell
Steve Finnegan

Thesis Critics
Johanna Muszbek,
Ian Ritchie,
Mushtaq Saleri and
Rachel Stevenson

Special thanks
I would especially like to thank Jack Dunne for all of his help, support and guidance throughout this thesis project, it is greatly appreciated. I would also like to express my gratitude to Ted Ruffell (structural) and Steve Finnegan for their invaluable advice and specialist knowledge. Finally, a further thank you to the review panel: Professor Johanna Muszbek, Ian Ritchie, Mushtaq Saleri and Rachel Stevenson.
Integrating Industry – a Plastic Recycling, Research and Education Centre on the docks

Onique Huggins, Norford Akilah

139 Tonnes of plastic waste was shipped to China from the UK each year. In January 2018 China introduced new legislation that would ensure no more foreign waste would reach its shores. This presented a problem for the UK, waste levels started to rise in local waste management centres and more waste than ever was being sent to landfill and incineration centres.

Our cities are key to reducing this problem, they should be capable of managing all aspects of life from production to waste, however at present they are not.

This project explored how waste management could be integrated into the city of Liverpool using the existing infrastructure and designing a building that deals with plastic waste alongside a public route.

A Circular Network
Hand Drawing

The Melting Pots
CGI

The Grinding Walkway
CGI
This thesis is a proposal which will be the catalyst for the regeneration of Shotton, an industrial town in North Wales, and its key dilapidated landmark, through the construction of a technology campus in preparation of the fourth industrial revolution.
A Clean Slate: Returning Industry to the Scarred Landscape of Blaenau Ffestiniog

Rachel Glover, Beth Wellman, Joel De Palcido, Matthew Brundell

Thesis Tutor
Jack Dunne

Thesis Critics
Ian Ritchie
Rachel Stevenson
Mushtaq Saleri

Special mentions or thanks
All the workshop staff who helped us throughout this project and during our time at the University of Liverpool.

This thesis focuses on Welsh town of Blaenau Ffestiniog located in Snowdonia, North Wales and helps to address two main issues. Firstly, the loss of industry which provided primary employment for the area and secondly, the land scarring caused by direct result of the slate industry. The thesis also engages with the fundamental problem of waste slate heaps. The architectural proposal aims to benefit the area twofold; by providing a system to stabilise waste heaps and through the repurposing a disused area of land.

Initial investigations highlighted Blaenau Ffestiniog as distinct example of how the slate industry often had a detrimental effect, both aesthetically across the landscape and economically for the adjacent towns once the industry depleted. Although this situation is common across the majority of North Wales, the concentration of quarries in a three-mile radius of the town provides a stark reminder to its industrial heritage.

The project aims to regenerate the scarred landscape by making use of the abandoned quarries surrounding the town. This is then executed through a revision of the town masterplan and supplemented by an integrated annex of facilities provided by the scheme. The proposals primary location is within Diffwys Quarry located North-East of the town and connected directly by an existing incline.

An agricultural programme has been introduced, this programme will provide the principal industry within the Food and Drink cluster enabling subsidiary industry sectors. Crops harvested will supply the proposed distillery which in turn fuels other aspects of the proposal such as biofuel research and tourism. Additionally, the produce can be marketed and exported, providing a diverse and unique range of products thus creating a local brand.

The scheme aims to create an integrated annex of the town, one which will both supplement the surrounding area, whilst also creating a destination for visitors and locals alike.

Town perspective elevation
Mixed Media
‘There be in the island fifty-four large and fair cities, or shire towns, agreeing all together in one tongue, in like manners, institutions and laws. They be all set and situate alike, and in all points fashioned alike, as far forth as the place or plot suffereth.’

The idealistic characterisation of society in Thomas More’s “Utopia” (1516) proposes a culture in harmony with the governing institutions, yet as observed by Prof. Adam Caruso “institutions are often instruments of power that reflect and perpetuate the inequalities of less than ideal societies” (Caruso 2014). As a result of this the word institution has become something of a ‘dirty’ word.

In the plan of Diocletian’s Palace, the authority of the Roman Empire is unmistakably expressed in the monolithic scale and formal plan of the palace. The representation is one of order and autocratic rule. The transformation of the palace into the city of Split highlights the dynamic and temporal nature of institutions and the societies they represent. The temporality of institutions and the changing nature of societies has made the figure of institution a contested subject. Nowhere is this more evident than in the design of the English and Welsh law court. The lack of a written constitution and the changing nature of the judicial process makes finding an image for the building challenging.

In O.M. Ungers’ Architekture Right to an Autonomous Language he notes that the British Parliament ‘derives from the fact that the first parliamentarians held their sittings in a Medieval Choir’. He continues to explore the significance of this, noting that ‘for it is the architectural archetype that defines the building’. At a 2009 conference Stephen Quinlan, architect of the new Manchester Civil Justice centre, was challenged by a historian who commented that the new law court was ‘unrecognisable as a court’, rendering the notion of ‘courthouse’ meaningless, questioning the role of the institutions’ urban figure (Mulcahy, 2011).

To observe how a contemporary judiciary institution may once again become a recognisable typology, the project intended to observe how a new combined civil and criminal law court might look in London. The sensitive nature of the court identified that the typological archetypes formed by morphology and use are still appropriate for defining the symbolic acts occurring within. Particular attention was paid to the role of public space and the symbolism of the column as a representation of civic architecture.
Winstanley & York Road: An Idealistic Proposal for Affordable Housing

Alex Hyett, James Reason, James Cahill, Ben Dakin

The Winstanley & York Road estate is a collection of 1950–70s council owned houses north of Clapham Junction in London, designed and built along the popular mixed development typology adopted by many Local Authorities post second world war. These blocks have now become outdated and dilapidated. This project outlined the proposal for a new 4200 affordable housing scheme utilising current and new housing typologies to fabricate a neighbourhood and community driven scheme, with localised open space for everyone as a key prospect.

A mixture of courtyard based terraced housing typologies, Urban Vertical Living solutions and micro 4 x 4 dwellings (House 44), including retention of some existing locally listed homes, make up the fundamental fabric of the site. All the typologies worked on a 4m by 4m grid system to standardise components and construction methods, paired with a mix of CLT and timber glulam systems to maximise flexibility, cost savings and sustainability.

Reinforcing the sites existing character of its music scene, proximity to Clapham Junction and location within London, 3 new neighbourhoods emerged. Enhancing the quality of spaces in-between buildings for a variety of programmed uses was key in moving away from the traditional large open green spaces that are often underused within central London. Pocket spaces and breakout green spaces along street scenes allow everyone to have immediate access to a comfortable external space, with occasional larger spaces programmed for activities and events such as field games.

To facilitate open spaces within our Urban Vertical Living (UVL) typology a series of 4x4 floor plans utilising 8 different customisable apartment types alternate and stack in a random fashion. The nature of the grid system maintains efficiency in the vertical design, but due to each floor type having a different footprint this allowed us to use the roof plate of the floor below as external space. This means each floor has access to external and internal communal space, as well as private balcony style gardens.

Importantly the ability for us to mix housing typologies across the site, and have multiple configurations whilst maintain efficiency was key to breaking the style of affordable housing as it is currently. It aims to go against the ‘one size fits all’ approach provided by the big-six developers, and provide higher quality and more frequent usable spaces for the people living at Winstanley and York Road.
This thesis proposes to unify South and North Cyprus by providing vital hospital facilities in the most sensitive point of Nicosia’s historic center.

The proposal considered bio-political issues on the island: 45-year split between Turkish and Greek Cypriots and the lack of cancer and diabetic centers along with recent increase of number of sufferers from mentioned illnesses.

‘Dialogue for healing’ is a project for Cyprus located in the capital of the divided country-Nicosia. Historically, Greek and Turkish Cypriots have lived on the island together: sharing villages’ streets, understanding each other’s language. The Buffer Zone, controlled by military forces of UN, also often called ‘No Man Land’ is carrying the load of war and upsetting events memories, while letting neglected buildings crumble and giving way for plants and wild life to take over what once was a lively mixed Cypriot community.

We are confident that the proposed scheme for a new hospital can be supported financially by the UN and European Union who have previously supported moves towards unification of the country.

Our hospital project is a statement. It is the tallest building inside the historic walled city, visible from major approaches to the capital city, and even in the dense old Nicosia from city gates. The building is designed to bring the Turkish and Greek Cypriots together to fight against illness like cancer and diabetes, the two most common long-term health problems in Cyprus.

The proposal hopes that the Buffer Zone will be eventually eliminated, and the area will be given back to the city as one big public space providing greenery in a very dense city for outdoor social interaction, physical activities, functional and religious events.

Following principles of Hippocrates’ moral and personal code of conduct, our proposed hospital puts the patient’s needs first. The objective that have been inspiring physicians and challenging architects for centuries. ‘Father of Medicine’ wrote about the complex web of interconnections that influence health and well-being including the need of considering ecological public health.

Proposal Design is comprised of three main parts:

- Hospital providing vital treatments and educational facilities
- Sunken garden equipped with spaces to have a dialogue with nature or other people, also housing a little fruit market
- Public square contributing to the integration of social realm
Living space in Hong Kong, as the basic human needs, is a very serious problem from old time to present. As a result, many people cannot buy, rent any house, or even apply for public housing provided by the government.

Under this context, the 24-hour McDonald’s in Hong Kong, with its concept of tolerance and equality for all people, has become the shelter for these homeless people at night unconditionally, making them a special group of people in Hong Kong, the McRefugee. The McRefugee issue itself is a very contradictory and satire result of the incompetent government. Fortunately, the brand awareness of McDonald’s led the public to notice this issue and inspired this project to keep paying attention to this matter and eager to think and study about it. This project will make a response to this through architectural means.

First of all, during the initial discussion, the proposal made a bold hypothesis, based on the current situation, if the government keep reacting the same, the McRefugee issue will be much worse. According to the current situation of McRefugee, there would be over 7,000 McRefugee in 5 years. It would be horrible if this actually happened. At that time, who will stand up to make a voice for them? The assume is when these happened, McDonald’s will take the further reaction to this issue.

This proposal is to present the reaction of McDonald’s to this serious situation. Emphasising this social issue and stimulating to awake the government to take their responsibility as they are supposed to stop it becoming worse.

And at the same time, this design would be a solution if the situation of this issue actually goes that bad. Although this project aims to give an effective and realistic solution though reliable structural and sustainable design, it will be hoped only to stop at the design stage, and never need to be built. No one wants to see this extreme situation actually come true.

Revolving around helping the McRefugee physically and mentally, this thesis is providing a feasible solution to the McRefugee issue. The proposal developed a residential network system in the alley spaces as a formula that can apply to most typical blocks in Hong Kong. Attaching to the servicing system of the original buildings in each block, the design is merging the McAlley community to the original residents in the block.
Perspective view from a communal tower in Hong Kong McAlley
Mixed media

View of Commercial Space in Hong Kong McAlley
Mixed media

View of Thermal Pool on Communal Tower in Hong Kong McAlley
Mixed media
Elephant & Castle air pollution research laboratory

Maximilian Koo

London has been suffering from illegal levels of air pollution since 2010, particularly dangerous levels of nitrogen dioxide, which is mainly caused by vehicles, and contributes to more than 9,000 premature deaths each year according to a study by King’s College and 1 out 10 young Londoner killed by asthma every year. While the measures of smog in cities such as Beijing and New Delhi are much worse than London, however, in terms of nitrogen dioxide, which inflames lungs and is linked to shorter life expectancy, London is nearly as bad as the Chinese and Indian capitals, and even worse than developed cities such as New York, Madrid and Paris.

My thesis looks to address the problem of air quality on local level, whilst allowing the public of thinking concern pollution. It does not look to solve the air pollution problems in the city, but to develop a new typology on an existing junction in one of the most polluted area in London – Elephant & Castle. Using the existing half-junction perimeter to design a strategy for clean polluted air and data collecting for research. A new way of environment and experiment of new architecture within the city, increase of public awareness and new form of construction and sustainable design.

The proposal consists of an air pollution research centre, a flagship facility for the University of South Bank, including public educational area and public spaces for the local community. It also integrated within the Elephant & Castle redevelopment plan proposed by the Southwark local council.

Thesis Tutor
Dr Rosa Urbano Gutierrez

Thesis Critics
Professor Soumyen Bandyopadhyay
Professor Robert Kronenburg
Professor Mark Swenarton
Neil Swanson

Air pollution research laboratory perspective and section CGI
Study Abroad – International Exchange Programme

Ronny Ford

From cultural origins of The Grand Tour to Les Voyages d’Allemange and Voyage d’Orient of Le Corbusier, travel and study are seen to be key components within the educative curriculum of the architect. Together with the University the school seeks to encourage students engaging with global cultural issues, the study aboard offer enables students to experience both living and studying architecture within an alternative cultural condition.

New partnerships formed last year, together with a number of Australian Universities included Sydney University, Royal Melbourne Institute of Technology, University of New South Wales, University of South Australia and the University of Newcastle, these links allowed our students to study within the Antipodean cultural and environmental context. Exchanges that were maintained included those at the Bauhaus in Dessau as well as at our partner University at XJTLU in Suzhou, China.

Inbound students choosing to study architecture in Liverpool, have originated from a wide variety of counties such as Canada, Brazil, Japan Australia and of course from China.

Over the last year the number of applications for both inbound and outbound study aboard places has steadily increased and it is thought that the proposals of adding to the existing partner universities will see an unprecedented number of application made in the future.

https://www.liverpool.ac.uk/architecture/exchanges/

Participants and Study abroad location:

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University of Sydney

Meagan James
University of Sydney

Rachel Glover
XJTLU, Suzhou

James Reason
XJTLU, Suzhou

Telmuun Magsarjav
XJTLU, Suzhou

Rushma Thapa
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Bauhaus, Dessau

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University of Rio de Janeiro

Steven Scanlan
Carleton University

Yuri Takemoto
University of Tokyo
This year we celebrate the work and achievements of Prof Robert Kronenburg, the Roscoe Chair of Architecture at the Liverpool School of Architecture. He joined the School in 1995, although like many other students of architecture growing up in Liverpool his connections with the School go back much further.

Rob took over the headship of the School in 2004; a five-year period of leadership that followed also saw some excellent achievements for the School. More importantly, however, Rob has been an extraordinary teacher who has taught architectural design across the School with great passion. His almost equal interest in the architectural technologies and the humanities puts Rob in a unique position amongst architectural researchers and educators in an increasingly specialising world. Rob is a world-leading researcher in portable and flexible architecture; however, his research interests have always remained wide-ranging, covering subjects as diverse as the moving image and popular music. The following text is based on Rob’s ruminations on his life, his teaching, his interaction with the School and students, and his many research and pedagogic projects.

My first contact with the Liverpool School of Architecture was not a positive one. Although I had been interested in architecture at high school it was only after a year working in a Liverpool shipping office that I decided to go to college. I already had a place on the course at Liverpool Polytechnic but decided to give the University of Liverpool a call to see if I might have a look round and maybe get a place there. A rather stuffy administrator asked me what A levels I had and speedily told me ‘no chance’. Oh well. As it happens, I had a superb early architectural education – the ‘Poly’ school had a new head, Ken Martin, an inspirational and charismatic local architect who quickly employed all the best designers around the North West, most, like Colin Birtles and Peter Carmichael still practicing and keen to pass on their skills.
My second contact was somewhat better. At the beginning of my fourth year I was joint winner in an RIBA competition to design a mobile exhibition centre to communicate architectural design practice, and I was appointed with two other students, both from the University of Liverpool to deliver it, working with big contractor Tysons (who were currently building the Thames Barrage project in London). It was hard work but exhilarating, and we learnt important lessons for our future careers – for me it was to listen to your builders, they are your collaborators, not your employees. The people you meet on the road to becoming an architect, and in my case an academic and author, are crucial in helping you determine your own path. I was in practice for ten years before becoming a teacher, working for Building Design Partnership, what was then the largest architectural practice in the UK and, rare at the time, a multidisciplinary outfit as well, followed by a medium-size architects office with work in Liverpool, York and the Lake District. I loved it and fell into teaching by accident via a temporary job at Manchester University, which somehow became permanent. I worked alongside committed architects and educators whose experience in these two different but linked professions, showed me that architecture cannot be taught but it can be learned. I found out I loved helping students to learn.

It was around this time that I had my third contact with the Liverpool School of Architecture. I was lucky to meet two renowned Liverpool School of Architecture staff who were crucial for me. As an architect it was Gerald Beech, who as well as the University’s Mulberry Court and Sports Pavilion designed a string of exquisite houses around the city. As an author it was David Thistlewood, an artist and researcher who mentored me in my PhD, although the subject could not have been further from his field of expertise. It was mainly Gerald, David and also former Head of School, Simon Pepper who led me to move to Liverpool University in 1995. Following in Simon’s footsteps I became head of department in 2004. This was a great time to be the head of Liverpool School of Architecture. The city, after years of economic struggle was now recognised as an artistic and cultural powerhouse, with its 800-year birthday celebrations in 2007 and its crowning as European Capital of Culture in 2008. We fully engaged with these events as a University and a School of Architecture.
At Liverpool it has been a privilege to work with knowledgeable, talented staff and keen, ambitious, students constantly challenging them. As an academic it is immensely satisfying to be there at the beginning when young people turn that spark of imagination into something that can become real and physical and in the world. One of the few really great things about growing old in this job is seeing people you have met at the very outset of their architectural careers come back as confident practitioners, and then you also get to go and see their buildings, be in them, use them and enjoy them. What was just a germ of an idea in their head, has come to fruition, at least in part, because of your recognition and nurturing of their talent.

Though I have never had any doubt that architectural education is my passion, being an academic has also provided the licence to pursue personal interest in the development of architectural design, which for me has always been about its frontiers, how new typologies emerge as a result of technology, function, and culture. The strands of my research always return to this with happy digressions into mobility, flexibility, film and popular music. My latest authored book (hopefully not my last) was published this year, and it is my tenth. Writing for me has been the difficult but satisfying creative act that is a not an altogether satisfactory substitute for architectural design, though I have co-curated exhibitions for the Building Design Centre, The RIBA and most effectively for the Vitra Design Museum, whose exhibition *Living in Motion* toured the world for five years. I have also managed to rebuild four buildings as a home for my family, all listed buildings, and perhaps, as the architect in you never gives up, there is one more to come.
Back in 1913 Professor Charles Reilly stated that, ‘The only method by which a School [of Architecture] can be judged is by the work of its students’. It is well worth remembering this in the current vortex of league tables, key performance indicators, and such like – all of which fail to take into account the very thing we care most about. I would add to Professor Reilly’s comment another rubric by which a School of Architecture might be judged; the quality, rigour, and significance of its research.

There are of course very close relationships between what we teach and what we research. Our teaching practice and lecture content is informed and frequently determined by our research, especially in the M.Arch dissertations, History of Architecture and Urbanism, and Technology and Environment modules. As the School continues to adopt more Studio-based teaching further integration with research projects is being cultivated. Several students have participated in the Undergraduate Research Scheme, which funds students in BA2 to collaborate with researchers on a distinct project.

Our research is grouped according to ‘Architectural and Urban History’ and ‘Environmental and Digital’ themes, and recent work from the last year or so reveals an abundance of activity including:

- The development of new standards and building codes (Acoustics Research Unit on European and International standards of sound transmission in buildings)
- Further understanding of architectural heritage (Archiam Group at Qatar National Library; Neil Jackson on Pierre Koenig)
- Ensuring important buildings are appropriately documented, preserved and protected (Christina Malathouni’s on-going work with Preston Bus Station; Nick Webb and Alex Buchanan’s studies of medieval cathedral vaults)
- The delivery of augmented reality and virtual reality exhibitions (CAVAs ‘volumetric heritage experience at St George’s Hall’)
- The development of new building materials and systems (Rosa Urbano Gutierrez and ECAlab’s work into ceramic façade materials)
- Simulated models of energy use and carbon reduction (Stephen Finnegan’s work at Knowsley Safari Park)
- Digital design processes and production (Asterios Agkathidis’s work on 3D printed elastic fibre patterns)
- Attractive Soundscapes and Well-being (Pijoung Lij Lee)

Many of these projects have been discussed at our Research Seminar series, and we have a packed programme scheduled for the Autumn Term. We are eager to share our findings beyond Campus and in addition to frequent journal articles and conferences we have published several books this year such as, Neil Jackson, *Japan and the West: An Architectural Dialogue* (Lund Humphries); Rob Kronenburg, *This Must Be the Place* (Bloomsbury); Iain Jackson, Simon Pepper and Peter Richmond, *Herbert Rowse* (Historic England); with others to follow shortly including, Andrew Crompton and Dominic Wilkinson, *F. X. Velarde* (Historic England); Barnabas Calder, *A History of Architecture and Energy* (Pelican); and Patrick Zamarian, *The AA School of Architecture in the Postwar Period* (Lund Humphries).

We’ve curated several exhibitions including: Cerámica (RIBA North) by Rosa Urbano Gutierrez; Building Children’s Worlds (RIBA North) by Torsten Schmiedeknecht; Cook’s Camden (RIBA North and wider tour) by Mark Swenarton; Sharing Stories from Jamestown: The Creation of Mercantile Accra (Jamestown Café, Accra) by Iain Jackson.

A special congratulations must go to Archiam on their £736,900 award to work with the Qatar National Library, The Gulf Architecture Project (GAP): Preserving Qatar’s Architectural Heritage.

Whilst this is a mere snap shot of the School’s research output, there is a common desire amongst all our work to share, discuss, and collaborate with stakeholders. Our research is not dry, aloof and moot, but brings about change and communicates with wide, often non-specialist audiences, as well as policy makers, regulatory bodies, and professionals.

Finally, we’d like to thank our Research Support and Finance Teams, for all of their dedicated help and support over the year.
LSA Research groups

The Architectural and Urban History Group has a strong emphasis on empirical research, making extensive use of archives and other primary sources. The majority of the Group’s work (which can be seen on https://www.liverpool.ac.uk/architecture/research/architectural-urban-history/) is focused on twentieth century history and theory, whether that be of architecture or of urbanism.

The Centre for Architecture and the Visual Arts (CAVA) is a practice-based and multi-disciplinary collective interested in the critical intersection of space, media and culture in the context of digital, networked spaces and spatial practices. We apply design and system thinking/methods to study trans-disciplinary impact and consider the theoretical/practical intersection between analogue and digital culture. http://www.cava-research.org/

The Centre for the Study of Architecture and Cultural Heritage of India, Arabia and the Maghreb (ArCHIAM), is an interdisciplinary research platform dedicated to study how human culture and social practices are expressed spatially, and how in turn space affects the cultural practices of groups and communities, with the aim to develop both theoretical and practice-based research. https://www.archiam.co.uk/

The Acoustics Research Unit (ARU) is internationally recognised for its research into airborne and structure-borne sound in the fields of engineering and building acoustics, psychoacoustics, human vibration (including vibrotactile stimuli), environmental noise, industrial acoustics (sonic cleaning) and the subjective evaluation of sound and vibration in the built environments. https://www.liverpool.ac.uk/architecture/research/acoustics-research-unit/about/http://www.musicalvibrations.com/

The Environment, Sustainability and Technology in Architecture (ESTA) Research Group investigates the general areas of low carbon architecture, the impact of climate change on building performance, digital design, innovative material technologies and the operational and embodied carbon of sustainable design. https://www.liverpool.ac.uk/architecture/research/sustainability/

Research seminar series

21 February 2019. Dr Martin Goffriller, China University of Mining and Technology, and ARCHIAM associate, The Dzhetyasar Documentation Project. State-formation and Urbanism in the Central Asian Steppes
Relying primarily on remote sensing techniques, photogrammetry and GIS, the collected data is being analysed through use of an XTENT Model to analyse agricultural expansion, settled/nomad interaction, territorial dominion mechanisms, social structures, and urban integration processes.

17 April 2019. Dr Fei Chen, Urban Design Control; The Chinese Experience in Three ‘Pioneer’ Cities
This paper investigated the formal instruments of urban design control and the design decision-making environment in Shenzhen, Shanghai and Nanjing, China.

24 April 2019. Dr Haniyeh Mohammadpourkarbasi ‘Low Carbon, Low Cost?’
The paper described a Capital and Life Cycle Cost saving analysis for a 25,000m2 residential development in London, over a 30-year period, to compare the cost variance of a minimum Greater London Authority compliant design – 35% carbon emissions below Part L – with a Passivhaus design.

1st May 2019. Dr Xi Junjie, A Railway Journey in China: A Symbolic Phenomenology The Gate, the Station, the Journey, and the Arrival
Hosting two-thirds of the global high-speed train network, and growing at an unprecedented rate, China has become a key place for studying this infrastructure and its impact on migration, commuting and city development.

8th May 2019. Marco Iuliano, Some Annotations on Architectural Research


15th May 2019. Jon Wright (Purcell UK) ‘Securing a Sustainable Future for the Liverpool Metropolitan Cathedral: The Lantern Conservation Project’

29th May 2019. Dr Pyoung-Jik Lee, Assessing human perception of acoustics in the Built Environment
The paper focused on the effects of soundscape on psychological and physiological restoration in a virtual reality (VR) environment.

Research series organised by Professor Iain Jackson and Samir Iqbal
Building Children’s Worlds: Modern Architecture And Post-1945 Picturebooks

Children are the future users, clients and architects of our buildings. What kind of ideas about modern architecture and what kind of architectural worlds, are children exposed to in picture books in their formative years? How have the modern and the urban, the home, the workplace, public institutions and the public realm been represented to children in picture books in Britain since 1945?

These were the starting points for the research project ‘The Representation of Modern Architecture through Illustrations in Post-war British Children’s Literature’, funded by an RIBA Research Trust Award and The School of the Arts, University of Liverpool. The project resulted in the exhibition Building Children’s Worlds which took place during April and May 2019 at RIBA North in Liverpool, and the research paper ‘Absent Architectures’ (Emma Hayward and Torsten Schmiedeknecht), which is due to be published in issue 24.4 (2019) of The Journal of Architecture.

The exhibition at RIBA North was structured into three thematic parts, consisting of a total of seven sections. Part One was titled The Old World. Part Two included The New Architecture; Ladybird Books; and Existing Modern Buildings. Part Three, Story Books, was structured into the sections Public Buildings and the Public Realm; The Home; and High-Rise Buildings.

A number of different approaches to the portrayal of modern and contemporary architecture were identified in the course of the research for the exhibition. In order to comprehend the way in which modern architecture is being used to create a particular atmosphere in a story book, the images were labelled according to the following headings: The Everyday; The Apprehensive; The Ambivalent; The Eccentric; The Scary; The Hopeful.

In the examples shown in the exhibition, drawn from the study of over 500 picture books by award winning authors, modern and contemporary architecture was used to create a variety of different moods and to set a rich array of scenes for the stories. This suggests that from the mid 1970s onwards modern architecture has indeed begun to slowly be accepted as a recognisable and appropriate setting for story-telling, just like the traditional forest, witches hut and gingerbread cottage of fairytales in the past.

During the exhibition a workshop with Year 5 children from Carleton House Preparatory School Liverpool was held, and throughout the duration of the show visitors were able to participate and contribute their own drawings.

The show included images by illustrators Anthony Browne, Charles Keeping, David Roberts, Alexis Deacon, John Burningham, Robert Ayton, John Berry, J.H. Wingfield, Sarah Garland and many others.

© Dr Torsten Schmiedeknecht
‘Sharing stories from James Town: The Creation of Mercantile Accra’, exhibition was curated by Iain Jackson and Archiafrica’s Allotey Bruce-Konuah and Joe Oase-Addo. It was hosted at James Town Café and Gallery in Accra and ran from 17th May to 30th June 2019. The rich collection of maps, drawings, photographs and postcards was carefully gathered from 15 archives including Unilever, Barclays, National Archives, British Museum, as well as private collections, with many exhibited for the first time. Through these surviving traces of Accra’s varied and often charged architecture and planning, we examined its history, growth and political ambition. Accra is fortunate to possess such an array of important heritage buildings and equally fascinating stories associated with them. A careful and sensitive (re)use of ‘heritage’ can enhance and increase the value of new projects, creating not only a sense of place and belonging, but also environmentally sustainable solutions. The array of markets, warehouses, villas and compounds is a gift for creative industries, events, recitals, as well as small scale production, manufacturing and enterprise, and we hope the exhibition and associated catalogue can provoke and stimulate further interest, research and ambition in this historic core of the city.

The catalogue can be freely viewed at issuu.com – just search “Accra”, and further details can be found at transnationalarchitecturegroup.wordpress.com
Architectural Heritage

Tracing the past: analysing the design and construction of English medieval vaults using digital techniques

Some of the most remarkable features of medieval works of architecture, particularly greater churches and cathedrals, are the ribbed vaults spanning their vast interior spaces. For over nine hundred years, they have inspired worshippers and visitors alike, their eyes drawn heavenwards by these captivating constructions and prompted to ask ‘how did they do that?’ Across sites, the interaction between 2D and 3D geometries shows great variety and astounding levels of creativity. This AHRC funded project investigates the design and construction of medieval vaults at significant sites in England using the latest digital surveying tools, producing accurate records of their forms. Digital analysis tools enable forensic examination of the vaults, thus allowing new readings of their design to a level of detail not previously possible with analogue techniques. Using this pioneering process we can identify patterns at individual sites, in addition to trends across related sites, complicating existing interpretations and prompting new questions which our research will address. For example, at Wells Cathedral, we have identified three variations of the starcut: a geometric device used to divide bays. We have also found this device at other sites in England including Ely Cathedral, Exeter Cathedral and Nantwich St Mary’s Church.

Visual differences were previously identified between the north and south choir aisles.

Faro laser scanner creating a 3D digital point cloud model.

Digitally traced vault ribs showing orthographic projections for analysis.

Three variations of the starcut diagram.

Architectural Heritage

Dr Nick Webb and Dr Alex Buchanan

Architectural Heritage research group members
Dr Ataa Alsalloum
Professor Soumyen Bandyopadhyay (lead)
Dr Alexandrina Buchanan (History)
Dr Barnabas Calder (S) Professor
Iain Jackson (S) Professor
Neil Jackson (S) Dr Richard Koeck (S) Professor Robert Kronenburg (S) Dr Christina Malathouni (S) Dr Giampila Quattrone (P) Dr Nick Webb

(P) Primary (S) Secondary

Research at LSA
Centre for Architecture and the Visual Arts

2018–19 has been an exciting year of innovation and groundbreaking research at CAVA | Centre for Architecture and the Visual Arts. Maintaining its position at the cutting edge of multi-disciplinary, practice-based research, CAVA’s research has influenced leading thinkers and practitioners well beyond our university and city and has created international attention in places such as Shanghai, Singapore, Melbourne, and Rome. Recent activities have ranged from exhibitions in Liverpool and London with high-profile partners, to an AHRC-funded international research/industry partnership project with Oscar-winning film studio Aardman/Bristol in Shanghai/China, exploring the possibilities of location-based, immersive, mixed reality storytelling.

Significantly, CAVA’s work in the field of augmented reality has culminated this year in the development of a pioneering volumetric mixed reality heritage experience, believed to be the first of its kind in the World, for one of Liverpool’s most iconic buildings – St George’s Hall. Bringing together a range of academic and industrial partners for the project, CAVA collaborated with world-leading researchers, BAFTA-winning writers, immersive technology experts and a world-class performing arts organisation to create a location-based prototype for a unique hybrid spatial experience within the walls of the 19th century Hall’s historic courtroom and prison cells.

Entitled St George’s Hall: If These Walls Could Talk, the project was launched at two events in June 2019 and combined 3D projection mapping, virtual reality, augmented reality and live performance to provide an entirely new kind of digital, participatory visitor experience within this important UNESCO World Heritage Site location. Guests at St George’s Hall were taken on an immersive journey back in time, allowing them to encounter Liverpool’s late Victorian prison and justice system through an immersive, multimedia exploration of the famous 1889 court case of Florence Maybrick, who stood trial accused of poisoning her husband.

Professor Richard Koeck, Peter Woodbridge and other colleagues from CAVA worked with Culture Liverpool, Immersive Storylab, Liverpool Institute of Performing Arts, CineTecture and Draw & Code, to develop this unique location-specific mixed reality experience. Crucially, and with the support of Microsoft’s Mixed Reality team, the project resulted in CAVA creating the World’s first volumetrically-filmed (3D hologram) UNESCO heritage experience using Microsoft’s HoloLens system, placing the University of Liverpool firmly at the forefront of emerging immersive and augmented reality technologies.

For 2019/20, CAVA has again ambitious plans to link research with creative practice. CAVA is, for instance, leading a consortium of Liverpool SME’s to produce an unique, data-driven augmented reality (AR) heritage experience for RIBA North.
The ArCHIAM research centre (www.archiam.co.uk), based at the Liverpool School of Architecture, has been awarded a major project by the Qatar National Library (QNL) to create an exciting new archival collection on the traditional architecture of the Persian/Arabian Gulf region. This is the second project QNL has embarked on following the ongoing ambitious venture with the British Library which aims to digitize much of the India Office Records.

The Gulf Architecture Project (GAP) will create the world’s largest digital archival collection of photographs, drawings, maps, texts and digitally-born material, such as audio and video recordings and 3D models, on Gulf architecture. This will be supported by extensive research undertaken by researchers from the ArCHIAM team, which is a leading research centre for the study of architecture and urbanism of the Arabian Peninsula. This open access archive will be available worldwide to scholars and academics, architects and heritage experts, as well as students and the general public. The archive will be complemented by an online encyclopaedia containing several hundred entries on the urban and architectural aspects of both historical and contemporary Gulf architecture. The encyclopaedia is expected to fill an important gap in the knowledge of the Arabian Peninsula and its relationship with the Indian Ocean region and beyond.

The Phase 1 of this ambitious project will run until June 2020 during which the aim is to research and digitize about 9000 items, mainly focusing on buildings and urban development between 1625 and 1970 CE. ArCHIAM will also organize a conference and curate an exhibition on the findings. The digital encyclopaedia and a major monograph on the findings are scheduled for completion in Phase 2.

Members of group
Professor Soumyen Bandyopadhyay
Dr Giamil Quattrone
Dr Ataa Alsalloum
Claudia Briguglio
Matina Vrettou
Konstantina Georgiadou
Dr Mary Shepperson


Dr Chow and collaborators in Ningbo, China, recently studied the actual impact of reducing energy consumption in public buildings by means of installing vertical and horizontal greeneries in the central courtyard areas of these buildings. The research was conducted in the “Hot Summer Cold Winter” climate region of China as this is one of the most challenging regions for providing occupant comfort, with high demands for heating as well as cooling, together with high humidity levels. Although the performance of buildings has improved with the implementation of the new Chinese National Building Standards for the Zhejiang Province, it is believed that adding passive strategies could help to alleviate the problem even further.

Most commercial and public buildings in China do not favour having green façades on its outer faces. Thus, this study focused on the case of installing vertical greening within the courtyard area of a public building and analyse the effects. Due to the self-shading characteristic that is inherent within a courtyard space, it was predicted that these will have reduced effectiveness compared to vertical greening on outer facades. However, these cases will be much more applicable in China.

Both computer simulations and actual energy consumption and temperature measurements were recorded; simulation results suggest that with partial horizontal and vertical greening, the cooling load could be reduced by 8.8% and heating load by 1.85%. Comparison of real smart meter readings suggest that actual savings are potentially even greater (up to 20% for both cooling and heating, both significant in this climate region). One of the reasons for this is the reduction in interior surface temperatures due to the addition of greening, which helped alleviate the extreme high and low temperatures which trigger the switching on and off of air-conditioning for heating and cooling.

Further work is now being prepared to study further the impact of vertical and horizontal greening on daylight levels and possible changes in relative humidity levels and air quality. The use of vertical and horizontal greening for urban farming is also considered as future options.
**ESTA: Daylighting and ceramics**

**Dr Rosa Urbano Gutiérrez, Dr Jiangtao Du, Dr Alejandro Ferrero, Nuno Ferreira and Professor Steve Sharples**

**ECAlab and Ceramics for Sustainable Technologies**

The main goal of ECAlab is to investigate the possibilities of ceramics for sustainable technologies, while examining the role of emerging digital technologies alongside traditional ceramic craftsmanship skills. Major advances in ceramics engineering and craftsmanship have opened new routes for innovation, triggering the re-emergence of ceramics as a sensory and culturally inspiring material in architecture. This project examined the design and daylight performance of a new louvre screen for office buildings. The screen was evaluated for three different material finishes: specular aluminium as a traditional material commonly used in louvres, and two types of ceramic finishes, with the intention to reduce the systems’ environmental impact, given that the embodied energy of clay products is about 1% of that of aluminium. The new system was assessed taking an unshaded window, a window with a rod screen and a window with venetian blinds as references.

Annual performance simulations for a full-scale room, using the lighting software Daysim, were conducted to assess the effect of the three material systems on indoor daylighting levels and distributions using both the traditional Daylight Factor and climate-based daylighting metrics (Daylight Autonomy DA and Useful Daylight Illuminance UDI). The results show that the proposed louvre system can provide satisfactory daylight levels and visual comfort within the room, while ceramics appear as a promising alternative material to be used in the production of advanced daylighting technologies.

Ray tracing studies were used to examine light performance in relation to the louvre profile. This figure shows ray tracing results for two types of louvres for incoming elevation angles of 15°, 30° and 50°.

Images courtesy of ECAlab
The Acoustics Research Unit (ARU) is internationally recognised for its research into airborne sound and structure-borne sound in the fields of engineering acoustics, building acoustics, room acoustics, audio acoustics, psychoacoustics, speech intelligibility, privacy and security, human vibration (including vibrotactile stimuli), environmental noise and industrial acoustics (sonic cleaning).

https://www.liverpool.ac.uk/architecture/research/acoustics-research-unit/about/

**Recent Projects**

**Korean Government Grant**

Between 2015 and 2018 the ARU received funding from the Korea Institute of Civil Engineering and Building Technology (KICT) to investigate two aspects of impact sound insulation in heavyweight buildings in Korea. One project concerned psychological and physiological responses to floor impact noise, and the other project was to develop prediction models for impact sound insulation using heavy impact sources. Each project had a funded PhD student who graduated in 2018/19.

**Psychological and physiological responses to floor impact noise**

In this project, Dr Sang Hee Park and Dr Pyoung Jik Lee investigated psychological and physiological responses to floor impact noise in apartment buildings. Firstly, 24-hour noise measurements in 32 real houses in apartment buildings were carried out in order to identify dominant noise sources and their levels. Next, a series of laboratory experiments were conducted to measure psychological and physiological responses to floor impact noise. Participants were asked to evaluate noticeability and annoyance of sound stimuli. Also, heart rate, electrodermal activity, and respiration rate were measured. It was found that noticeability and annoyance increased as the noise level increased. The noise exposure evoked the significant changes in the physiological responses. Another laboratory experiment examined the effect of self-reported noise sensitivity on the psycho-physiological responses. Thirty-four participants were grouped into low and high noise-sensitivity groups. The results showed greater responses from the high noise-sensitivity group. The other laboratory study investigated emotions evoked by the floor impact noise. It was revealed that the noise exposure produced the following emotions: anger, dislike, pain, and empathy. It was also found that the emotions had strong correlations with noise annoyance. Lastly, on-site studies were performed to examine whether residents’ perceptions of floor impact noise and satisfaction with indoor noise environment were affected by various factors such as slab thickness. A total of 400 participants from four apartment complexes took part in the study. The subjective responses were significantly affected by noise sensitivity and house ownership. It was also observed that the subjective responses were not solely determined by slab thickness; however, slab thickness contributed to predicting the subjective responses with other variables.

**Prediction of impact sound insulation from heavy impact sources.**

In this project, Dr Susumu Hirakawa and Professor Carl Hopkins investigated the propagation of transient sound and vibration due to heavy impact sources in heavyweight buildings. In heavyweight buildings in Korea and Japan, impact sound insulation from heavy impacts such as footsteps in bare feet, or children running and jumping is recognized as a significant problem. Hence it is necessary to be able to predict the Fast time-weighted maximum sound pressure level in a room due to a transient impact on the floor above. Previous work in the ARU had developed prediction models using Transient Statistical Energy Analysis (TSEA) and these models were extended in this project to include the effect of a floating floor on top of a concrete base floor. TSEA models were developed alongside time-domain Finite Element Methods that have the potential to increase the accuracy of impact sound insulation in the low-frequency range. Laboratory experiments in the ARU were carried out to understand the structural dynamics of the impact source (internationally standardized rubber ball) commonly used in Korea to measure impact sound insulation in the laboratory and the field. Laboratory tests in Korea and in the UK were used to validate the prediction models.
Soundscape and psycho-physiological well-being

There has been a sustained interest in assessing the association between pleasant landscapes and human well-being. In particular, restoration, which is a recovery from attentional fatigue, has been suggested as one of the benefits of natural environments. Previous research suggested that humans are well adapted to nature and it helps them to recover from stress more quickly and completely than urban or built environments. Given that both the aesthetic and the acoustic features of environments have restorative effects, there has been a growing interest in soundscape and its effects on restoration.

Therefore, we examined the effects of soundscape on psycho-physiological restorations in simulated environments. Laboratory experiments were conducted with 32 participants. Ten horror videos were used as stressors, while five videos depicted urban or rural soundscapes as restoration stimuli. The stimuli were presented in virtual reality (VR) and non-VR environments to investigate the differences between them in restorations. Audio-visual interaction was tested by presenting the stimuli with or without sounds. Subjective responses to restoration stimuli were rated as psychological restoration (e.g., perceived preference). In addition, five physiological responses (facial electromyography, heart rate, respiration rate, and electrodermal activity) were also recorded throughout the experiments as physiological restoration.

The results showed that the rural soundscape evoked better psycho-physiological restoration compared to the urban soundscape. Among the rural soundscapes, the water soundscape in which a water stream was shown with the water flowing sounds led to the greater restoration when compared to the green open-field soundscape. The VR environment generally had significant main effects on the physiological responses but not much on the psychological responses. On the other hand, the sound presentation mainly had significant impacts on the psychological responses rather than the physiological responses. The study also discovered that some personal variables such as noise sensitivity and frequency of visiting the countryside had very limited impacts on the restoration responses. The findings from this study supported the theoretical frameworks on restoration. The study also extended the existing suggestions of the different restorative effects of nature and urban environments and of the effects of the water soundscape. Moreover, this study added further evidence on the effectiveness of VR environment and the audio-visual interaction on either psychological or physiological restorations or both. The findings from this study would also be useful to the landscape planners and sound designers to enhance the understanding of the role of sounds in urban and rural environments.
Post Graduate Research

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

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

Current PGR Students supervisors and PHD research title

Mohammed Abuhussain David Chow The development and assessment of the Saudi residential buildings envelope code: The case of hot and humid climate Jeddah, Saudi Arabia
Gülnaz Aksenova Tom Elfring Orchestrating ecosystems for the industry platform
Said Al Mashrafi Soumeyn Bandypadhyay Community Participation toward Empowerment for Sustainable Tourism Development in Oman; heritage villages
Bushra Obaid Obaid Alderbi Al-Ali Stephen Finnegan Whole life thermal and carbon impact of a Dips house –optimise design in UK and Middle East
Ali Al-Graifi Rosa Urbano Gutierrez Evaluating the environmental performance of nanomaterials in architecture
Mohammad Alabassi Asterios Agkathidis 3D Printing of Building Components for Affordable Housing in Saudi Arabia
Ali Aldersoni David Chow Adapting Traditional Passive Strategies within Contemporary House to Decrease the future climate change challenge impact in Najd Region, Saudi Arabia
Khaled Alhamad Soumeyn Bandypadhyay Geo-Politics, Cultural Imperialism & Eurocentrism in the Management of Kuwait’s Heritage: “Oriented” Values
Said Al Mashrafi Soumeyn Bandypadhyay Community Empowerment for sustainable tourism development in Oman; heritage villages
Neneh Alikhani Richard Koeck Forming an Integrated Representation of Tangible (TCH) and Intangible Cultural Heritage (ICH), based on Creating New Types of Experiences in Cultural Heritage Context
Abdulaziz Alshnaifi David Chow Investigation of the urban heat island in Makkah city; Saudi Arabia and its impacts on energy consumption
Mohammad Alshenafi Steve Sharpleys Performance and applicability of passive down draught evaporative cooling systems in Saudi Arabia
Fahad Alyami Steve Sharpleys An investigation of the potential of building envelope passive design measures to improve thermal comfort performance in a high-rise office building in Saudi Arabia
Yara Ayyad Steve Sharpleys Outdoor thermal comfort in relation to urban form in Amman, Jordan
Natalie Barker Carl Hopkins Learning about music-making using Musical Vibrations equipment with Deaf children
Chitraj Bissoonauth Thomas Fischer Toolmaking in parametric façade design
Iona Campbell Stephen Finnegan Pre-Design of Cost Optimal nZEB Housing Developments - A framework and model for Urban Splash and the UK
Marco Cimillo Xi Chen Energy retrofit of the existing residential building stock in Jiangsu Province
Xiaohan Chen Paolo Scrivano Architectural criticism in the early stages of the People’s Republic of China: People’s Daily and Architectural Journal in the 1950s
Roberto Cruz Juarez Stephen Finnegan Adobe as a passive solution for sustainable construction planning considering climate change in Puebla, Mexico
Alastair Elbeck Richard Koeck Future Passenger: Locative and mixed reality interface and content for public transport
Marios Filipopoulos Carl Hopkins Structure-borne sound transmission in fragmented building structures after earthquakes
Alessia Frescura Pyoung-Jik Lee Psycho-physiological evaluation of human exposure to floor impact sounds in lightweight buildings
Nuodi Fu Moon Kim Advanced demand control ventilation strategies to save building energy in office buildings accommodating various outdoor air quality
Ewan Harrison Barnabas Calder “Taken for a Ride?” R. Seifert and the British Rail Property Board
Da Hua Bing Chen Therapeutic Landscape that can support active ageing-in-place in Suzhou City at a community level
Hussein Hussein Robert Kronenburg Transformable spatial bar structures; free-form transformation using algorithmic design techniques
Samie Iqbal Soumeyn Bandypadhyay A Study of the Last Ottoman Rajag Durmanti inside the Grand Mosque of Makkah; Understanding the Historic Mosque’s Formation through the Ages to the Present Day
Tom Johnston Stephen Finnegan Development of a framework and model to achieve Zero CO2E Emissions at Zero Cost for rural businesses based outside of a city’s CBD: A case study of Knowsley Safari Park
Alexandros Kallegias Martin Simpson Identifying improvement strategies for energy consumption in university campus buildings
Malcolm Knight Andrew Crompton George Heywood Sunner and sgraffito
Maria da Gloria Lanci da Silva Marco Juliano Translating cities: urban spaces in contemporary art maps
Zhuzhang Li Richard Koeck The fluid city: the (re) production of publicness in cinematic urban topography of contemporary Hong Kong
Qian Lin Juan Carlos Dall’Asta Improving the energy performance of rural dwellings in Hunan, China using passive strategies and renewable energy
Yisi Liu Michael Knight Interpretations of literary architecture, using Virtual Reality
Quanqing Lu Paolo Scrivano Competing visions towards modernity and Modernist transformation in urban planning: the case study of Suzhou, 1949-1983
Mustapha Munir Steve Jones Development of a Building Information Modelling asset value realisation model
David Nixon  Iain Jackson  Fortifications on the Atlantic and channel coasts of France
Edgar Hernandez Piña  Steve Sharples  An investigation of the thermal comfort and climate change resilience of xerodonic design strategies for free running social housing in San Luis Potosí City, Mexico
Steffi Reinhold  Carl Hopkins  Complex time-varying structure-borne sound sources in buildings
Paul Robinson  Soumyen Bandyopadhyay  The Relationship between Urban Design & Spirituality with specific reference to the city of Phnom Penh
Guillermo Sotes Sanchez  Thomas Fischer  Informal artefacts as an autopoietic system for urban transformation
Xiaoxue Shen  Carl Hopkins  Modelling of structure-borne sound transmission in lightweight buildings
Lyndon Ship  Spyridon Stravos  Assessing the impact of night overheating in homes
Roy Sigalengging  David Chow  Applying the Passivhaus standard to typical housing in Jakarta - analysis for a hot, tropical season
Jemma Street  Richard Koece  Urban Grit and Civic Pearl: Understanding the Impact of Liverpool’s Built Heritage
Bekir Huseyin Teken  Rosa Urbano  Gutierrez  Assessment of biophilic design patterns based on post-occupancy evaluations
Muhammet Tosun  Asterios Agkathidis  Data Driven Modelling Solutions for Public Interior Spaces
Wan ‘Tifah Wan Ahmad Nizar  Fei Chen  Little Streets and Hidden Routes: A Study on Alleyies of Kuala Lumpur
Yuyang Wang  Andrew Crompton  Parametric Interpretation of Sheyuan Design Principles and its computer implementation
Peter Woodbridge  Richard Koece  Experience Design for Location-Based Augmented Reality: A practice-based investigation into designing spatially mediated augmented reality experiences
Nan Yang  Bring Chen  A Design Research on Contemporary vernacular architecture that can facilitate the Construction of Beautiful Villages in China
Nan Ye  Paolo Scrivano  Individual practice in the context of collectivism — a historical review of private architectural offices in China 1949 onwards
Nazmiye Yilmaz  Pyung-Jik Lee  The effects of sound on perceived enclosure
Yicheng Yu  Carl Hopkins  Vibroacoustics of plates excited by water drop impacts
Simon Yue  Paolo Scrivano  Architectural placemaking in a contemporary China: Railway cities
Wei Zhao  David Chow  Research on Thermal comfort and sustainable strategies for improving indoor thermal comfort in rural low-income family houses in China
Yaqin Zuo  Tordis Berstrand  Promenade and yi bu yi jing: movement, discovery and scenery in Le Corbusier’s villa and the traditional Chinese literati garden

Successful PhD/MPhil completions in 2018/19

ESTA
Sureepan Supansomboon  MPhil 2019  Classroom façade design for daylighting in hot-humid climates
Stephanie Ogurinr  PhD 2019  A parametric analysis of the thermal properties of contemporary materials used for house construction in South Western Nigeria, using thermal modeling and relevant weather data
Qichao Ban  PhD 2018  Integrated design strategies for sustainable evidence-based healthcare design
Amer Al-Sudani  PhD 2018  Improving the environmental conditions in urban squares and adjacent buildings

ARU
Thamasha Hambange Dona  MPhil 2019  Airflow resistivity measurement of alkaline earth silicate materials between room temperature and 800degC
Susumu Hirakawa  PhD 2018  Prediction of impact sound transmission with heavy impact sources in lightweight buildings
Sang Hee Park  PhD 2019  Psychological and physiological responses to floor impact noise
Fabian Schopfer  PhD 2018  Vibroacoustics of timber-frame structures excited by structure-borne sound sources
Nuno Ferreira  PhD 2019  Vibroacoustics modelling using the Finite Difference Time Domain method: Incorporating porous materials and mechanically excited plates
Claire Churchill  PhD 2018  Direct and flanking transmission across timber concrete composite floors with cross laminated timber walls

CAVA
Matthew Armitt  PhD 2018  Teaching Discipline "Space": Experimental Architectural Pedagogy at VKHUTEMAS and VKHUTEIN (1923-930) Moscow
David Ogle  PhD 2018  The value of distance: Art’s cultural identity amidst technology’s transformation of space
Niek Turner  PhD 2018  Un-silencing the space of Eisenstein: A Contemporary Visual Analysis of the use of Space in Sergei Eisenstein’s Early Silent Films

Post Graduate Taught Programmes

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

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

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

This year’s PGT cohort consisted of 42 students from various countries such as China, Saudi Arabia, Iraq, Uganda, Mexico, Columbia, Spain, Iran, India, Pakistan, Bangladesh, Indonesia, Jordan and the UK.
The MA in Architecture is designed for graduates and architects in practice wishing to further specialise in architectural design, develop their design and technical skills or follow a design research / research path to a PhD. Students may choose from a range of academic, research-based topics in specific areas that reflect their experience and interests, such as architectural theory, virtual reality and environments, climatic design, environmental assessment, parametric modelling, and sustainable design.

Every year, we conduct field trips and site visits in order to increase student experience and future employability. This year, our extra curriculum activities included visits to the Renzo Piano exhibition, the Zaha Hadid Gallery and the Foster + Partners headquarters in London as well as a site visit in Porto, Portugal’s second city where we took guided tours in Casa da Musica, the Leca Swimming pool and visited Fala Architects and Souto de Moura Architects.

Our guest reviewers included professional from world famous offices such as Kyriakos Chatziparaskeuas (Hetherwick’s Studio), Carlos Bausa Martines (Foster + Partners), Ragunath Vasudevan (Schneider and Schumacher) and Alcindo Spinola (MVCC Architects).

This year’s MA cohort consisted of 27 students from various countries such as China, Saudi Arabia, Iraq, Uganda, Mexico, Jordan and the UK.
Jianying Chen
Design 1, Hilbre Island Retreat
Atmospheric Image of Watchtower

Rodrigo Dias Gonzalez
Design 1, Hilbre Island Retreat
3D model of Housing Unit

Aseel Aljaafreh
Design 2, New Brighton Pool Promenade
Panoramic Image of Pool Promenade

Kaiqing Xu
Design 2, Porto Pool Promenade
Top View of Porto Pool Promenade
Xueying Wang
Design 2, Porto Pool Promenade
Model Photographs of Pool Promenade

Jiajie Yao
Design 2, New Brighton Pool Promenade
Axonometric Drawing of the Pool Promenade

Zaha Hadid office visit, November 2018
Design 1 final reviews with architect Ragunath Vasudevan (Schneider + Scumacher), December 2018

Foster + Partners office visit, November 2018

Parametric Design 1, Final Reviews with textile engineer Dimitra Domvoglou (Survitec), December 2018

Porto field trip, Casa da Musica visit, February 2019
Design 2 interim reviews with architect Kyriakos Chatziparaskeuas (Heatherwick Studio), March 2019

Design 2 interim reviews with architect Carlos Bausa Martines (Foster + Partners), March 2019

Design 2 final reviews with architects Kyriakos Chatziparaskeuas (Heatherwick Studio) and Alcindo Spinola (MVCC Architects), April 2019

Porto field trip, Leca Swimming Pool visit, February 2019

Porto field trip, Souto De Moura Architects visit, February 2019

Renzo Piano Exhibition, London, November 2018
The Technical Services Team continually develop their student focused service to meet the needs of our Architecture students in providing consistent support and the proactive development in the quality and operational delivery of the facilities.

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

The Print Media Design Suite, which contains large format plotter printing and 3D printing facilities, has been crucial in providing over 10,000 metres of poster prints of varying sizes for reviews, and the degree show. This year there has been a record number of 3D prints created with over 650 3D print requests submitted and over 2000 models produced.

With the increased capacity in the laser cutting facilities, we have provided over 3,000 hours of laser cutting sessions.

The implementation of the new Arts Materials Store, managed through Technical Services, has been an innovative addition to the range of facilities available, providing the students with a variety of materials for model making and based locally in the Leverhulme building. Since November 2018 it has seen over 1500 items purchased by Architecture students.

This year the team have additionally supported the SoA Architecture students based at the new London Campus, replicating most of the practical and creative facilities in our Liverpool areas, to ensure a comparable experience in model making and design skills.

The team have produced a large range of bespoke plinths and the show framework to enhance the display of student’s models and final design work for the degree shows at both the Liverpool and London Campus.

Images by Lara Gerrard and Alex Hyett
To celebrate International Women’s Day the School of Architecture held an event to highlight the achievements of their female graduates. Women have excelled at the Liverpool School of Architecture since the beginning and from its early days the school accepted female students. As early as 1925, student Frances Theilma Silcock was awarded the highest national prize; the RIBA Silver Medal. Head of School at the time, Professor Charles Reilly, advocated architecture as a career for women.

Several generations of women have now graduated from the school but their achievements have remained largely invisible. The School now aims to change this and hopes the event is the start of uncovering more fascinating stories about their successes.

Norah Dunphy (opposite top), who graduated in 1926 from the University of Liverpool, was the first woman to obtain the degree of Bachelor of Architecture in the country. She studied architecture under Prof Charles Reilly and she also obtained a first-class certificate in civic design under Prof Abercrombie. She got appointed Town Planning Assistant to the Tynemouth and North Shields Corporation.

Event organiser: Sandy Britton RIBA, Emma Curtin ARB and Caroline Mitchell, Alumni Engagement
The event brought together a panel of inspirational women who shared their educational and industry experiences, spanning almost a century within the profession. The panel members could exchange their views, coming from different specialisations and even countries.

Joan Kirby, who graduated from our school in 1936 told her daughter, Jennifer Wilson, stories about parties and late nights at the drawing board. The parties often had a fancy-dress theme, as encouraged by Professor Reilly. The stories prove that little has differed in what defines the typical experience of a student of architecture. The students still know how to have a rare old time and know the feeling of weariness after late night in the studio. However, our late nights are spent in front of computer screens. Apart from the obvious technological advances, evolving aesthetics and changing definitions of good architecture, there are the social and cultural changes, affecting people on a personal level.

The dynamic of gender inequality is a significant one.

During the panel’s discussion Jennifer Wilson described the times of her mother’s practice as unfavourable for female architects. It was common for them to work in a drawing office while men were responsible for the design process, despite receiving the same university education. This was also apparent in Joy Hockey’s experience as a lady tracer – she stressed that tracing was seen as a female-oriented profession. However, unequal opportunities were not solely a result of the structure of the architecture practice. As she stated, “it wasn’t just that architects were gender biased, the world was gender biased”. The difficulty in practicing architecture as a woman came from the attitude of clients as well. It seems that women architects were at a disadvantage because they weren’t portrayed as capable of handling substantial projects. The commissions within reach included domestic projects, conversions and adaptations. These were the kind of projects which large firms did not want to waste resources on, like conversions of huge Victorian villas into flats. It might be the reason why many women married architects, creating partnership practices with their spouses. The impression that a man supervised the projects allowed women to work on greater schemes.

Joy Hockey also created a partnership with her husband, but said that she has never experienced any gender inequality throughout her career. The difference in their experiences could be attributed to thirteen year gap between their graduation dates, but could as well prove that there are no universal rules to career development and its obstacles. Being commissioned a work was another task by itself. Jennifer Wilson recalls her mother, Joan Kirby, securing projects by intensive networking. Joan networked by being an active golfer and member of the Royal Birkdale, the LAS and the Liverpool Soroptimist Club. Even family connections were of help, as Kirby’s father was a well-known figure.

The Liverpool School of Architecture accepted female student from its early days and through the 20th century numbers of female students grew to reach the 50:50 in-take. While studying at university and practising as an architectural assistant, gender inequality was a non-existent issue for Jade Meeks. She has now practiced for four years admitted that a decision to have children did affect her fellow women architects. Despite strong progress in the student ratio, taking career breaks for caring responsibilities impacts the representation of women in practice, particularly at leadership level. But as reasoned Charlotte Wilson “if you have a drive, and they [your colleagues] can recognise the drive, they will support you through your career”.

Another point is that practices should be managed in a way that promotes gender balance and minority representation, and not pressures its disadvantaged employees to have a better performance than their colleagues to be offered the same opportunities. Sarah Harrison worked for a larger company, but when she hit the “glass ceiling” on an associate level, she decided to team up with her friend Su Stringfellow to start their own practice, on their own terms Sarah describes their approach as “human friendly” and that “it’s not always about women who have kids”. Their efforts to balance family life with work contributed to RIBA recognising Harrison Stringfellow Architects as a Practice Role Model. Additionally, Louise Sheridan pointed out that maintaining the work-life balance is becoming more manageable with the changes in the technology. The opportunity of working from home thanks to the Internet, architectural software and cloud based working helps architects to practice with a greater flexibility.

An unchangeable part of being an architect is that we work long hours. As Louise Sheridan said “we have the culture of working late hours, working around the clock, getting enthusiastic about stuff”. The challenge is to provide a balanced way of practicing architecture, which will create equal opportunities for all.

Summary and transcription of the event by Martyna Kedzia, BA2

Images by courtesy of UoL Alumni Team
Decades of Women Alumni – Discussion Panel

Jennifer Wilson, daughter of Joan Kirby who graduated in 1936
Joy Hockey MBE, BArch Hons 1949
Gladys Martinez BArch 1988

Charlotte Wilson, BA 1992, BArch 1995
Director, Broadway Malayan
Panel chaired by Suzy Jones
Director RIBA North
Louise Sheridan, BA 1994, BArch 1998
Director, Ellis Williams Architects

Sarah Harrison, BArch 2002
Director, Harrison Stringfellow Architects Ltd
Mona Devereau, MBA 2008
Head of CPD Programmes RIBA
Jade Meeks BA Hons 2013, MArch 2015
Architect, Ellis Williams Architects

Images by courtesy of the University of Liverpool Alumni Team
ECAlab and TATE Liverpool presented PlatFORM between 22.09.18–30.09.18. PlatFORM showcased ECAlab (Environmental Ceramics for Architecture Laboratory) experimental methodologies and collaborative working to produce advanced ceramic architectures that respond to interaction and human experience. Collaborating with ceramicists and sound artists, we reflect on the performative potential of the same ceramic object, to explore the way in which ceramic architectures can enhance our experience of space.

Through our collaborative works, we explore the ceramic surface as a sonic and visual interface that allows visitors to interact with, and shape their acoustic and luminous environment. Alongside previous ceramic material experiments, we present two possible environmental scenarios through two different ceramic architectural screens. The resulting body of work encourages reflection on the role of ceramics, sound and light as environmental thresholds to define the spaces we inhabit.

**Composing Topologies**

Here we explore the ceramic surface as a meta ‘musical’ instrument that allows visitors to embody the role of composers of their own environment. 80 digitally engineered cones form a surface that is 90 cm high by 4.5 m long. Half of these cones are active sonic chambers used to reinterpret the ceramic surface by exploring its potential as an acoustic creator. By manually shaping the sounds created by each of the 40 performative cones, visitors can collectively (re)create new musical environments. Sound modulation is also connected to colour and light performance. When the visitor leaves, his/ her own musical and luminous footprint will remain in the space, until the next visitor interacts with the ceramic surface.

**Interface Soundscapes**

This ceramic surface allows visitors to connect and be transported to different locations in the city, through listening to characteristic soundscapes of Liverpool. For this surface, we have generated three new ceramic sinuous shapes, to create acoustic resonators. The surface is created with 80 of the new ceramic earshells, forming a surface that is 90 cm high by 4.5 m long. 30 are active sonic and luminous chambers. Light attracts the viewers attention to different unknown locations. The surface explores the qualities of translucency in the clay to create a new advanced hybrid ceramic material. The organically interwoven visual and auditory elements provide a new reading for the use of ceramics in architecture, as an interface with the city and a vehicle to transport the inhabitant to different local scenarios, by opening domestic windows to the different soundscapes that compose the city’s sonic identity.

www.ecalab.org/platform

www.tate.org.uk/visit/tate-liverpool/tate-exchange-liverpool
“How Do We Live?”
London, Santiago de Chile and Shanghai/Suzhou

This research and teaching collaboration titled "Housing Pedagogies: 20th Century Paradigm Shifts in Teaching Urban Housing Studios" is conducted since 2015 by Johanna Muszbek (lecturer at University of Liverpool) and Jocelyn Froimovich (independent architect and research adjunct at Universidad Católica de Chile). The research resulted in a workshop series: How Do we live? The workshops span across three cities: London, Santiago de Chile and Shanghai/Suzhou, focusing on housing types and the notion of crisis particular to each metropolitan context.

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

Thus, housing in a city is a constant enterprise: built, converted, recycled, and restored. Housing is the stuff cities are made of.

Housing types offer a lens into lifestyles and urbanities. They are the resource by which housing is designed. This four year research project looks closely at the housing landscape of three cities, examining from banal to exemplary residential buildings currently on the market. We look at Santiago (6.54 million people – 641 km²), London (8.78 million people – 1,569 km²) and Shanghai/Suzhou (24.15 million people – 634 km²). These cities have been randomly selected and offer a panoramic view into today’s housing production.

The question of how to design housing has accompanied the discipline throughout the last century, yet many paradigms remain.

Cities house housing. Housing house lives. Lives have changed significantly. Has housing in these cities followed these changes? Regardless of location, price range, or target lifestyle, the current repertoire portrays a relentless similarity between housing types across the globe.
Summer in Venice 2019

Alice Bufton

A month with British Council Fellowship Programme

There is a dialogue that is unique to the biennale – the experiencing of different cultures and customs through the gathering of people in one place, because of their shared passion for Architecture.

This concentration of ideas has opened up my mind to a wider world of architecture, a first-hand experience instead of behind a desk or screen where students spend most of our time. The Biennale is an exhibition into the possibilities the medium of architecture can explore, how this can be represented, and how ideas can be distilled into physical form for people to understand.

Working on the pavilion was such an honour being the gatekeepers as it were to Caruso St John and Marcus Taylor’s ‘Island’ exhibition. The pavilion facilitated conversation between the stewards and the visitors and having this connection to total strangers was very special. I met people from all over the world who were really engaged and interested in this interpretation of the theme of ‘freespace’.

The Fellowship research project encouraged us to the explore this mesmerising city. Over five weeks I was able to experience it in a totally new way. The opportunity has taught me a whole new way of how to navigate space, making myself more aware of how you have to use your senses to find your way around the city – using your eyes properly, without the help of maps and technology was a really important thing I learned. When you are a Fellow out there it is a completely different way of life to being a tourist, you are still rushing to see as much as you can, to soak up as much of the culture as possible but you are also able to do things locals take for granted every day, going shopping, sitting in the squares, being outside with a glass of wine after a long day of work.

After the first couple of weeks you get into the swing of venetian and biennale life, from the Ciao! to the security guys on the gate, to my daily focaccia at the cafe, the coffee runs and the after work spritz, it begins to feel like home. This familiarity, the routine, of seeing the same old woman walking their dogs, the barman at our favourite tichetti bar, or the you feel like you have always lived there. My time in Venice would have been nothing without the Fellows who became my close friends while out there. Working with some amazing people on the British Pavilion, sharing our experience, knowledge, interests, even language made every day better than the last. The sense of family that you experience from working at the biennale is second to none. Meeting other pavilion stewards, you built a relationship with all these people from different counties who are working there because they love the biennale, they love their subjects, they love the art and culture of their respective countries and want to share that with you.

As I catch the 6am boat to Venice for the last time, looking out towards this beautiful city I realise how lucky I have been to have called this place my home for a short while.
After ISLAND
A British Council exhibition in partnership with RIBA North and University of Liverpool 14 March – 27 May 2019

After ISLAND, an installation of film, sound, architectural models, drawings, publications and performance, celebrated the many outputs produced from the Fellows who at the 11th Venice Architecture Biennale, looked after the British Pavilion and its intervention ‘ISLAND’.* Supported by the British Council and 29 universities and cultural organisations, the Fellowship Programme enables students and young professionals to spend a month in Venice at one of the world’s most significant architecture exhibitions, dividing their time between stewarding and mediating the British Pavilion, and conducting their own independent research. LSA Architecture supported three such fellows; Nansi, Alice and Nathaniel.

The result of a unique three way partnership between British Council, RIBA North and University of Liverpool ‘After ISLAND’ is the first time that all Fellows work has been brought together in this way, providing opportunities for sharing knowledge and engagement of a wider public audience with the British Council, the Venice Architecture Biennale and the RIBA.

It has provided a public platform to engage in conversations about the potential and relevance of the Biennale and similar events to Architectural practice, education and the role of the RIBA and British Council within them.

Hosting the exhibition at RIBA North neatly ‘brought home’ insights inspirations and experiences from a Pavilion installation commissioned by the British Council whose winning entry by Marcus Taylor and Caruso St John Architects was successfully judged by a panel which included RIBA North Director Suzy Jones.

Caruso St John and Marcus Taylor had responded to the Biennale theme of Freespace with the construction of a new public space on the roof of the British Pavilion.

The opening debate held at RIBA North on 21st March marked the launch of After ISLAND and was where RIBA President Ben Derbyshire chaired a lively discussion with architect Peter St John, artist Marcus Taylor and three fellows from University of Liverpool on the role of activities like La Biennale di Venezia on architectural practice.

Exhibitors at: https://www.architecture.com/whats-on/after-island-exhibition

Panel L-R: Nansi Jones, Marcis Taylor, Nathaniel Welham, Peter St John, Genevieve Marciniak, Alice Button, Ben Derbyshire

© Rob Battersby
LSA Spring School 2019

Our second LSA Spring School took place between Thursday 24th to Sunday 27th January 2019 in and around Liverpool School of Architecture.

Students from all years BA and MA and M.Arch were invited to take part in concurrently running hot house workshops devised and run by special practitioner guests.

All of the workshops explored and developed new and existing skills, warming everyone up for the semester ahead. Between 8 and 20 students came together in each group making the weekend full of intense masterclass activity which included modelling, collage building 1-1 installation within a chosen space, parametric optimisation challenges with celebrations, critique and exhibition Sunday 27th January. A great start to a new year. Briefs and some of the outputs displayed here.

Particpants LSA spring School; Carl Turner and Simon Cadle
Making and Activating
Yasamin Arbabifard TA
Jiaying He
Zhongping Sun
Chongxuan Duan
Ethan CharlesUgahar
Emma Kiero-Watson
Hayley Kirui
Sami
Rayan Amjad
Will Barker
Jonathan Woo
Brelaine Borbon
Tianyi Song
Xueying Wang
Kaiging Xu
Nuoan Wang
Jieyang Zhou
Chetan Karadia
Rebecca Taylor
Jiuxu Sun
Patrick Lynch, Lynch Architects
Yasamin Arbabifard TA
Calum Rankin TA
Helen Taiwo
Jarun Yang
Jai Fan
Sophie Davis
Yuqin Ye
Thomas Simpson
Isabel Daykin
Kalpak Kala
Mackenzie Thompson
Haiy Wang
Libby Hopkins
Charlotte Keen
Howard Miller
Manual Sim City
Ryan Stevens TA
Xueding Tao
Sophie Rodgers
Yufeng Song
Elizabeth Sapper
TakMing Chan
Tianyi Gao
Xiong Qiao
Chuanlin Gao
Yue Che
Minyu Huang
Su Liu
Tianyi Gao
Ragunath Vasudevan

Generously supported by: all teams and staff involved who gave their time and energy freely, Liverpool School of Architecture and School of the Arts.

Sandy Britton event conception and coordination
Andrew Crompton Introductions
Civic Ground
Patrick Lynch and Lynch Architects

"Civic Ground concerns the public nature of architectural expressions, the role that architecture, landscape and urban design play in articulating this. Civic does not refer to a noun such as, i.e. a town hall, but to something which confers an identity to the physical and social conditions of a city. How an "anchor ground" gets access to the original meaning of 'milieu', which more properly means role. Role in English law is a concept for bringing to life a legal code in the form of a "right", the right to act in a particular way. The concept of "right" is based on the idea of a social contract that an individual agrees to by following a set of rules. A role is a "right" to do something that is necessary to fulfill a social function. This "role" is something that is necessary to make a social contract work. This "role" is something that is necessary to make a social contract work." 

Patrick Lynch (Introduction to Civic Ground, Rightness and the Negotiation of Meaning in Architecture, Birkbeck, London, 2016)

The site for the workshop will be St James Gardens, and the land beside The Anglican Cathedral in Liverpool:
https://en.wikipedia.org/wiki/St_James_Cemetery

We will work with sketches, models, watercolors and photography, studying the relationship between topography, landscape, atmosphere, and mood, and the potential for intervention and transformation on the site.

Originally, the working garden was accessible via ramps. These are still visible, cut into the hillside. An encased, rectangular cavity became, in a rural turn, almost immediately a pleasure garden. Citizens of Liverpool outnumbered and downs in their finest clothes, creating an industrial landscape, a grand urban theatre. Gilbert Scott’s cathedral led to the creation of a cemetery in St James Gardens, and then this led to a series of opaque bureaucratic decisions to the ramps becoming inaccessible from the upper level of the city.

We would like to make gardens more accessible: the question, put quite simply, is how?

As a reference, students might want to look at this piece of work that we did for the campus of Liverpool University:
https://www.lyncharchitects.co.uk/projects/liverpool-university-masterplan/
OBSERVE > DESIGN > IMPLEMENT
LISA SPRING SCHOOL 2019

‘An installation in University Square’

Improving place and people through temporary architecture

This is your chance to get involved in the University of Liverpool’s campus masterplan project currently being undertaken by the team led by Felden, Clegg, Bradley Studios and Perkins-Eaton. The session will explore possibilities and opportunities to push creative boundaries and participate in idea generation and testing solutions to a critical part of the Campus.

In the form of a temporary installation, you will be bringing unique perspectives on important spaces and places within the emerging campus.

Can you change a person’s perspective of a space for a single day?

Evolutionary Parametric Optimisation
Regine Hofmann (schneider+rechman Design & Computation GmbH, Frankfurt)

Even since humans began building structures, there has always been an effort to push the limits of building to create larger gaps and smaller spaces. This workshop will focus on pushing the limits of form and material. Each student will be provided with a 2mm thick cardboard sheet (size: 900mm x 1200mm). The idea is to design a spatial concept and build a 1:10 model of the spatial concept within the maximum usage of the provided sheet and the minimum allocation of material. To achieve this, the students will be given an introduction to Grasshopper and use it to create the spatial optimisation tool. Based on evolutionary algorithms, students will create their programme. The students have to design a structure in the parametric space and then create the spaces necessary to build it using the cardboard sheet provided. The entire model must be assembled and the ratio used to optimize the space in as well as the production process. Input material can be used and glue can be used in very limited quantities.

The day behind the workshops will be to familiarise the students with optimisation methodologies in parametric design. It will focus on the possibility of structurally optimising the spatial structure with the minimal material.

Key Dates:
21 Jul 2019, 09:00-10:00, Introduction with a demonstration by Regine Hofmann. Students will learn the basics of Grasshopper.
22 Jul 2019: 10:00-12:00, Grasshopper 3D workshop. Students will learn to build the basic optimisation tool.

Number of Students: max. 15
Equipment: Access to computer with Rhinoceros and Grasshopper. Access to basic tools on site.
Cost: £25 per person. Includes lunch and presentation.

Liverpool School of Architecture Spring School 2019
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<td>9th October 2018</td>
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<td>9th October 2018</td>
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<td>Laszlo Giricz, Poseiden, ‘Liverpool Climate positive City’</td>
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<td>6th December</td>
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<td>24th to 27th January 2018</td>
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<td>31st January</td>
<td>The Housing Design Handbook, Jo McCafferty Levitt Bernstein; Andy von Bradsky Ministry of Housing; Vinita Dhume Levitt Bernstein; Prof Mark Swenarton UoL, Designing for Mixed Communities</td>
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<td>12th February</td>
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<td>Matt Wells, Utopia, instrument, and tool: A thematic history of the architectural model</td>
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<td>Decades of women alumni, panel discussion: celebrating decades of women alumni celebrate International womens day</td>
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<td>28th March</td>
<td>Careers day two, Portfolio reviews and talks by industry guests</td>
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<td>Christian Moczala, Off Road</td>
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2018 2019 BA3 Students


Image courtesy of Martin Winchester at the start of the of 2018 2019 academic year.

Link to show images: www.liverpool.ac.uk/architecture/events/degreeshow
BA Prizes

RIBA Presidents Bronze Medal – Part 1: Ed Turner
RIBA Presidents Bronze Medal – Part 1: Anqi Zhao
Sikorski Memorial Prize Part 1 – best interior design: Elizabeth Anderson, George Coleman, Mark Cookson
Sikorski Memorial Prize Part 1 – best interior design: Francesco Lewis
Sikorski Memorial Prize Part 1 – best interior design: Gabriela Grodyn

Charles Anthony Minoprio Prize – best set of rendered drawings: Iona Davis
David Inman Prize – best performance in Environmental Science: Sophie Arden, Yufei Jiang
John Rankin Prize – best sketch design: James Gordon, Joe Barnes
Holt Traveling Scholarship – best performing students in BAS: Yu Zhan, Yitian Lu, Jiuxuan Wang
David Thistlewood Prize – best history essay: Anqi Zhao
Graham Saunders Memorial Prize – Recognition of contribution to the life of the school: Part 1: Magdi Khalil

External Prizes

North West Timber Trading Association Prize: Adam Conlan
Jowood Prize – for unique architectural viewpoints in third year: Olivia Dolan
Liverpool Architectural Society – Student Prize BAS: Joe Barnes
RIBA mentoring prize: Elcia Kelly
RIBA Professional Practice Prize: Zheng Qian, Yumeng Qin, Daniel Rankine-Gayle
Runners up: Elizabeth Schofield, Genoveva Scultu, Siti Nur Syazana Binti Shahruzzaman

Alumni Prizes

Best background research: Chris Matthew
Outstanding rendered student: Sam Nowell
Outstanding rendered drawing: Olivia Dolan
Best Model: Will Pitt
Best CGI: Tom Ashurst

M.Arch Prizes

RIBA Presidents Dissertations Certificate Travel Bursary: Nathaniel Welham
RIBA Presidents Silver Medal – Part 2: Rachel James, Tringa Kelendi, Alice Pulley-Dumonde
RIBA Presidents Silver Medal – Part 2: Yu Zhan, Yitian Lu, Jiuxuan Wang

M.Arch Endowments

Charles Reilly Medal – Review of thesis designs as presented in project drawings in the final examination: Rachel James, Tringa Kelendi, Alice Pulley-Dumonde
Tam Dissertation Prize – Outstanding dissertation in M.Arch: Nathaniel Welham
Norwest Holst Prize – best performance in Practice Management and Law: George Coleman
P S Tyson Prize – best engagement with technology in design work 4th year: Matt Thompson, Andrew Lane
Frank Horton Prize – best example of work incorporating ‘intriguing connections’ in architectural design: Alice Sutton, Adam Siness, Jon Lee
Sikorski Memorial Prize – Review of interior design in the final year’s work in M.Arch: David Mclnre, Lilly Hein-Hartmann, Matt Heywood, Navid Tahmasebi
Sikorski Memorial Prize – Review of interior design in the final year’s work in M.Arch: Alex Hyett, James Reason, Ben Dalton
Graham Saunders Memorial Prize – Recognition of contribution to the life of the school: Part 2: Mate Nagy

External Prizes

Hayes Award – Most innovative idea in design: Rachel James, Tringa Kelendi, Alice Pulley-Dumonde
Building Management Prize – Highest ranking Student in ARCH407: Daniel Dacre
Liverpool Architectural Society – Student Prize M.Arch4: Elizabeth Anderson, George Coleman, Mark Cookson

Sponsors

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

Ian Ritchie CBE RA, Jonathan Falkingham MBE
FRIBA, NWTTA (North West Timber Trading Association).
Hayes Recruiting, LAS (Liverpool Architectural Society), dr-A Architects ASH
Architects, Unit3 Design, Sheppard Robson, RIBA, Feilden Clegg Bradley Studios, DK Architects, Cass Art, Ibstock Brick, iGuzzini University of Liverpool
Alumni, School of the Arts

Competition entry selection

SDReid ARCHITECTS’ JOURNAL NOMINATION Competition Selection: Dan Williams
AJ Architects Journal Student Prize Part 1 Lance Macadmangang
AJ Architects Journal Student Prize Part 2: Yu Zhan, Yitian Lu, Jiuxuan Wang

Acknowledgements

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

Programme Leads, Year Leads and Studio Leads

History and Theory: Dr Marco Iuliano, Dr Patrick Zamarian, Dr Barnabas Calder, Professor Neil Jackson
Alan Berman, Professor Iain Jackson, Dr Nick Webb, Professor Nicholas Ray, Dr Christina Malathouni, Dr Andrew Crompion

Environmental Science: Professor Carl Hopkins, Dr Daveed Chow, Professor Stephen Sharples, Dr Steven Finnegan, Dr Stephanie Koerner

Technology: Ted Ruffell, Dr Gamila Quattrone, Alex Dusterloth, Claudia Briguglio
Practice Management: Peter Farrall, Emma Curri

Internationalisation: Sandy Britton, Ronny Ford and Charlotte Fairclough
Experimental Officer in Design Computing: Martin Winchester

Librarian: Nicola Kerr
Consultants: Ted Ruffell, Stuart Gee, Greg Beattie, David Raynor and Chris Lyndon

Technical Support Team: Fintan, Dineen Stuey, Carroll, Steve Brettand Matt Howarth, Chris McVerry, Rob Lymer-Dennis, Joanne Bait, Lara Garrard, Kevin Erkens, James Myles, Tom McCarthy, Adam Yenison

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School of the ArtsFinance Team: David Summersgill, Peter Pinkelt and Samantha Hankin, Kirsty Harland
School of the arts events team: Alys Jones, Flromena Safiato an team

Alumni Team: Caroline Mitchell, Cristina Turner

PGT programmes: Asterios Agkathidis, Mike Knight

Visiting Professors

Ian Ritchie CBE RA
Professor Nicholas Ray
Michael Wiford CBE

With key guests

Dave King, shedkm architects
Patrick Lynch, Lynch Architects
Roger Stephenson, Stephenson STUDIO

Alumni

Thank you to our Alumni young and old for your tireless support attending critiques, lectures and events and for keeping the LSA family name alive and well around the world and for bringing your stories back to share.
### Guest Critics BA1

- Adam Booth – Fielden Clegg Bradley Studios
- Alistair Johnson – University of Liverpool
- Peter Farall – University of Liverpool
- Richard Gapper – Smith Young Architecture
- Anna Gidman – University of Liverpool
- Paul Harrison – Just H Architects
- Michelle Jackson – Network Rail
- Tugba Labrians – Shed KM
- Kilian O’Sullivan – Kilian O’Sullivan commercial photographer
- Junjie Xi – University of Liverpool
- BA2, BA3, MArch4 and MArch 5 students

### Guest Critics BA2

- David Bates – Fielden Clegg Bradley Studios
- Graham Burn – AHMM Architects
- Dennis Burr – Burr Design
- Jane Cadot – Architect
- Julia Chance – Architect
- Mona Deweare – RIBA
- Hannah Flory – John McCall Architects
- Jeremy Gould – Architect
- Ben Green – John McCall Architects
- Jo Hudson – Liverpool John Moores University
- Aima Keskemety – Artist
- Dan Newport – Raaus
- Miles Pearson – Pearson Architects
- Rebecca Sawcer – Waugh Thistleton Architects
- Andy Shave – Falconer Chester Hall
- Roger Stephenson – Stephenson STUDIO
- Adam Sutherland – Austin Smith Lord
- Martyn Thomas – hornchaskin architects
- Alex Turner – AHMM Architects
- Maria Walker – Harrison Stringfellow
- Graeme Wallace – Architectural Assistant
- Giles Wheeldon – Ian Chalk Architects
- Lee Whittingham – LJ Architects
- Dominic Wilkinson – Liverpool John Moores University

### Guest Critics BA3

- Studio 1
  - Mark Ametee – Ellis Williams Architects
  - Georgie Gray – LSA Alumni
  - Andrew Crompton – LSA
  - Peter Farall – LSA
  - Dan Gibson – Gibson Architects
  - Sarah Harrison – Harrison Stringfellow Architects
  - Jo Hudson – LSA
  - Marika Karadilis – Karadilis Szydlowska Architects
  - Anna Kochan – Architectural Emporium
  - Tom Mills – RIBA North West
  - Alice Parker – Pozzoni Architecture
  - Ralph Gunson Parker – Honey & UCL
  - Fran Phillips – Stephenson Studio
  - Roger Stephenson – Stephenson Studio

- Michael Southern – Architectural Emporium
- Tristan Wigfll – Alma-nac Collaborative Architecture

- Studio 2
  - James Nicholls
  - Gerry Proctor – Engagement Liverpool
  - Davide Landi
  - Katerina Antonopoulou – LSA
  - Michael Wilford
  - Lee Bennett – Sheppard Robson
  - Jasmine Eastwood – Sheppard Robson

- Studio 3
  - Julia Burke – Associate Director Raise Architects
  - Simon Cade – Carl Turner Architects
  - Luke Cooper – Director: Architectural Emporium
  - Dave Gikas – Director: DK Architects
  - Dave King – Director: shedkm
  - Andy Shaw – Director: shedkm
  - Roger Stephenson OBE – Stephenson Studio
  - Su Stringfellow director: Harrison Stringfellow
  - Dominic Wilkinson LJM
  - Professor Nick Ray and
  - Professor Wolfgang Dokonal
  - Mike Knight
  - Professor Neil Jackson

### Guest Critics MA

- Sophie Determan – HUT Architecture
- Dave King – shedkm Architects

- Studio 6
  - Dr Fei Chen – LSA
  - David Simister – David Simister Architects
  - James Spencer – Glenn Howells Architects
  - David Smister – David Smister Architects
  - Roger Stephenson OBE – Stephenson Architecture
  - Louise Janvier – UCLA
  - Mark Hanna – BAA Systems
  - Luke Macdonald – Lynch Architects
  - Rosie Marsden – FCH Architects
  - Laura Evans – Howland Evans Architects
  - Sam Chisholm – Samuel Chisholm Studio
  - Dr Fei Chen – LSA

- Studio 5
  - Andy Thompson – BCA Landscape
  - James Spencer – Glenn Howells Architects
  - David Smister – David Smister Architects
  - Rosie Marsden – FCH Architects
  - Laura Evans – Howland Evans Architects
  - Sam Chisholm – Samuel Chisholm Studio

### Careers and employability event contributors

- Thank you for supporting this event to RIBA NW, RIBA North and everyone involved in RIBA mentoring programme
- Justin Richardson, Moira McCaul, UCL careers dept and UoL

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- Justin Richardson, Moira McCaul, UCL careers dept and UoL
- Chris Fawn International Students’ Advisor

- Dr Helen Thomas and Amy Gerrard Employment and Public Engagement Officer
- Jasmin Eastwood, Richmal Wigginsworth, Stuart Pavitt – Sheppard Robson
- Dave Gikas – DK Architects
- Luke Cooper – Architectural Emporium
- Su Stringfellow – Harrison Stringfellow
- Ben Prince – Prince Architects
- Urunt Klic – LSA
- Simon Cushing
- Dave King – shedkm
- Asterios Agkathidis – LSA
- Katerina Antonopoulou – LSA
- Peter Farall – LSA
- Mark Jackson, Moira McCaul
- Neil Elliott – Architect and Studio Director ISF group

Thank you to ASOC for promoting and supporting student committee
Thank you to all of our year reps who have been such valuable help throughout the year.

Year reps:
Year 1: Sam Beckwith Flint, Amelia Perez Bravo
Year 2: Rachael Anne McCarthy, Matthew Gill, Lingbo Li, Emma Kiero-Watson, Jiayi Yan, Christopher James Wilson
Year 3: Sarah-Elizabeth Geldard, Hui (Sam) Tong, Raluca-Mihaela Hanuz, Leting Wang, Rowan Aplin, Domenico Baldwin, Jamie Reed, Eleanor Bainbridge, Molly Fitzpatrick, Cameron McKnight, Daniel Jarvis, Anqi Kang
M.Arch 4: Shaoyao He, Elizabeth Anderson, Mate Nagy
M.Arch 5: Alice Bufton, David Sadik, Navid Tahmasebi

LSA 2019 Summer Degree Show and Prize Giving

The LSA 2019 Summer degree show and prize giving is a celebration of work and achievements throughout the School with particular focus on graduating years in BA and M.Arch.

Thank you to everyone who made this happen.

Thanks to all 2019 degree show helpers in particular:
Tobi Ajanaku, Chongyuan Duan, Isabey Daykin, V Enjur Mohan, Robert Forsyth, David Grant, Negin Kacerezdadeh, Martyna Kedzria, Yueyi Liu, Rachael McCarthy, Erica Menezes, Diana Mihaila, Donia Mursi, Oana Neacsu, Plamen Paschev, Jenna Patel, Atia Rajia, Vicky Robertson, Tolu Oyesanya, Lewis Washington, Haomiao Zhai, Jamie Reed, Ed Turner, Joseph Barnes

Special thanks to Lucretia Ray for her work on the Degree Show

London Degree Show-Passage

passage
/ˈpasɪdʒ/
noun
noun: passage
1 the action or process of moving through or past somewhere on the way from one place to another.
   *there were moorings for boats wanting passage through the lock*
   synonyms: transit, progress, passing, movement, going, crossing, travelling, traversal, traverse
2 a narrow way allowing access between buildings or to different rooms within a building; a passageway;
   *the larger bedroom was at the end of the passage*
   synonyms: corridor, passageway, hall, hallway, entrance hall, entrance, walkway, aisle, gangway

The London Degree Show displays a selection of student work both from the BA3 and M.Arch programmes of the Liverpool Architecture School. The showcase was curated, designed and built by students the London BA3 studio.

Design Team:
Johanna Muszbek, Pietro Pezzani, Olivia Dolan, Yuxuan Li, Emma Clarkson, Julia Aguadere, Hao Yue Zhang, James Gordon. Special Thanks to Louise Barrett, Matthew Howarth and the Liverpool Technical Team.

Special thanks – Thank you to all the studio and year and programme leads and research colleagues whom have helped to pull together information for inclusion in this publication. Special thanks to Mate Nagy and Shaoyao He for their work on behalf of M.Arch
Degree Show London
Liverpool School of Architecture
SUMMER DEGREE SHOW

Industry Night
Thursday 20th June 5-8pm

Launch and Prizegiving
Friday 21st June 2-6pm

Public Viewing
Friday 21st June - 19th July 9-5 weekdays
Leverhulme Building, Abercromby Square, Liverpool L69 7ZN

Liverpool School of Architecture Satellite Show
Connections: Passage
Exhibition of Graduate Work from 6pm 26th June-10th July
University of Liverpool in London, 33 Finsbury Square, London EC2A 1AG