

JUST TRANSITION



BSoAD BA ARCHITECTURE

This publication is a catalogue of the work of the BA Architecture Studio in 2023.

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JUST TRANSITION

This year's final year degree projects all focus on the complex task of highlighting a need to tackle issues of social injustice across four neighbourhoods in Birmingham, UK. Students aimed to challenge and disrupt the current social/climate injustice emergency.

"Social injustice is when actions are taken that infringe upon a group's rights, marginalize their opportunities, or treat them unfairly."

Our overarching theme is "Just Transition", and this catalogue documents how an exploration of various urban approaches through social injustice, challenging preconceptions, and ideas generation can define a radical design solution for the future by responding to a variety of real-life social factors in the urban context in Birmingham. How can architecture eradicate social injustice?

Within this question we identified key drivers, such as Inclusive Sustainability, to draw connections between Environmental Sustainability, Social Justice, Climate, and the Biodiversity Emergency. Our designs started at the macro-scale of the city of Birmingham to unearth the broad systems of injustice that impact the communities we interacted with. The final designs vary in scale to enable us to challenge, disrupt, and suggest radical designs to intervene in problems around the future architect.

Studio 1: Resilient Communities

Tutor: Yazid Khemri + Matthew Armitt

Location: Vauxhall High Street, Birmingham

The status quo is not an option. This studio advocates for the need to develop innovative architectural and urban situations to eradicate social injustices and create an inclusive, safe, resilient and sustainable community.

In this studio, final year students are asked to generate design proposals, based on the definition of programmatic criteria identified via critical analysis and interpretation of the context. The studio explores the tangible and intangible aspects of the built environment, issues of identity, place and well-being of the many diverse urban communities and groups, and at the same time safeguards the environment. Students are encouraged to think as future architects and develop designs that accommodate the growing needs of people in terms of housing, public spaces and various infrastructures.

Cities will need to be more sustainable both ecologically and socially; they will need to be in ecological balance with the natural environment; they will need to prioritise people's health and wellbeing; and should be designed to include all citizens, avoiding marginalization of social groups.

How can dismantling social injustice be achieved by honouring the voices of a community that have the deepest knowledge of community needs, understand the stories and history of a place that make it meaningful and valuable, and always staying committed to getting to the issues expressed in the social spaces? Our studio is committed to being radical and developing ambitious strategies to eradicate social injustices and ensure a sustainable and resilient future.

The studio searches for ways to empower communities through a program of interventions connected and coordinated, where urban life is promoted, social injustice is eradicated, local economy is grown, and the environment is protected.

Studio 2: Rituals of Resistance

Tutor: Ollie Chapman

Location: Newtown, Birmingham

The human condition, rooted in social life, is challenged by a sinister ideology: that an individual can be more valuable than a collective. Contemporary existence, defined by maximum self-exposure, restless production, and unstable consumption offers only hollow victories at the expense of public life. Yet there is fundamental component of a just society that

at its essence can garner good-will, belief in equality, celebration of others' achievements, hope for change, and consolidation of a shared belief of order. This is Ritual.

Rituals are processes of embodiment and bodily performances. In them, the valid order and values of a community are physically experienced and solidified. It is not that rituals have been abolished all together (birthdays, graduations, festivals, and sports events permeate our social and personal worlds), but a wealth of rituals typified by the non-scientific, the non-secular, the non-technological, or, in short, the traditional were routinely rejected as primitive over the centuries since the enlightenment. The trend to sacrifice traditional social, religious, and political ritual urges faith in the rationalism of capitalist economics. As a result, the tenets that uphold social injustice are also indirectly championed: Elitism, Exclusion, Prejudice, Greed, and Despair.

In 2022, one concerned resident of Newtown, Birmingham posed a troubling question "We are suffering but what can we do? We suffer in silence." Who or what can serve to help to resolve the systematic issues at fault? A journey through the area quickly identifies small acts of resistance: The loving preparation of a meal, the colourful music and costume of a Saturday afternoon festival outside the convenience store, the slow rotation and buzz of patrons in the barbers to name a few. These shared everyday performances not only 'do' but also 'say' something to reassess the situation, they offer a vital form of resolution, ownership, and empowerment.

"Just as theatre takes the drama of everyday life, condenses it, formalises it, and puts it on stage for view, ritual is cobbled together out of ordinary acts and gestures made extraordinary; this cobbling together is the process of ritualization." (Stephenson, 2015)

Acts which "might initially appear bizarre or futile can actually have transformative power" (Xygalatas, 2022). Rituals, therefore, offer the collective opportunity to drive change and empower communities, breaking from the systematic destabilisation of community fundamental to a consumerism. What will

an architecture governed by the principles and rituals of a *just* society be? How can architecture reflect and strengthen this spirit for transformation and tradition?

Studio 3: Freetown Ladywood

Tutor: Max Olof Carlsson Wisotsky

Location: Edgbaston Reservoir, Birmingham

Building the community of the future, the one that strives to challenge (if not solve) existing inequities, political impasses & societal woes, requires a decidedly non-one-size-fits-all approach – it requires a 'situated practice'. It requires considering and responding to the subjective and local identities, knowledges, and engagements of a place: attempting to address its own issues, in its own way.

In her essay *Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective* Donna Haraway defines the concept of 'situated knowledges' to argue that the perception of any situation is always a matter of an embodied, located subject, and their geographically and historically specific perspective – a perspective constantly being structured and restructured by current conditions. Knowledge is determined and framed by the social situation of the epistemic agent: their race, gender, class, etc. And through this becomes body-specific and site-specific.

So, instead of top-down global, national, or even regional approaches, you will be asked to question the hyper-local: the site (Ladywood), its inhabitants (human and other), and their embedded and subjective knowledges, with the intention to experiment in alternative ways of organizing society, community, and architecture.

What happens when a neighbourhood controls its own networks of care, its own authority to build, to feed, to govern? These spaces of seeming anarchy, of rebellion against hegemonic systems of control, social order and cultural ideology are also the spaces in which transformational change can be made. By democratizing participation into cooperative resistance, a new unit of change, can be formed.

The 'radical squatters' of 1960's London, 1990's Kowloon & 2000's Caracas; Walter Segal and the self-build movement; the anarchic thinking of Colin Ward; the plot-lands of 19th century England; Occupy Wall Street; the Capitol Hill Autonomous Zone (CHAZ); Freetown Christiania; and the 1969 essay 'Non-Plan' are all (of just a few) examples of attempts to bypass the vast bureaucracy of governed planning with a more humane, democratic and local approach to architecture, urbanism, and governance. These will serve as inspiration and guidance for you as you aim to develop your project.

Centred around the now condemned Tower Ballroom at Edgbaston Reservoir, this neighbourhood has seen local community organizations re-emerge in response to the incursion of outside decisions making and money: tendrils of gentrification, loss of communal space, and forced dereliction & lack of investment. But what is the bold future for a 'Freetown Ladywood' – one that directly addresses an existing injustice or issue in the area, and attempts to respond to it through utilizing local and subjective knowledges?

Studio 4: Care-full Communities

Tutor: Victoria Farrow + Rob Annable

Location: Bordesley Green, Birmingham

"If care is to become the basis of a better society and world, we need to change our contemporary hierarchies of care in the direction of radical egalitarianism. All forms of care between all categories of human and non-human should be valued, recognised and resourced equally, according to their needs or ongoing sustainability. This is what we call an ethics of promiscuous care". (The Care Manifesto, 2020)

Parallel to theorists of subjective interdependency, philosopher Emmanuel Levinas held the position that because the self is constituted only through its relationship to the other, we are ethically compelled to that other's care. Drawing upon this idea, French philosopher Jacques Derrida advocated an ethics of limitless hospitality to 'the stranger'. Thus, with this in mind, how can architecture provide opportunities for mutual-aid, public space and shared resources through the

creation and maintenance of a scheme that provides local support systems of 'care'?

Initial investigations focused effort onto understanding Bordesley Green, as a community and place. Existing infrastructures of care that support and connect Bordesley Green, together with gaps that might provide new opportunities were identified to establish a starting point. The Studio agenda adopts a care-full attitude towards re-making communities through care. We considered 'caring' in its word form and the following three sub-themes:

1. Interdependence explores how architecture can care for people and facilitate empathy through design. As opposed to the dualistic understanding of giving and receiving care, interdependence proposes a network of caring relationships. In this relational network, architecture plays a role in both defining the daily habits of people and in making visible the social challenges of today.
2. Maintenance is about caring for architecture the built environment, and also for the material and energy resources that make architecture real. A maintenance perspective considers the existing building stock as a crucial resource to be benefitted from and aims to extend the lifespan of buildings as long as possible. One can maintain a building but also a city, by being considerate of the collective urban memory.
3. Caring for the planet is conceptualised as non-human, and it recognises the relationships between humans, non-human animals, plants, technological infrastructure and the digital world. It offers a new approach to architectural design that is no more human-centric but takes into account all other actors in the planetary network and how they are interconnected.

Within the global context of care for future generations, we commit ourselves to an architecture of minimal consumption in times of scarcity through mindful material choices, the reuse of existing resources, design for disassembly, and the circular economy.



Malaz Abdelgadir

Studio 1: Resilient Communities / Tutor: Yazid Khemri + Matthew Armitt

In response to the decimation of green spaces, the “Urban Farming and Food Hub” is a new urban proposal with a social vision to influence change in its surroundings. The design seeks to negotiate the intersection between its industrial fabric of food production and manufacturing with a new stratum of ecology based on the constructs of Nechells Green and aims to develop its green spaces as well as inform the current food system, including food production, processing, retail, and education. This introduces the residents to a new urban lifestyle, promoting ownership, responsibility, and accountability. This is essential for exerting more influence over people who share similar interests. It will revive the city’s historical agricultural identity while creating a place where agriculture and social uses intersect.

Gradually, the future of the urban farm and food hub will play a big role on-site in which it will expand and can reach over to the other green spaces allowing local suppliers to meet growing demands and remaking a consumptive infrastructure into a productive, multifunctional hybrid.

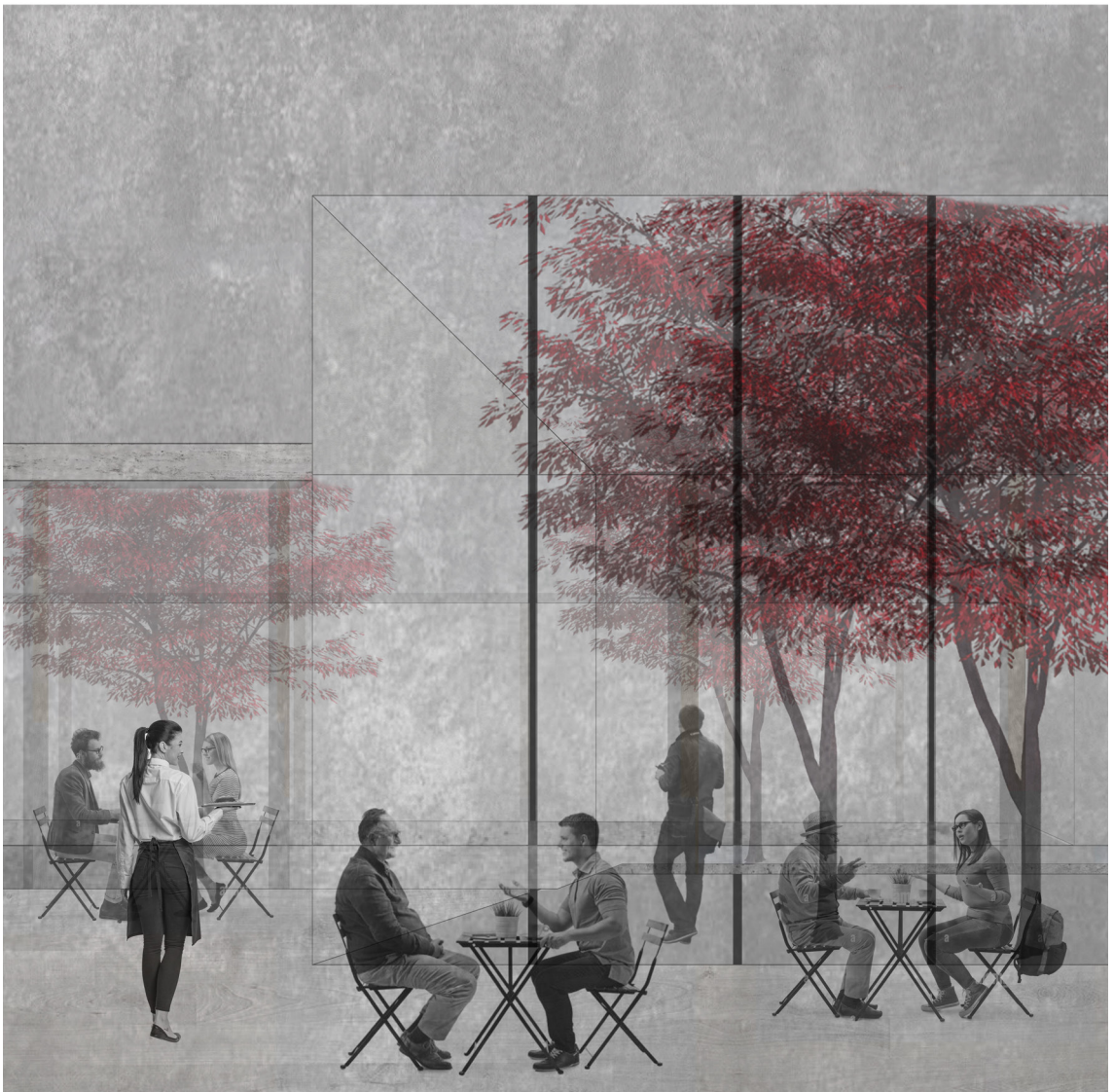


Ismail Ahmad

Studio 1: Resilient Communities / Tutor: Yazid Khemri + Matthew Armitt

This project will take a sustainable approach to renovate the high street, providing multiple services including a retail ground floor to respond to the community's needs and a library that offers workshops to attain qualifications to achieve professional career to elevate the community's social grade (over 40% of the residents are considered as social grade DE, unskilled manual workers). The qualifications respond to the current UK job demands to increase employment rates such as program developers, health service etc. In addition, it will offer qualifications of ages 16+ to allow entry into university to increase high level qualification rates within the area (40%+ of the Nechells community have no formal qualifications). Additional spaces such as cafés (social spaces) will accommodate the functions. Existing residents will receive small individual roof garden with a large, shared community garden to encourage social behaviour.

In light of transforming the current space, this will become the heart of change for the community to reduce crime rates, encourage safer spaces and increase the civic significance of Nechells.

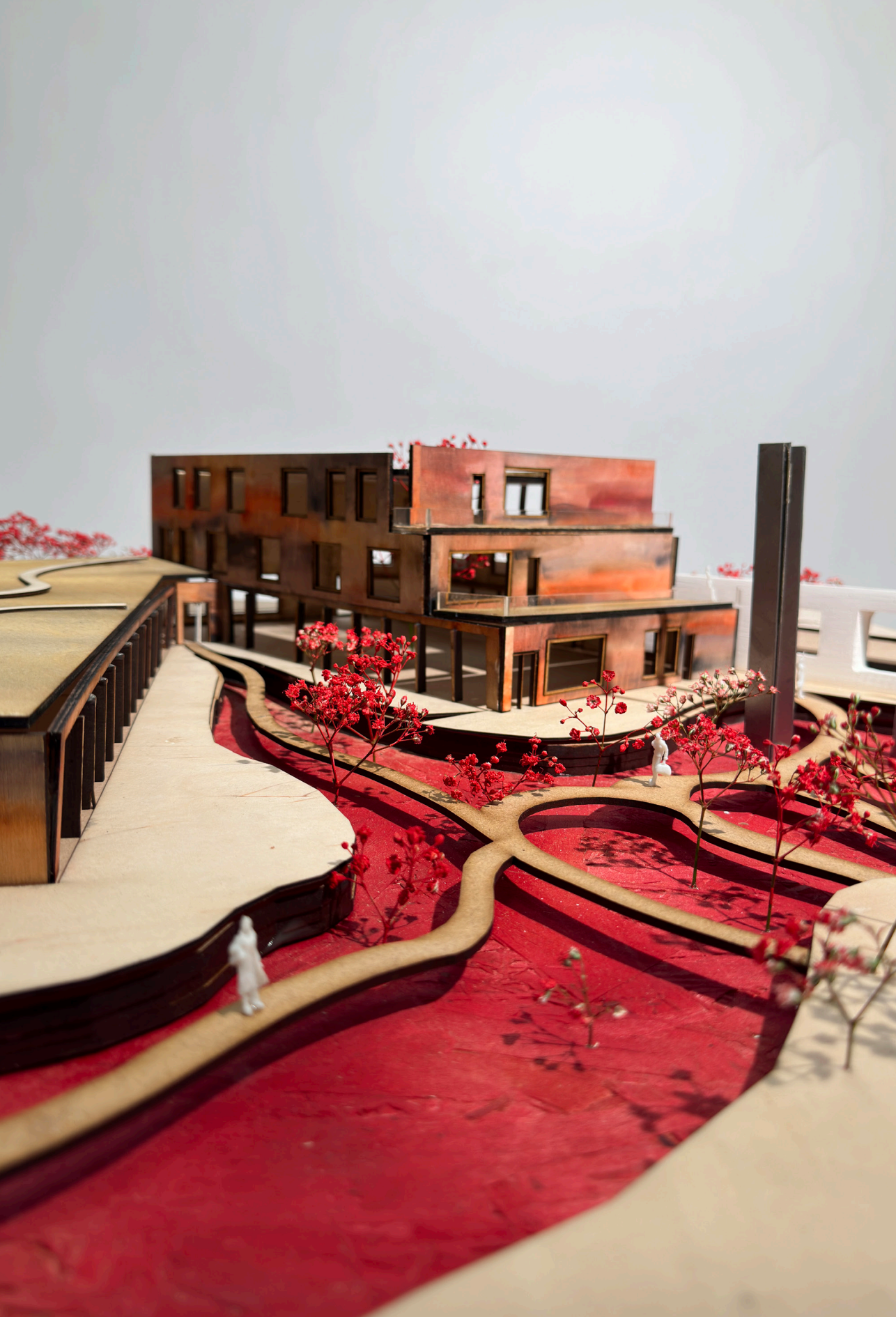


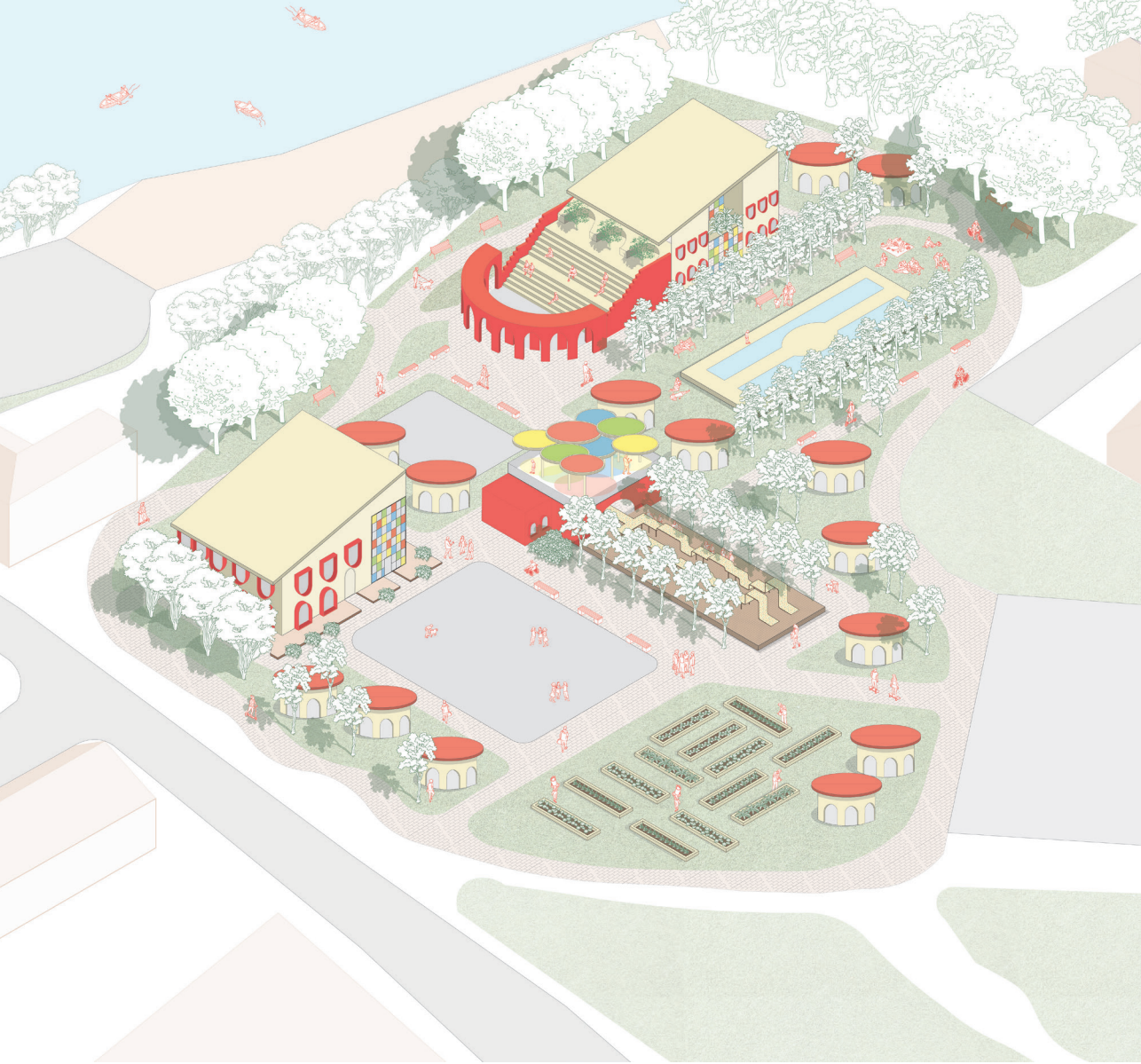
Maryam Akilu

Studio 3: Freetown Ladywood / Tutor: Max Olof Carlsson Wisotsky

The project explores the idea of “Safety and Support” within a community, derived from the policy “Violence against one is violence against all”. How can Architecture address the need for support and protection? It challenges some of the issues facing gun violence as injustice and how they can be prevented. The project provides a safe space for the community to engage and collaborate. As the Victims of violence being the key users of the space, the concept of Location, Materiality, and Participation is critical to the design. This concept strengthens the relationship between the site and the users.

Located in Ladywood, an independent and self-governed community will drive the concept by promoting engagement and participation. The site originally a rubber factory holds a sense of heritage and identity to Ladywood. This creates a sense of place and belonging to the users and community at large. The focal point of the project is the Awareness Garden, connected to the biodiversity of the canal networks, which also centres around the concept of materiality where the community engages in building structures that tell their stories.





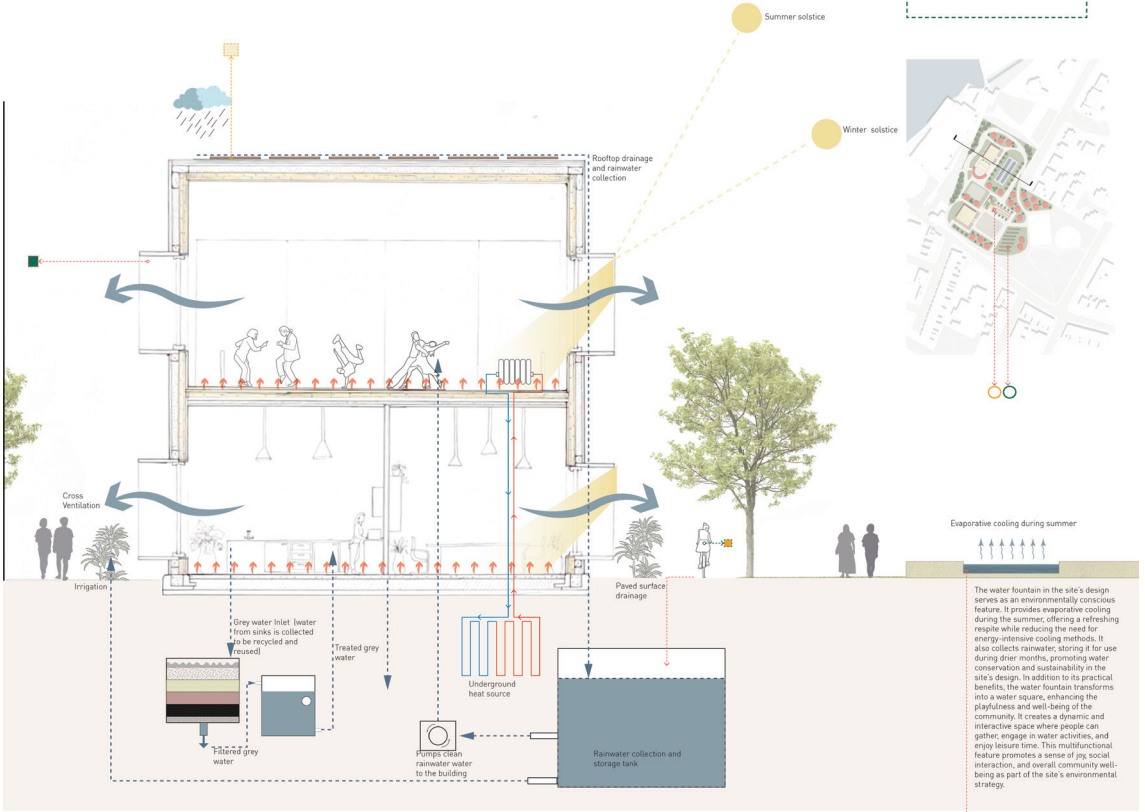
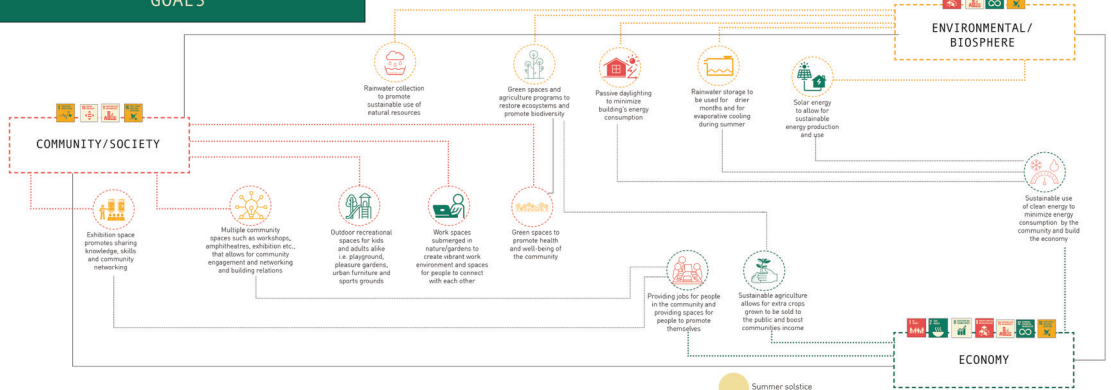
Kawthar Ali

Studio 3: Freetown Ladywood / Tutor: Max Olof Carlsson Wisotsky

The proposed design for the civic recreation centre caters to the needs of the community, both in terms of functionality and aesthetics. It is a space that is welcoming and accessible to all members of the Ladywood community, regardless of age or background. Moreover, incorporating “playfulness” in the design drives the proposal to create a vibrant space for the community to play, work, socialize, and relax. The use of bright colours, creative designs, and interactive elements, makes the centre more attractive and engaging for users.

A crucial emphasis is placed on the landscape and use of outdoor space as the proposal aims to combine indoor and outdoor elements to address social injustice. Integrating indoor and outdoor spaces in the centre’s design is essential to creating a cohesive and engaging environment. By using design elements that allow for the two spaces to function as one and incorporating features that allow for flexibility in the use of space, the centre can provide a seamless and dynamic environment for the Ladywood community to enjoy, contributing to its residents’ social and cultural well-being.

ENVIRONMENTAL STRATEGY AND SUSTAINABLE DEVELOPMENT GOALS



Window frames protrude out of the building by 80mm which makes a total depth of 1.35m with the exterior wall thickness. It acts as overhangs that offer effective passive shading and helps prevent overheating during the summer. This architectural feature allows for natural ventilation, reducing the need for excessive cooling systems and promoting energy efficiency while maintaining a comfortable indoor environment.

The inclusion of solar panels in a building's environmental strategy enables the use of clean energy, reducing reliance on fossil fuels and minimizing carbon emissions. Solar panels harness renewable sunlight, generating electricity and reducing energy consumption from the grid. They contribute to a sustainable and eco-friendly approach to powering buildings, promoting a greener future.

Strategically placing trees to provide shading for outdoor street furniture creates comfortable and inviting spaces for people to relax and interact. The trees canopy helps reduce heat by providing natural shade, lowering temperatures and creating a cooling effect, contributing to a more pleasant outdoor environment while minimizing the need for artificial cooling systems.

The inclusion of community garden spaces introduces sustainable farming practices to the community and promotes organic planting of locally grown crops. These spaces foster a sense of ownership, connection, and education, empowering individuals to grow their own food in an environmentally friendly manner. It encourages healthy eating habits, strengthens community bonds, and contributes to a more sustainable and self-sufficient local food system. (Below are crops that can be grown all year round)

Designing a cycle track as part of a building's environmental strategy promotes sustainable transport. It encourages people to choose cycling as a green mode of transportation, reducing carbon emissions and improving air quality. The thoughtfully planned cycle track enhances connectivity, safety, and accessibility, inspiring healthier lifestyles and contributing to a greener urban environment.

Rainwater collection and storage tank

Retaining walls

Gravel filter

Sand and fine particle filter

Rainwater collection and storage tank



Lucie Avril

Studio 2: Rituals of Resistance / Tutor: Ollie Chapman

Based at the former Brandauer Works, this project responds to analysis of the vast areas of greenspace that remain unused, and an abundance of derelict industrial buildings across Newtown. In my project, I wanted to mix these two problems by developing workshops that could reinforce the community. Therefore, I used a derelict building which also has a spacious courtyard. I wanted to revalue the handmade and craftsman work by using an industrial building, it is possible to find four different workshops (wood, ceramic, leather, and textile).

I was inspired by “Les Compagnons du Devoirs” a French craftsman organization which created a strong community through “making”. In addition to the workshops, a café and a shop were made to attract different people and even persons that are not participating in the workshops. The courtyard was also changed into a park where it is possible to find bird nests and boxes to increase the fauna of Newtown, bringing more life to greenspaces throughout the area.



Reece Balu

Studio 1: Resilient Communities / Tutor: Yazid Khemri + Matthew Armitt

This project investigates the rehabilitation of victims of violence and sexual assault. From my site research, there is no typology that suffices a building of this nature so my proposition of creating a health and well-being centre within the area can implement trust, safety, and new opportunities back into the community.

The core design creates a community-based design where there will be five therapeutic components to form this building: water, music, physical, wildlife, and meditation. These five elements form a stage-by-stage process in order to collate new skills learned through workshops in order to help people recover from their traumas; as Vauxhall has a high rate of people in low skilled jobs, the health and well-being centre will help provide the skills in order to help boost the economy whilst helping people through their traumatic events.



Owen Bilby

Studio 4: Care-full Communities / Tutor: Victoria Farrow + Rob Annable

My project aims to introduce a sustainable pattern of consumption and production to an area of Birmingham that is dominated by car travel and has been heavily effected by the increased cost of living. The project utilises an underdeveloped area of land which links two major bus stops, creating a pedestrian high street which sells, collects and teaches how to repair everyday items. This idea of interoperability is carried throughout the scheme starting with the function of creating new recycled household items and fighting the need to buy new or pay for companies to repair or replace essential everyday items. This concept it carried through to the structure of the building which is a CLT structural grid that is infilled with recycled bricks that are made on site from donated plastics from the local area, this theme of adaptability and re-usability is invaluable to the success of the project and provides economical and sustainable relief for the community.



Kierapal Bindra

Studio 3: Freetown Ladywood / Tutor: Max Olof Carlsson Wisotsky

My project studied the 'Movement of Objects'. Following up my extensive research I decided to design a Swap Shop for the Ladywood community. A swap shop is a new concept for local communities to lend various objects. These objects might be anything from garden tools to sports gear, toys or electro-domestic equipment, to name but a few.

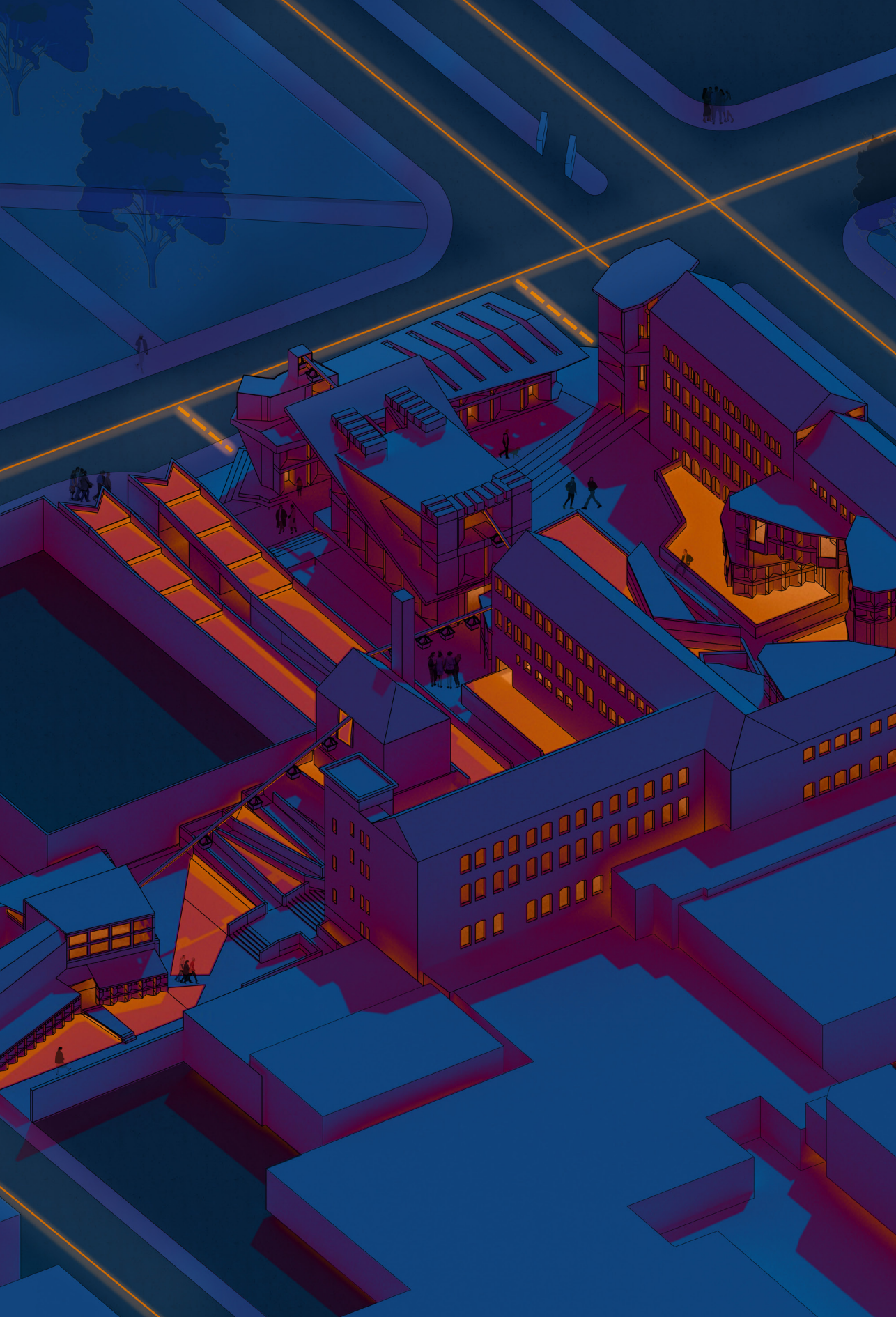
This process restores and builds the community by borrowing, sharing and returning items. The main aim is keeping sustainability as a core focus and to reduce the excessive consumption and accumulation of objects we don't use on a regular basis. It is preliminary based on the "lend instead of buy" principle. Not only helping to reduce the environmental impact, whilst also promoting the community. Experimenting form and design of the building to express the concept in the best way possible way. The separation of buildings by public and private access is important. Public access being the swap shop and private access being the movement of the objects and the process.

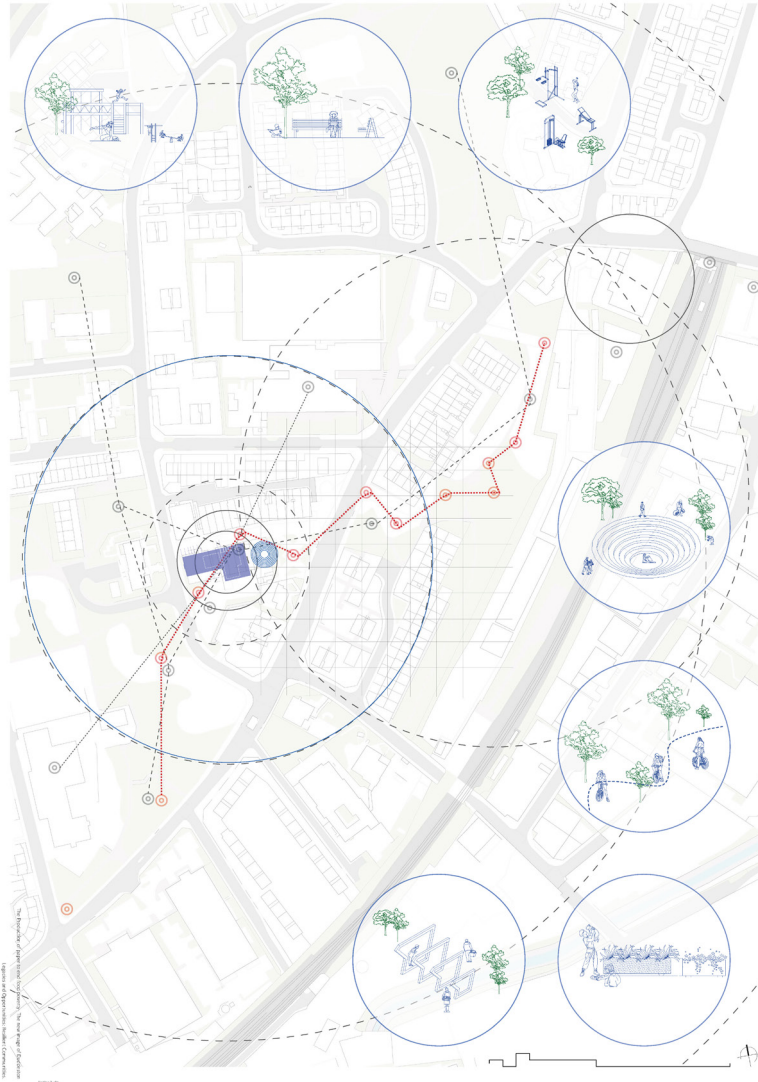


Kyle Brady

Studio 2: Rituals of Resistance / Tutor: Ollie Chapman

This instalment on the former Brander Works seeks to utilise the derelict location with a new dual-function scheme. One aspect is a knife amnesty point, in which knives are smelted down and used to produce goods for the local community. The second function is a programmed loitering space; the heat generated from smelting will warm both the smelting zones and the thermal district heating. The architectural features that define the space symbolise resilience for the city of Newtown through the use of the repeated facade. Concrete used on the site shall be from the aggregate produced through the smelting process. The project targets at UN Sustainable Development Goal 11: Make cities and human settlements inclusive, safe, resilient and sustainable.



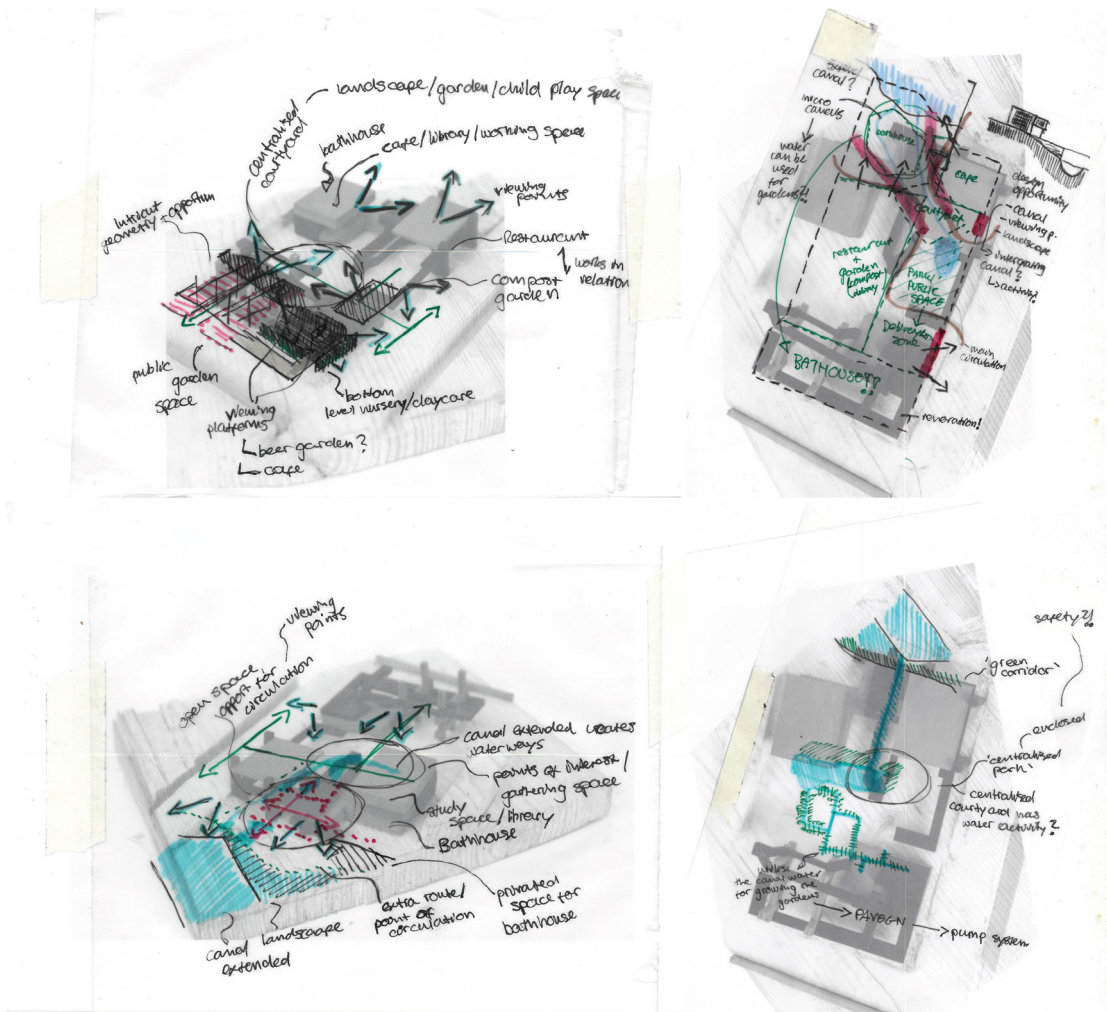


Nadine Burke

Studio 1: Resilient Communities / Tutor: Yazid Khemri + Matthew Armitt

With a primary theme of bringing a new image to the high-street of Duddeston, the project focuses on a community/arts centre located in the epicentre of regeneration. Using theories from Jan Gehl to connect people to buildings, public space from the masterplan scale to the interiors drive the project - blurring the edges between spaces.

Within the masterplan connections are created linking two sites - the train station and high-street through the underused existing green spaces. Pavilions, parks, gym equipment, seating arrangements and allotments where seed paper can be planted to produce food within the community will bring life to these lifeless areas. The later stages of the masterplan will break the 'boundary' between the city centre and Duddeston: only being a stone's throw away, financial investments are the one thing that separates the two.

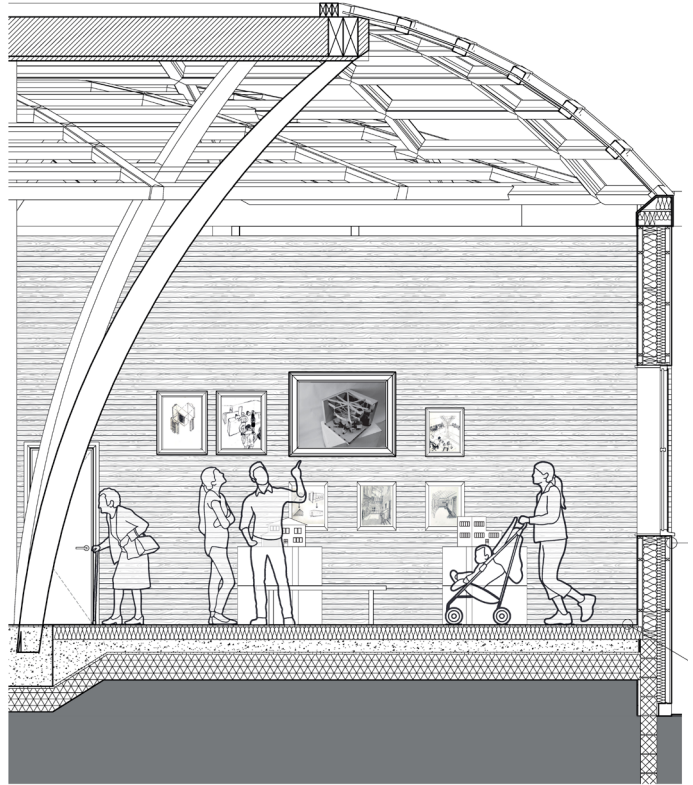
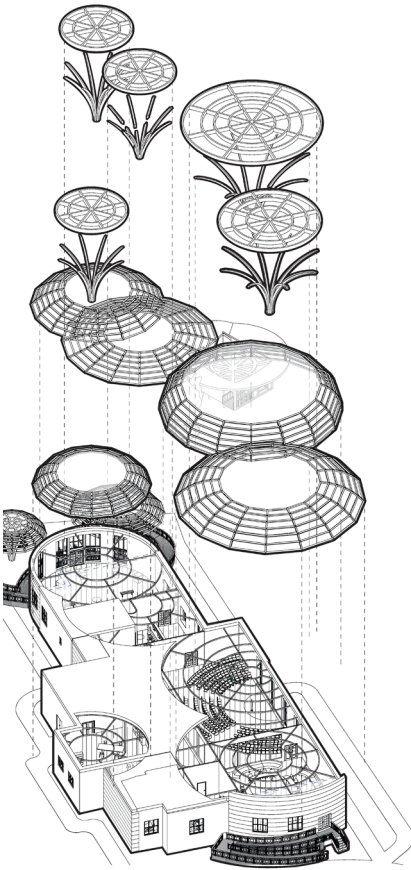


Jakub Cegielski

Studio 3: Freetown Ladywood / Tutor: Max Olof Carlsson Wisotsky

The project is set within a diverse borough of Birmingham where the concept of 'displacement' of a community was investigated as a form to uncover contemporary social injustices that govern Ladywood's streets—understanding the historical context aided in visualising how the urban fabric has shifted through post-industrial and post-war development schemes, ultimately resulting in the lack of social amenities the 'Displacement of Ladywood'.

The site location is within the greater area of Icknield, a former industrial park that is set to be a focal point for the city council through its publication of the Icknield Masterplan aiming to gentrify the area. The scheme will set out a 50-year plan enabling the people of Ladywood to experience the expansion of stage 1 into the greater Icknield area and shall seek to reclaim misused and ungoverned spaces. Stage 1 will introduce a bathhouse and a restaurant as these spaces in many cultures are considered spaces of high social pride and value. The design will intervene upon the existing site's structure to preserve history and repurpose these ungoverned spaces to benefit the community.

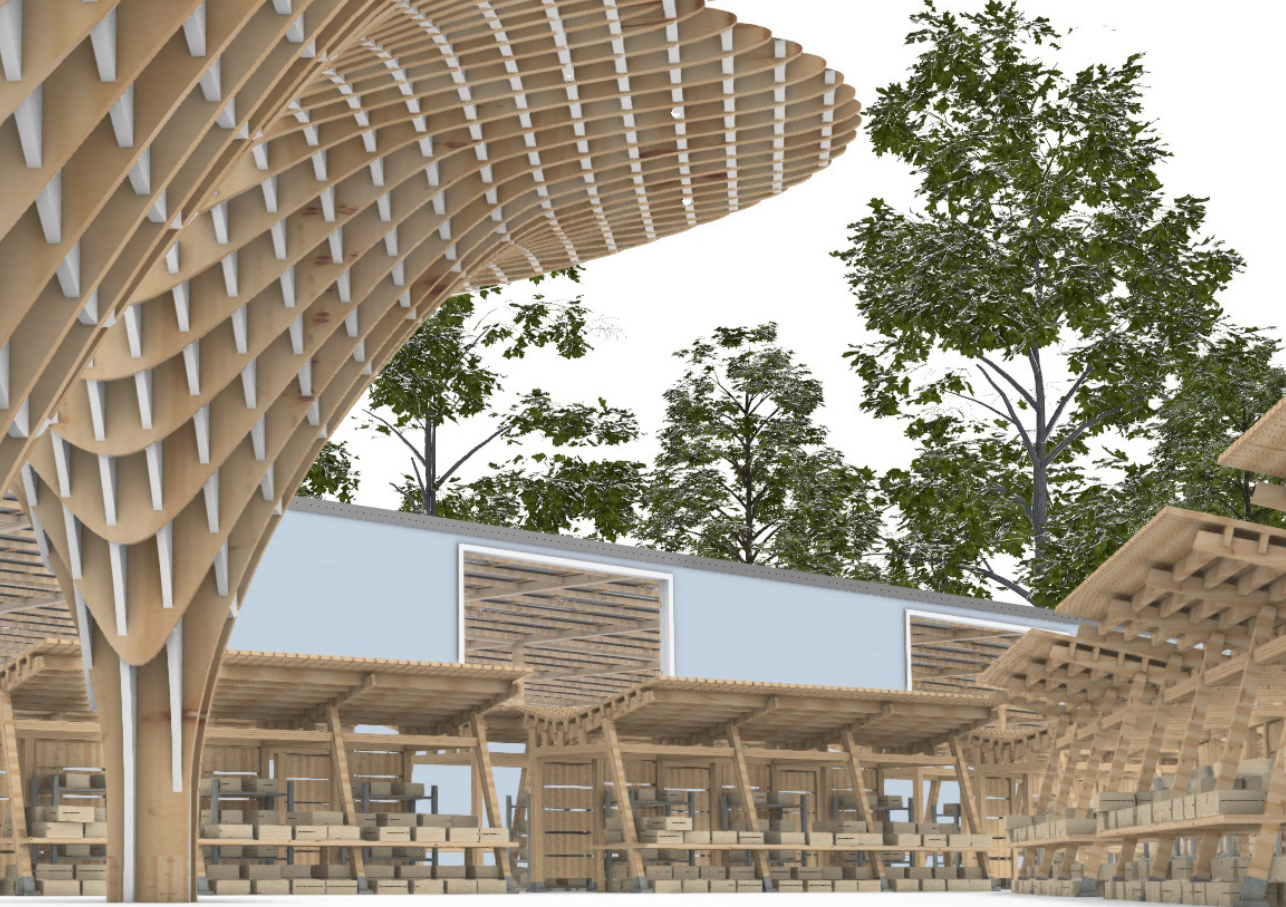


Julian Davis

Studio 3: Freetown Ladywood / Tutor: Max Olof Carlsson Wisotsky

For this project, the aim was to traverse Ladywood, an inner-city district next to central Birmingham, and determine the social injustices on the site and how I could devise creating a space that would tackle said injustice. I centralised on the injustice of dereliction in Ladywood, extending from the redevelopment of the 1950s and 1970s introducing tower blocks for more housing whilst severing the existing community spaces and relocating others to other parts of Birmingham.

To prevent another redevelopment crisis of Ladywood I designed a “Freetown Ladywood” town hall which would change the planning permission for the area of Freetown Ladywood to necessitate developers to propose projects that the community agree upon in not encroaching in the existing community spaces. To fit with my policy of Freetown Ladywood the tower hall building will be an example of removing dereliction as it would be a retrofit of the Tower Mount Banqueting Hall in Ladywood, a dilapidated former club closed in 2018 due for demolition.



Barnabas De Silva

Studio 4: Care-full Communities / Tutor: Victoria Farrow + Rob Annable

The Food Transmutation Hub's goal is to recycle and regenerate food waste, both commercially and residentially, into useful materials. The project provides anaerobic digestion on a localised scale, performing as an actively participating element of infrastructure that operates within smaller communities. This will minimise large scale infrastructure and create opportunities for involvement within the community and increase engagement and self-governing. The food waste can be recycled into bio-products, used as biomass fuel, and turned into fertiliser, exacerbating the localised food produce aspect.

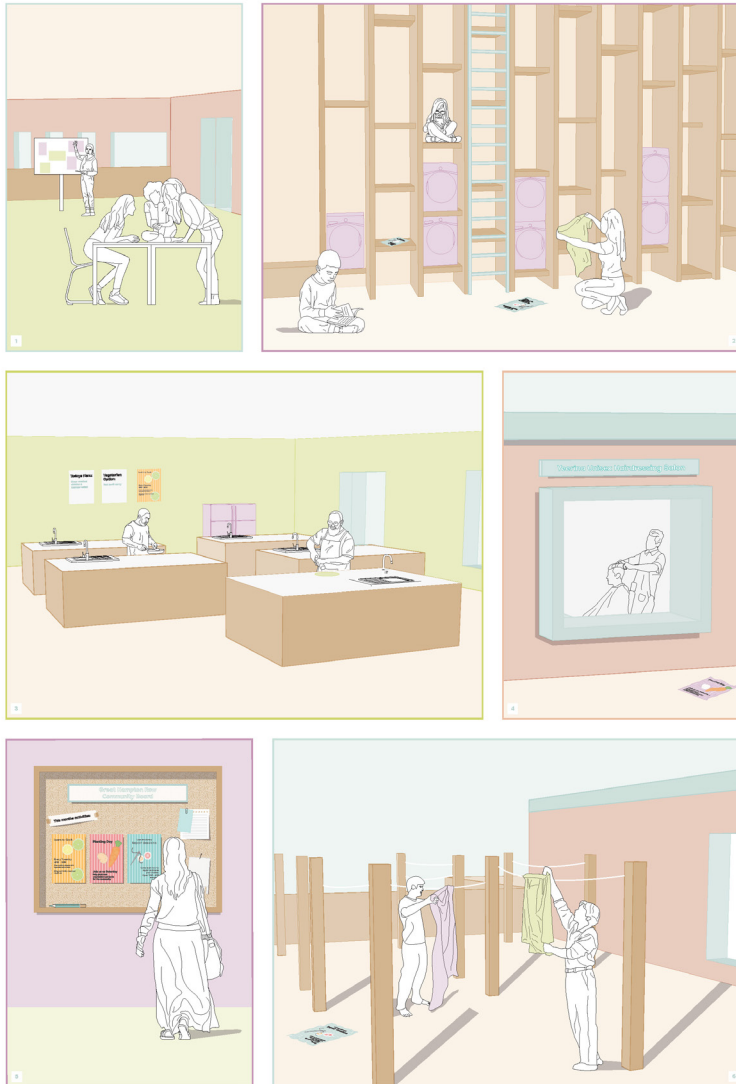
This building is to be designed as a symbolic representation of the future of Bordesley Green and how it can be beneficial to localise. Its secondary function is to act as an exhibition, educating and informing the residents, including the younger population that form a significant part of Bordesley Green. By creating a natural economy to replace a human economy, the building serves as an organic machine to inspire care and revitalization on a long-term, sustainable basis, to both its users and visitors.



James Degenkolb

Studio 1: Resilient Communities / Tutor: Yazid Khemri + Matthew Armitt

Within the bounds of Duddeston Manor a collective communal movement has evolved, tasked with resolving and reducing social injustice within the district. Spurred on by the discovery of crumbling housing, forced relocation, food poverty and extensive pollution within Duddeston, the collective establishes a base of operations within the secluded former factory situated on the south of the site. The collective plans to cede an independent, sustainable neighbourhood from the national governments control which is free from the discovered injustices. They begin by experimenting with construction utilising natural materials and soon discover that they can organically grow their vision to replace the dilapidated housing stock of present by utilising a structural, load bearing moss substrate that will form the physical basis of this community. Utilising the local canals, they physically barricade their society from the grasp of authoritarian reach and their factory base for operations becomes their machine of development, experimenting with and producing the goods that establish the habitat. Once established they plan to act as a precedent for how communities can resolve their social injustices through self-governance alongside how residents can practice the act of embracing the organic world to aid the local fraternity.

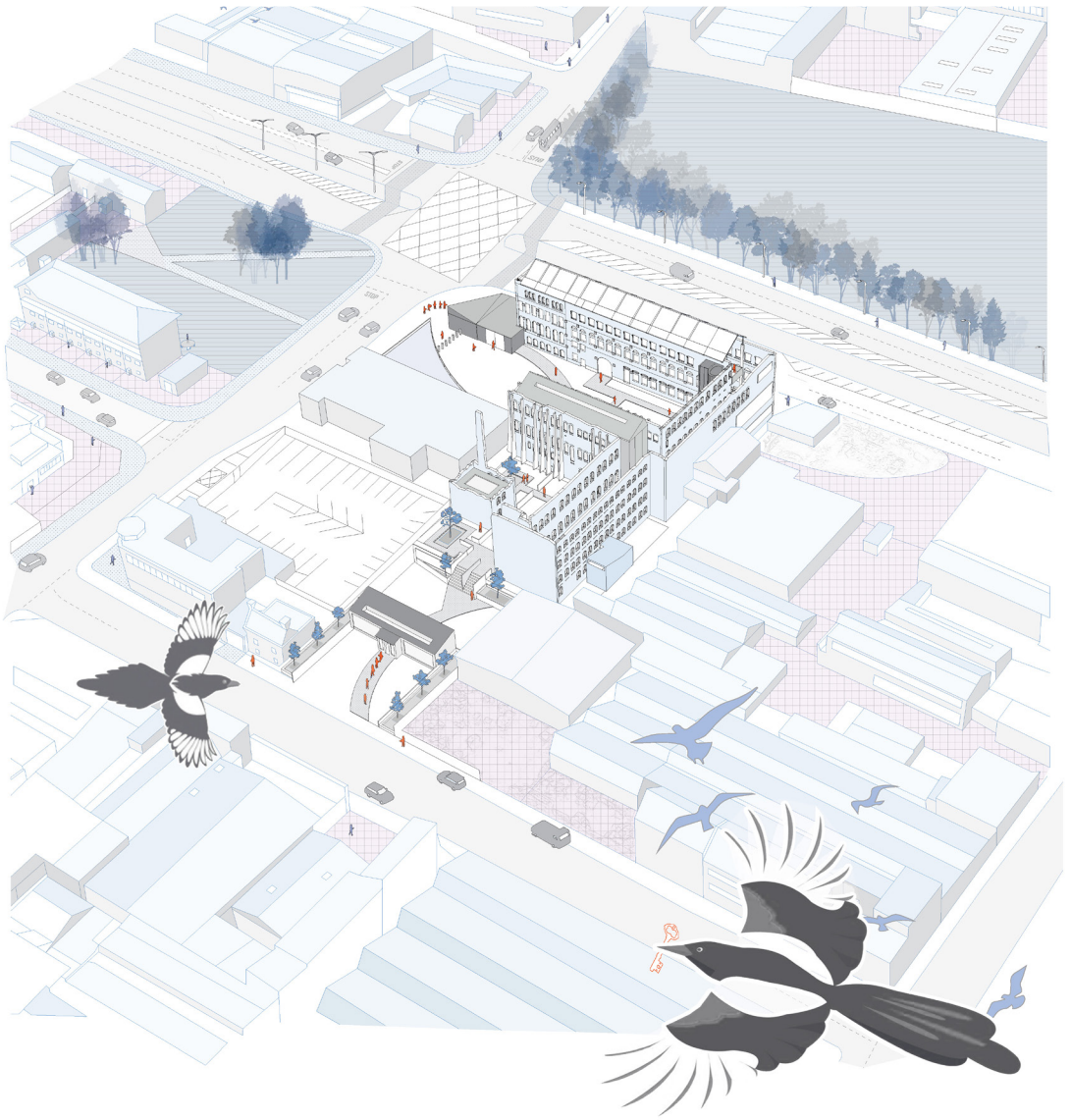


Caroline Egeskov

Studio 2: Rituals of Resistance / Tutor: Ollie Chapman

A Meeting Place Between the Forgotten and the Everyday is a project that celebrates the everyday rituals, or activities, in a community, that create an opportunity for people to come together. This involves rituals such as doing laundry, cleaning, learning, and cooking; everyday activities that are often regarded as duties, rather than enjoyment. Newtown is an area where 50-meter-tall tower blocks populate the scene. Many windows are covered by laundry hanging in them, with little daylight being able to enter the spaces. As a result, a need for a space the community can come to do their washing was identified. Designing a place for cleaning, learning, and most importantly, a social space for residents, has resulted in the 'LaundroLibrary.' This has become a vital starting point for the design of the scheme, and for establishing a fabric for all the values that the community of Newtown represents.

The scheme proposes a retrofit of an existing street containing locally owned shops, amenities, a community centre, and housing. It celebrates the local community and is designed to create a piece of architecture that specifically suits the needs and desires of these people.



Harvey Farren

Studio 2: Rituals of Resistance / Tutor: Ollie Chapman

The project identifies a peculiar rituals of precautionary and possession. Set in a projected year of 2050, the project narrative suggests that this ritual has remained on an uncontrollable trajectory. Manifesting that attachment to personal belongings has become a detrimental problem, this therefore resulting in increases to mental health issues as a by-product of this time. I have chosen to base my project within the derelict former pen factory known as Brandauer works. This grade II listed building dates back to the 1850's and is the ideal site to house 'The Object Cemetery'.

The project delights in a curation of new design to tackle this issue and help the New town residents archive and process life without these objects. The Plan has been considered to allow the users to journey through the building allowing the carefully reflected architecture to provide the therapy for the users. Distraction from possessions and focus away from the wider world as a whole aims to create a new dimension of thought, linking as an escape from these ritualistic events and wider world contexts.



THE THOUGHT SPACES -
EXTERIOR



OBJECT CEMETERY INTERIOR



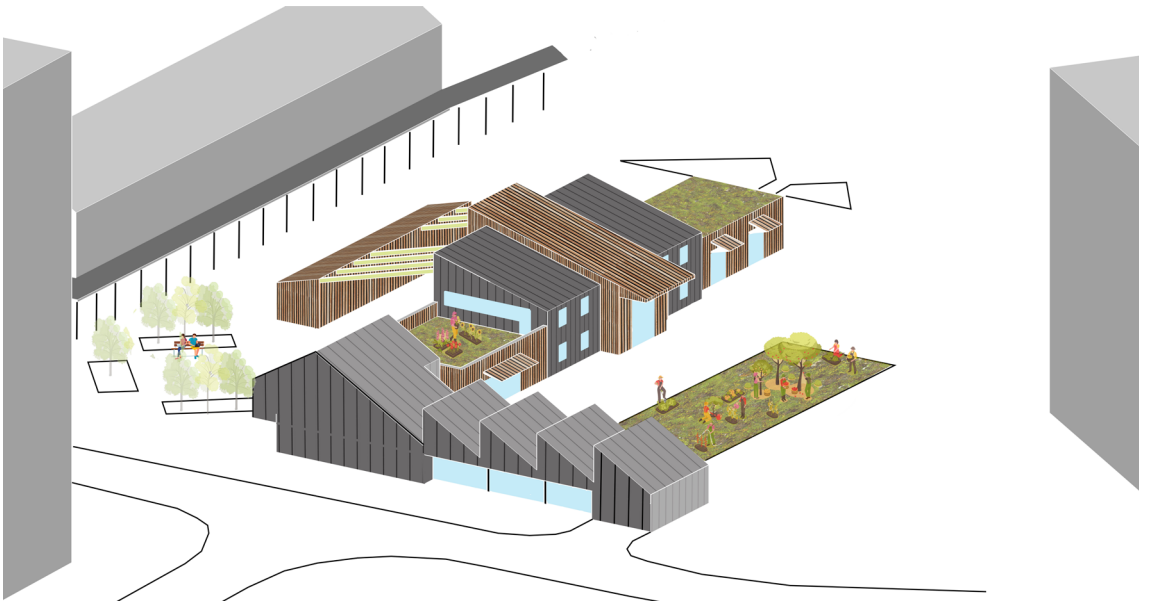
THE REALISATION - EXTERIOR / INTERIOR



OBJECT CHAPEL INTERIOR



WHOLE PROPOSAL IN CONTEXT -



Jack Felton

Studio 1: Resilient Communities / Tutor: Yazid Khemri + Matthew Armitt

The issues that confront most people directly in Birmingham and widely in the UK is income, food, health, and climate change. These are all related: you can't fix climate change without fixing agriculture, you can't improve health without changing people's diet, and you can't improve diet without addressing income. Food is central to many issues that we face.

In semester 1 I uncovered the injustice of food poverty and proposed that in order to become a resilient community, people needed to be self-sufficient and this gave them independence and power and in turn fight further injustice. In semester 2 my proposal looks at the whole food process and creating a new sustainable process that empowers the community on Nechells creating a new high street and identity for the people.



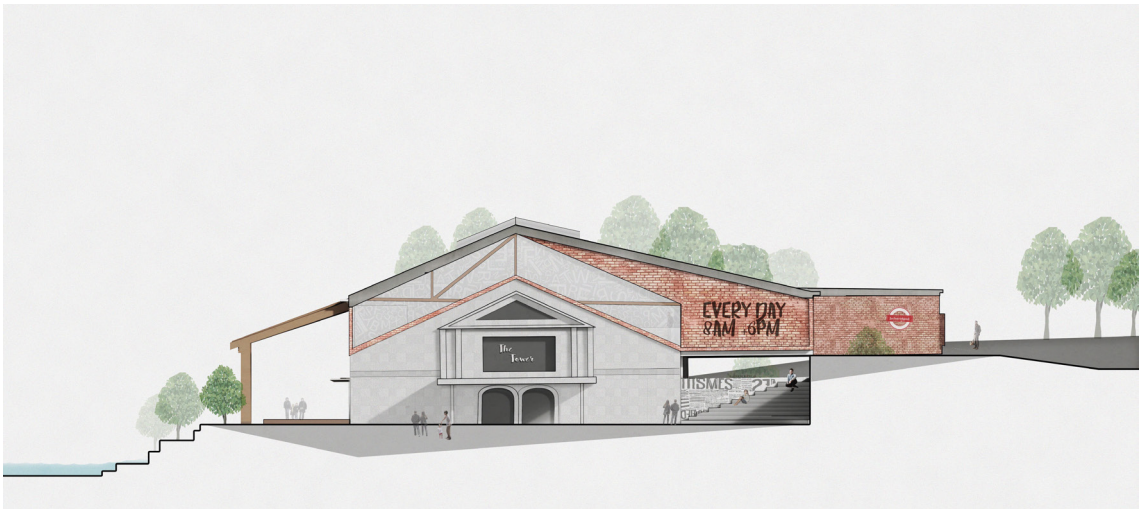
Richard Goss

Studio 4: Care-full Communities / Tutor: Victoria Farrow + Rob Annable

Sited in Henry Barber Park, Birmingham. This Building, in combination with a series of safe routes of pedestrian movement lined with play and seating areas, has been designed to address the lack quality safe space available for children to play and learn in both public and private settings.

Historically children would play in the street outside their houses, this has been taken away by the car and Henry Barber Park has been made undesirable though a combination of antisocial behaviour, lack of design and minimal investment. By creating activity and natural observation, though the introduction of this building along with a small quantity of additional housing, the issues that exist at Henry Barber Park will subside.

A small area of the park will be nurtured into a forest for use by the local schools together with a small classroom and ancillary facilities, this will also be used to replace the existing community centre. There will also be public toilets and a cafe overlooking the expanded play area.

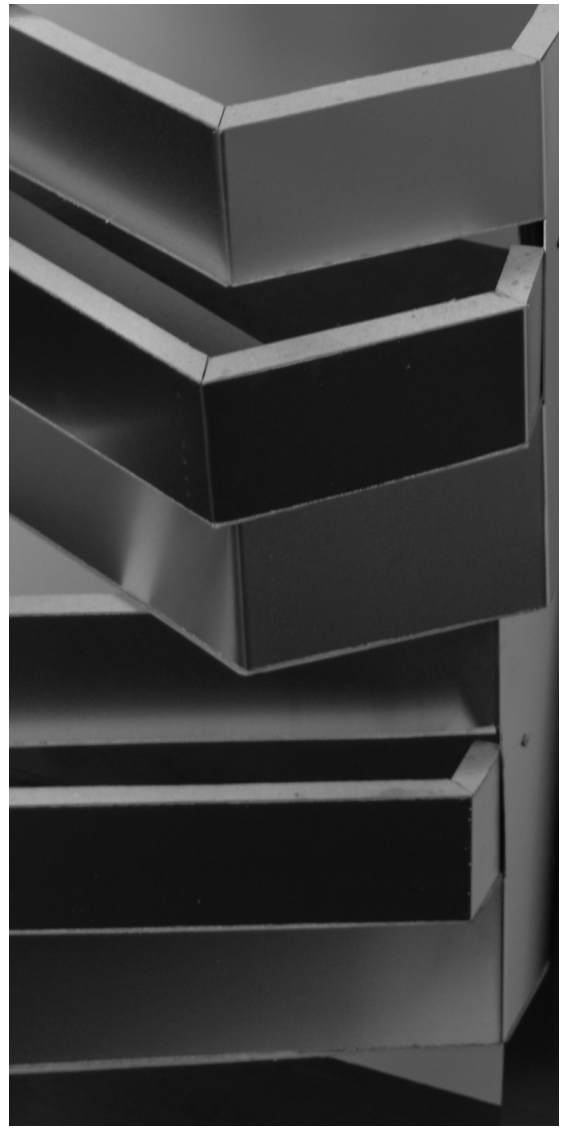
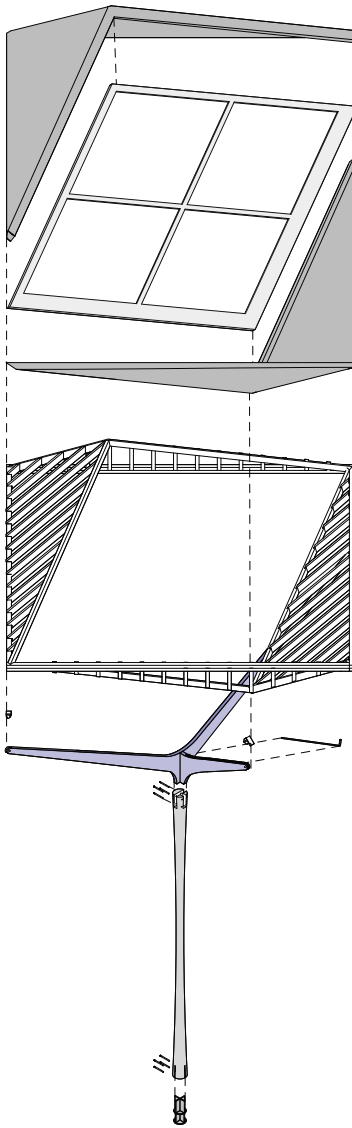


Joshua Greenwood

Studio 3: Freetown Ladywood / Tutor: Max Olof Carlsson Wisotsky

Ladywood is typically labelled as a crime ridden, deprived, and unsafe area. This is an ongoing narrative the local media have pushed for years, consequently, becoming an opportunity to intervene. My intervention conserves the overall envelope of The Tower Ballroom by introducing a new roof structure to resolve the deterioration, lack of investment and historic lack of maintenance of the building. Keeping the overall envelope in my design was important to remind the people of Ladywood the importance and heritage preserved within the building, preserving the past whilst serving the present. The project provides the printing platform of administrative representative hub led by the community, for the community.

The site offers a beacon of hope for the future of Free Town Ladywood, promoting strong historic values, enriched with heritage and cultural significance. This architectural intervention will aid in tackling the unwarranted media narrative, offering people a voice through programmatic printing spaces. Future goals of Ladywood would enable self-publishing all media coverage, promoting further social cohesion and prosperity within the community.

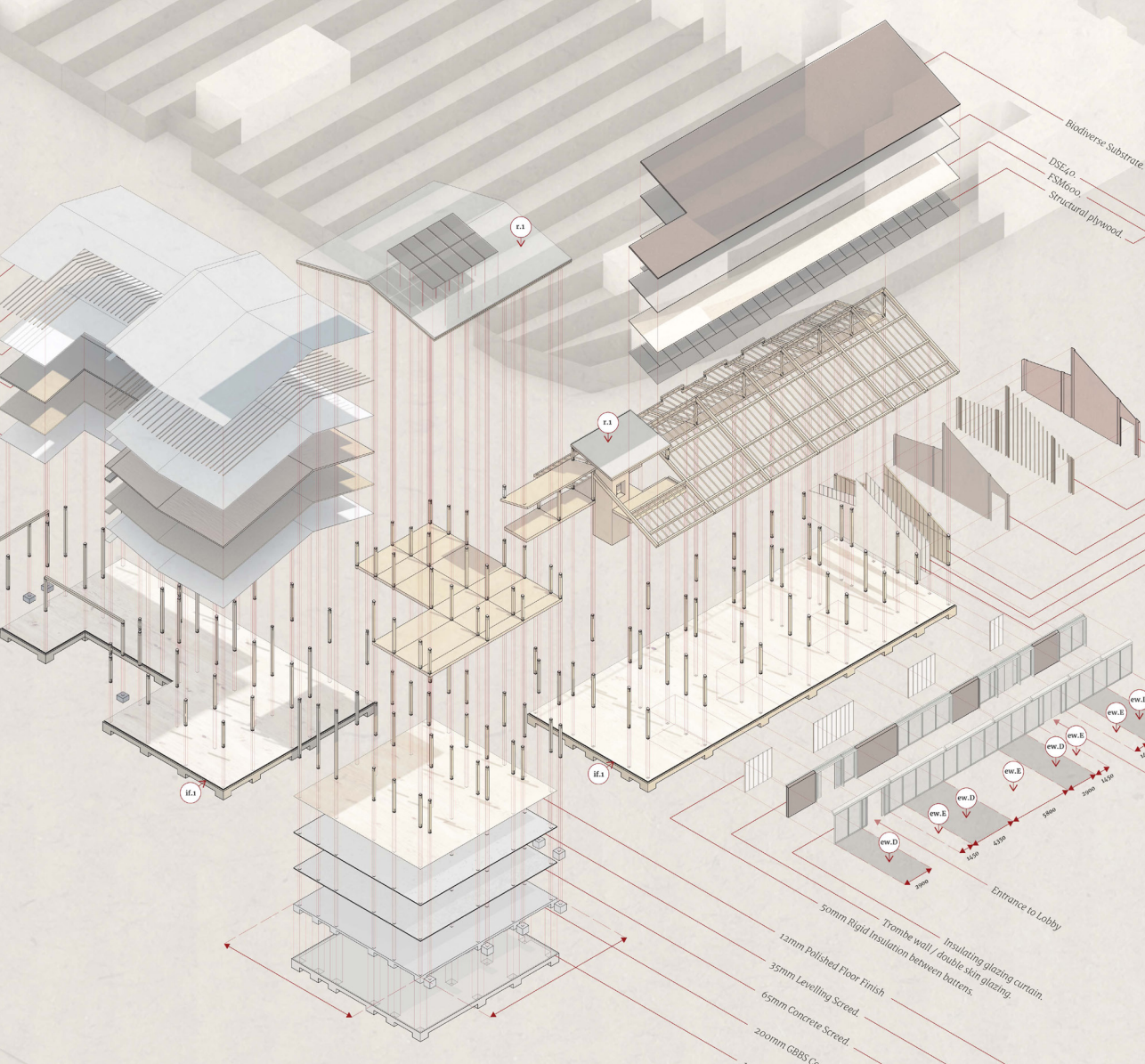


Jack Gregory

Studio 2: Rituals of Resistance / Tutor: Ollie Chapman

The Industrial Rejuvenation of Newtown, consists of a factory and demonstration centre for a small modular workplace pod which is designed to be fitted to the derelict industrial structures and act as a small multi-use workspace, in order to help increase the number of small and new companies within Newtown while reactivating the urban fabric.

My site is the Grade II listed former Brandauer Works which is preserved and upgraded through the life of the project. The design consists of a folded modular aluminium roof and facade, both inspired by the research and analysis of the existing industrial uses in the area. These principles also apply to the design of the workplace pod manufactured at the proposed factory.



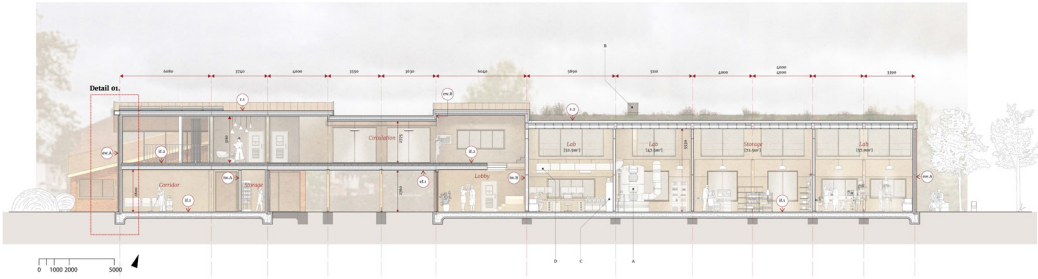
Jake Hancock

Studio 4: Care-full Communities / Tutor: Victoria Farrow + Rob Annable

Through extensive experimental mapping, it became evident that air pollution was a pressing issue in the area. To combat this problem I conceived a solution in the form of a universally adaptable frame, capable of integration into existing infrastructure as a hub. This innovative hub would serve as a home to chemical filters and green walls, actively absorbing air pollution rather than relying solely on redirective measures as currently in place. The proposed facility combines a dedicated research component, equipped to explore and understand air quality intricacies, with offices designated for policy making. Additionally, the centre houses a community-facing, educational element aimed at raising awareness and engaging with the residents.

The research conducted within the centre would generate resources allocated toward the upkeep of a biodiverse urban green space. This further contributes to the overall improvement of air quality and the well-being of the community. By amalgamating research, policy making, and community engagement, the air quality research centre in Bordesley Green stands as a beacon of progress, fostering a healthier and more environmentally conscious future.

Section B @ 1:100



South Elevation @ 1:100



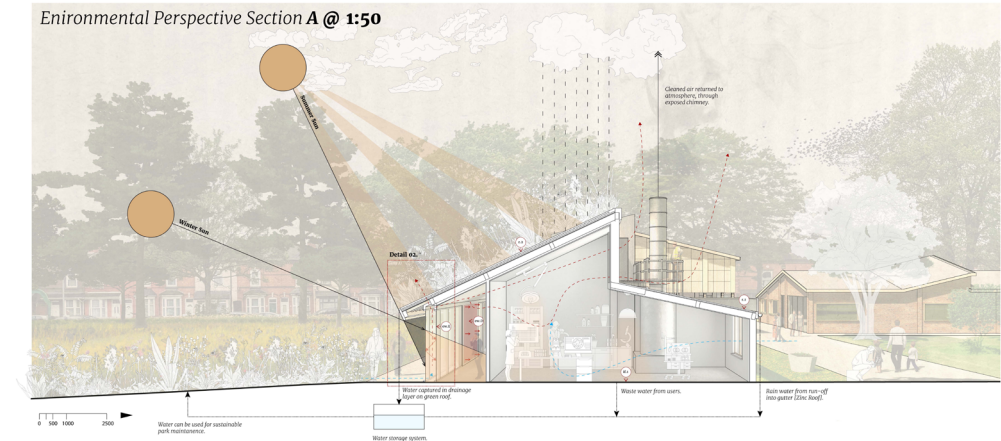
The proposed building is envisioned as an air quality research center and hub for the small scale interventions aforementioned. The facility combines a dedicated research component, equipped to explore and understand air quality intricacies, with offices designed for policymaking.

element aimed at raising awareness and engaging with the local residents. To ensure sustainable maintenance and continuous support for the project, it is privately funded. The research conducted within the center would generate resources offered to support the objectives of the

further contributes to the overall improvement of air quality and the well-being of the community. By amalgamating research, policymaking, and community engagement, the air quality research center in Bordesley Green stands as a beacon of progress, fostering a healthier and more sustainable future for the residents of the area.

- A - Scatter (Villages) (Hatched) (Hatched)
- B - Chimney for outdoor use, including access to green roof.
- C - Beds for outdoor use (Hatched)
- D - Hatched (Hatched) for roof access and ventilation.

Environmental Perspective Section A @ 1:50



Drawing Key :

Wall Construction.

f1.1

INTERNAL FLOOR 1
Overall floor generally:
Overall indicative construction depth 42mm;

- Polished concrete floor finish; over
- 30mm leveling screed; on
- 45mm unbound gravel; on
- 200mm reinforced slab; on
- 100mm EPS insulation with damp-proof membrane.
- Substructure to engineer specification. ...

f1.2

INTERNAL FLOOR 2
Typical floor (high acoustic performance);
Overall indicative construction depth 42mm;

- 140mm Wooden flooring; over
- 30mm base underlayment
- 22mm floorboard; on
- 45mm acoustic matting; mounted to
- 95mm floor plate with rockwool between studs; over
- 25mm V-Groove
- 25mm C.T.F. slab, with
- 2 layers of 12.5mm plasterboard.

f2.1

ROOF 1
Typical insulated metal clad gabled roof;
Overall indicative construction depth 230mm;

- reclined zinc cladding with standing seams, 450mm centres, fixed to
- 30mm plywood deck; mounted to
- 30mm battens creating vented airspace; on
- vapour control layer;
- 45mm C.T.F. slab, with
- 3 layers of 12.5mm plasterboard.

f2.2

ROOF 2
Typical insulated green roof;
Overall indicative construction depth 230mm;

- 30mm bioactive substrate; on
- 30mm filter fleece; over
- 30mm HDPE drainage layer (Blander);
- 20mm FSK (or equivalent) (Blander); on
- 30mm structural plywood; mounted to
- 30mm battens with rockwool underlayment; holding
- venting hanger system set to 200mm intervals;
- 3 layers of 12.5mm plasterboard attached.

iw.A

INTERNAL WALL A
Typical interior wall;
Overall indicative construction depth 230mm;

- 3 layers of 12.5mm plasterboard; on
- 30mm battens; mounted to
- 300mm timber frame.

iw.B

INTERNAL WALL B
Used to be in column for structural and for hazardous storage;
Overall indicative construction depth 150mm;

- 3 layers of 12.5mm plasterboard; on
- 30mm battens; mounted to
- 300mm timber frame.

ef.1

EXTERNAL FLOOR 1
Exposed walkway floor;
Overall indicative construction depth 42mm;

- 140mm Wooden flooring; over
- 30mm base underlayment
- 22mm floorboard; mounted to
- 30mm floor plate with rockwool between studs; over
- 25mm C.T.F. slab, with
- 30mm rigid infill insulation;
- 25mm concrete base board.

ew.A

EXTERNAL WALL A
Typical insulated external wall with brick slip cladding;
Overall indicative construction depth 135mm;

- reclined brick slip cladding; fixed to
- 30mm plywood; mounted to
- 30mm vertical battens with ventilated air gap; on
- vapour control layer;
- 120mm OSB, over
- 300mm timber stud frame; insulated with rockwool insulation between studs; supporting
- 30mm battens with 300mm rigid insulation; holding
- 3 lots of 12.5mm plasterboard.

ew.B

EXTERNAL WALL B
Typical insulated external wall with zinc cladding;
Overall indicative construction depth 230mm;

- reclined zinc cladding with standing seams, 450mm centres, fixed to
- 30mm plywood deck; mounted to
- 30mm battens creating vented airspace; on
- vapour control layer;
- 30mm rigid insulation; attached to
- 300mm timber stud frame; insulated with rockwool between studs;
- 3 layers of 12.5mm plasterboard.

ew.C

EXTERNAL WALL C
Typical insulated external wall with hemp fibre cladding;
Overall indicative construction depth 135mm;

- Hemp fibre (MARGENT FARM); fixed to
- vapour control layer;
- 30mm vertical battens with ventilated air gap; on
- 120mm OSB, over
- 300mm timber stud frame; insulated with rockwool insulation between studs; supporting
- 30mm battens with 300mm rigid insulation; holding
- 3 lots of 12.5mm plasterboard.

ew.D

EXTERNAL WALL D
Typical timber wall;
Overall indicative construction depth 470mm;

- 30mm vertical battens with ventilated air gap; on
- 30mm rigid insulation; attached to
- 300mm timber stud frame; insulated with rockwool between studs;
- 3 layers of 12.5mm plasterboard.

ew.E

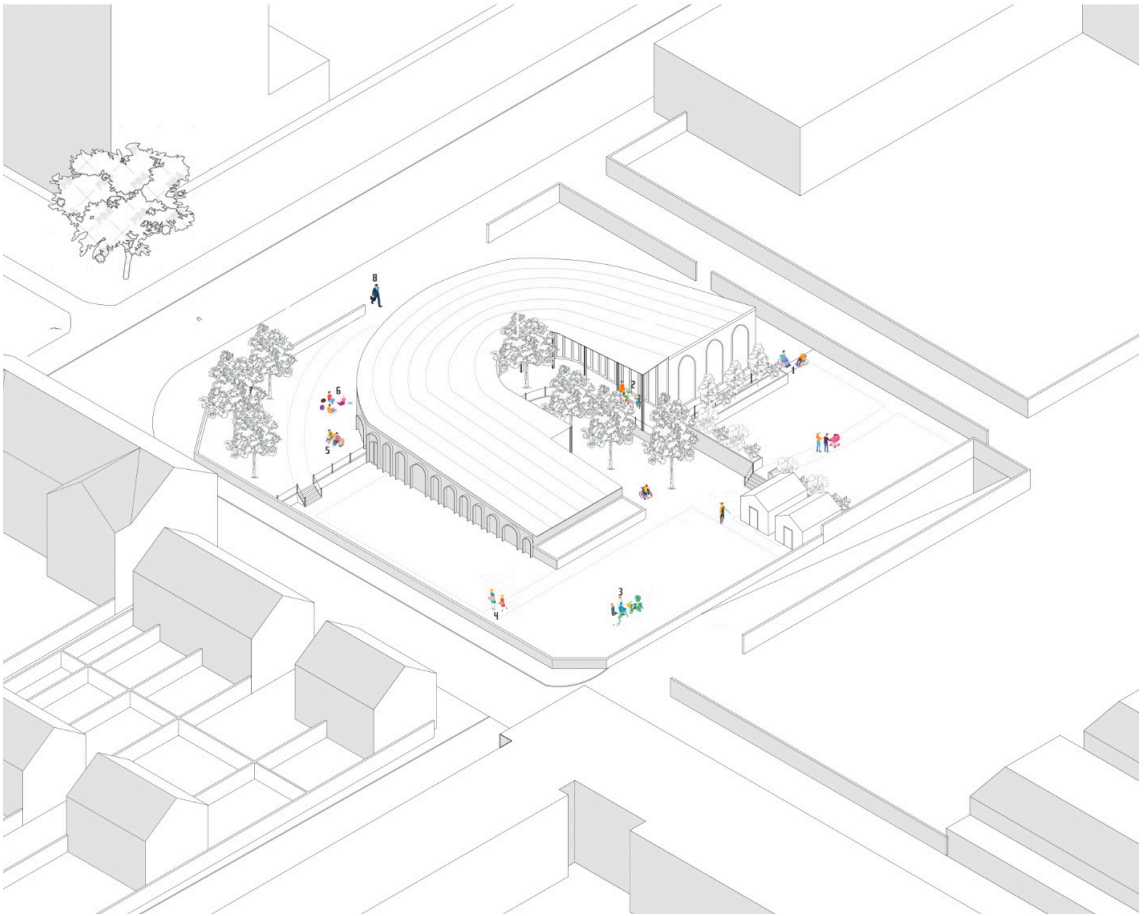
EXTERNAL WALL E
Typical double glaze facade;
Overall indicative construction depth 475mm;

- 30mm vertical battens with ventilated air gap; on
- 30mm rigid insulation; attached to
- 300mm timber stud frame; insulated with rockwool between studs; supporting
- 30mm battens with 300mm rigid insulation; holding
- 3 lots of 12.5mm plasterboard.

ew.F

EXTERNAL WALL F
Typical insulated timber clad end wall;
Overall indicative construction depth 135mm;

- Timber vertical panneling; fixed to
- 30mm plywood; mounted to
- 30mm vertical battens with ventilated air gap; on
- 120mm OSB, over
- 300mm timber stud frame; insulated with rockwool insulation between studs; supporting
- 30mm battens with 300mm rigid insulation; holding
- 3 lots of 12.5mm plasterboard.



Amelia Hackett

Studio 2: Rituals of Resistance / Tutor: Ollie Chapman

The cultural skills centre is a place dedicated to the women of Newtown to provide opportunity to interact with other women and develop their skills in dedicated workshops with the hope of opening doors to employment opportunities, as well as offering support with the all the processes involved with job applications. Newtown is the most deprived ward within Birmingham, but one that is thriving with culture and diversity and therefore the centre is designed to be a hub of culture where women share and celebrate skills of their background to create a sense of community within the area and getting locals to form relationships.



Samuel Hearne

Studio 4: Care-full Communities / Tutor: Victoria Farrow + Rob Annable

This project is a recovery centre for women looking to rebuild their lives and shape their futures following the destructive impact of domestic abuse. This project overarches previous enquires of Bordesley Green's public commons and green spaces infrastructure by homing in on the United Nations Sustainable Development Target 11.7 that, by 2030, provide universal access to safe, inclusive and accessible green and public spaces, particularly for women and children, older persons and persons with disabilities.

The chosen site interacts with a recreational ground in Bordesley Green and retrofits a burnt-down 20th-century social club. Three in ten UK pubs project to close permanently in 2023 due to increases in energy prices and a staggering change in community demographics and social habits. This project looks to provide a precedent for how closed-down pubs can repurpose into centres to tackle domestic abuse. This domestic abuse recovery centre in Bordesley Green provides the community and beyond a safe environment to feel heard and empowered and a place to learn skills to increase prospects, gain employability and reach brighter futures.



Benjamin Igbineweka

Studio 4: Care-full Communities / Tutor: Victoria Farrow + Rob Annable

Creating a space for eating, cooking, and growing in order to boost the quality of life of the community. In Bordesley Green, the presence of numerous fast-food restaurants has contributed to the community's poor diet. As the community comprises a significant number of young individuals who represent its future, it is crucial to educate them about healthy eating habits from an early age. By doing so, the older generation can avoid the consequences of an imbalanced diet, which can have both physical and mental implications.

Through a connection to nature, the community can gain awareness and knowledge about the food they consume and how to produce it. This connection to nature can not only benefit the individuals in the community but also contribute to the creation of a sustainable food system. This system would be based on local foods, renewable energy sources, and efficient distribution networks. Moreover, fostering a connection to nature can lead to improved physical and mental health outcomes and encourage efforts to reduce greenhouse gas emissions.



Promina Islam

Studio 4: Care-full Communities / Tutor: Victoria Farrow + Rob Annable

Bordesley Green suffers from many social and economic injustices which include poor health, led by food consumption and healthy food deprivation. Recently there has been experiences of a drastic increase in food prices for fruits and vegetables which has put low-income households into difficult positions forcing them to have limited healthy food. Bordesley green experiences a high volume of health conditions in terms of high cholesterol levels, blood sugar levels, diabetes and obesity.

The Green Kitchen is designed to tackle these issues through providing three key provision: urban farming through hydroponics, the tools and skills to cook healthy food, and the procedure of cooking and serving. These three spaces are aimed to grow food within the building such as fruits and vegetables through hydroponics as well as make people aware of food poverty and wasting food outcomes globally and locally by educating them on the SDG. Furthermore, The Green Kitchen also aims to produce food that is healthy, accessible, tasty and affordable as well as provide a space for people to enjoy healthy meals and build a Care-Full community.



Bryony Jewkes

Studio 4: Care-full Communities / Tutor: Victoria Farrow + Rob Annable

I just want you to imagine. A community where we have the knowledge to easily spot when something is wrong and when something is not. To know, without doubt, which NHS facility to go to and when it is appropriate to go. But when you do actually need to go, there are no long wait times or hospital beds in corridors.

Imagine a new type of NHS facility where it does not require millions of pounds to build; by empowering pre-loved sites, materials and structures to again service the community. Nor does it require millions to maintain; avoiding the outdated GP/ hospital design algorithms, used in the infrastructure we see today. It serves a new type of purpose; to fill in the 'black-spot' in community health issues and knowledge, while relieving some of the existing healthcare infrastructure pressures.

Imagine an NHS where those caring souls, who are trying their hardest, are not under so much pressure that there is a risk of misdiagnosis or excruciating long shifts. There is no shortage of caring souls, because the NHS becomes a place where people can enjoy their jobs caring for others. You never know, maybe once you have the community training, you may want to become a caring soul yourself? Maybe you can help?



Nathan Johnson

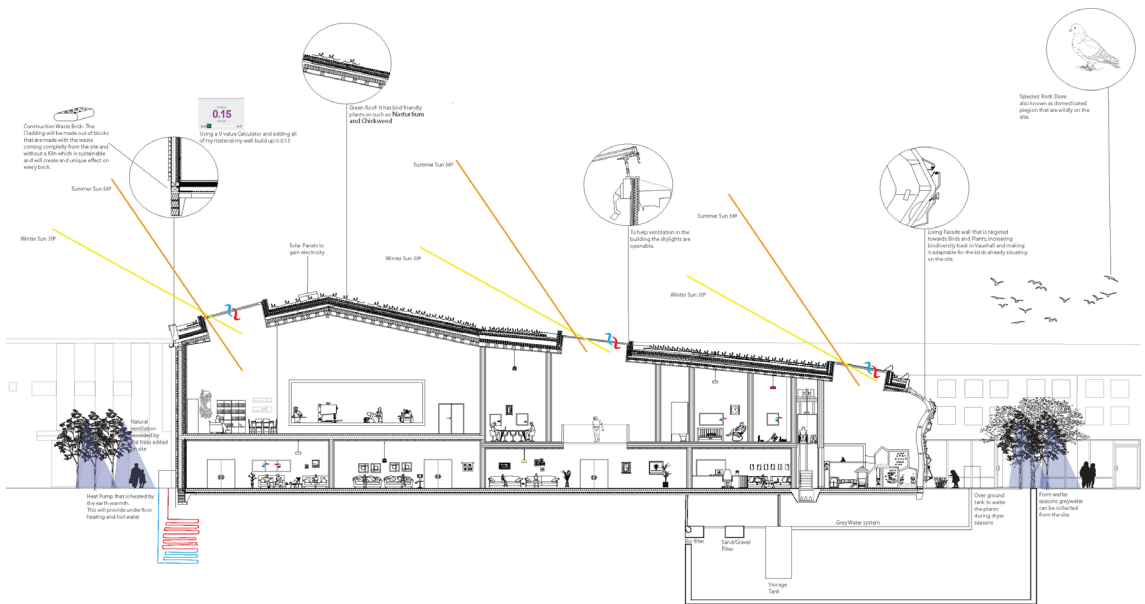
Studio 2: Rituals of Resistance / Tutor: Ollie Chapman

In the cultural economic context that we live in, social housing is currently at its breaking point and the communities and bustling streets within our neighbourhoods are seemingly forgotten. Social housing has seemingly become a precious commodity as opposed to the basic infrastructure it was once known for. Global finance appears to have swept through local areas in order to provide investment opportunities for pension funds. Social housing is a broad spectrum, the government's blanket approach to three and four-bedroom houses emerges to provide solutions for the disadvantaged family, but what of the single homeless person or the single parent? Waiting lists for one and two-bedroom accommodation are at an all-time high with little to no provision being offered.

We are all complicit in this situation, we live in a democracy to provide change for what is going on. We have the power and it is time we took account of the situation to provide these solutions.

Summer Muse; a small parcel of development at the heart of a social housing estate in Newtown, Birmingham aims to give back to the community. It seeks to become an inspiration to provide mixed-use housing bringing hives of activity back to our street fronts to stimulate the traditional community spirit for which the UK is known. A permeable piece of architecture that invites people, a mixture of one and two-bedroom living scattered between opportunities for local businesses to take up spaces and provide goods and services to its community. All whilst paying tribute to the vernacular of Newtown with material choices that reflect the area.

Enviromental section 1:200

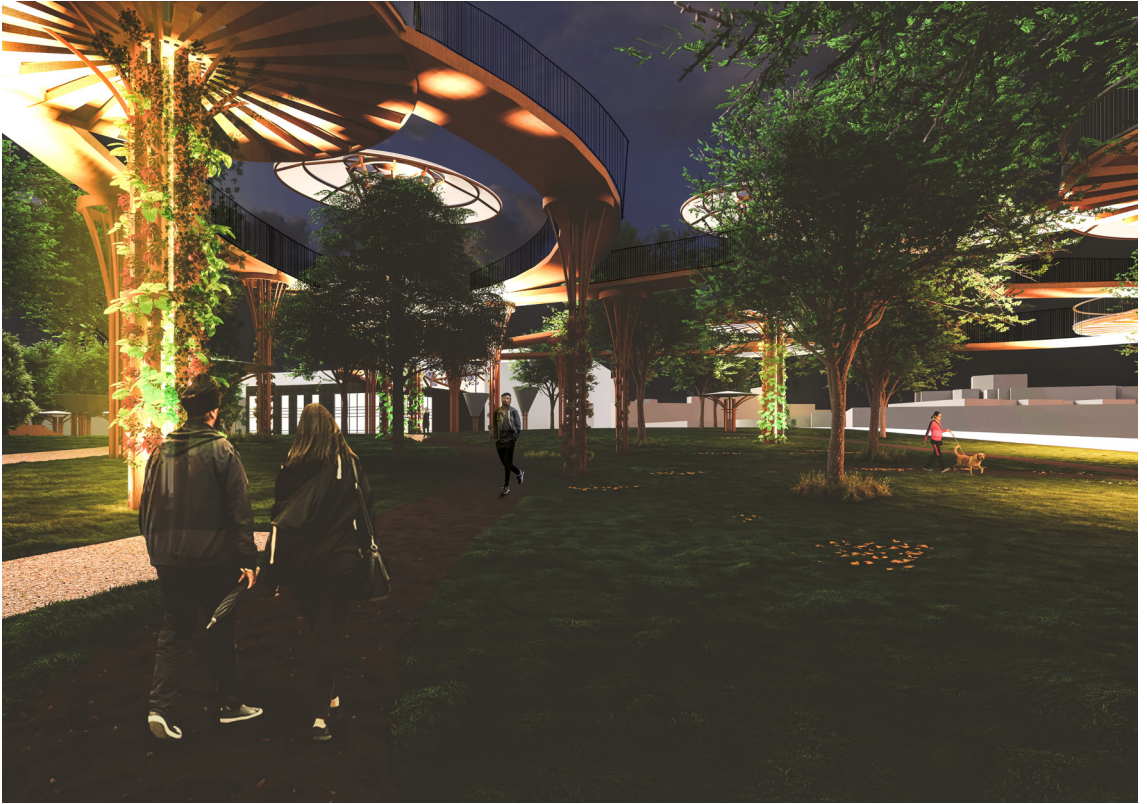


Aanisha Khan

Studio 1: Resilient Communities / Tutor: Yazid Khemri + Matthew Armitt

This project focuses on a specific area in Duddleston where analysis and research show that there is a lack of integration within the society. Especially within the BAME community in the realm of education. This is because education rates are at 15.6% which correlates to the employment rates at 36.9%. To tackle the social injustices faced I have planned a proposal for Vauxhall high street to incorporate education for all ages, communities, and cultures.

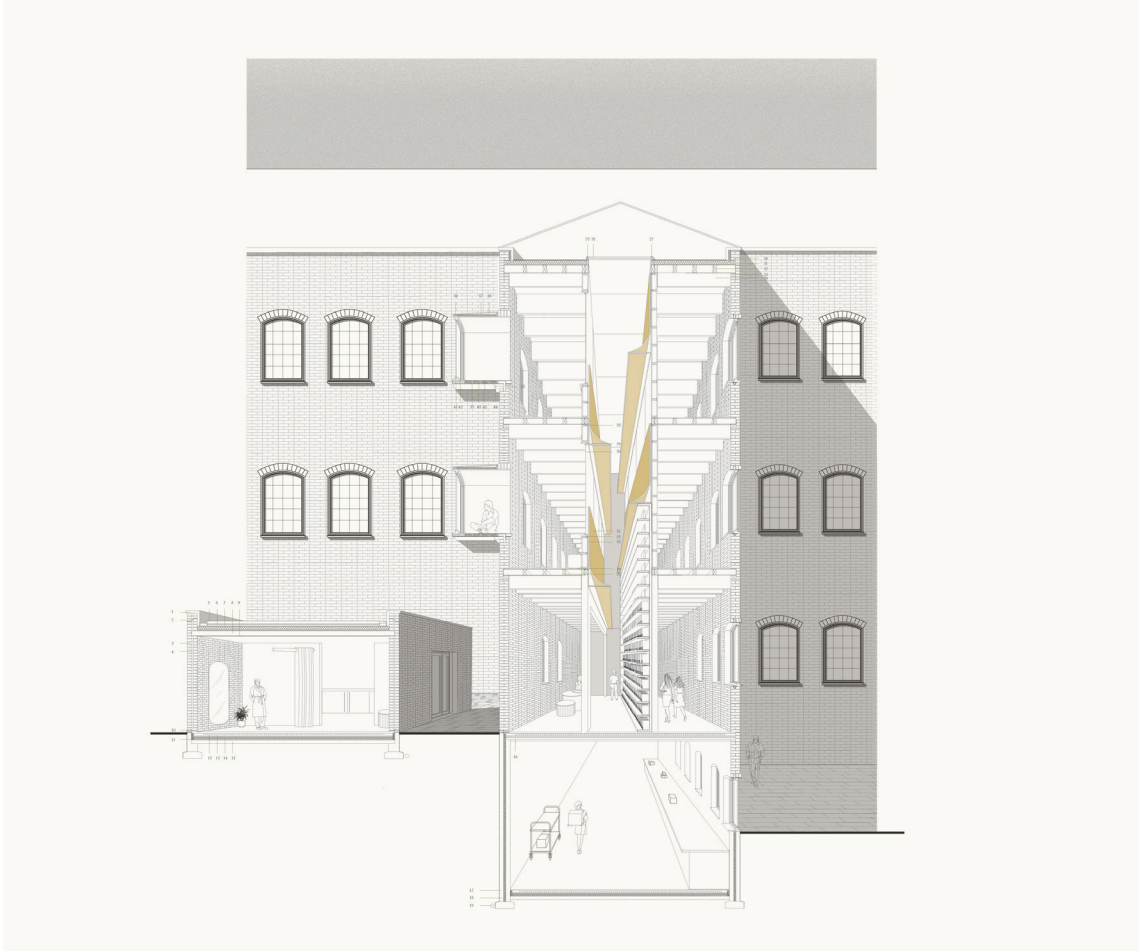
This has been done by researching the current job demand and basic qualifications in hope that the education that will be provided will make jobs more accessible and thus reduce unemployment. As well as that a childcare facility will be included to help families' expenses with their children enabling them to access education for ages 9 months-4 years. As well as that a redevelopment of the high street will be approached within a masterplan including new landscaping, parking, childcare facilities, and independent shops which will attract locals and remake the high street into Nechells new hot spot attracting people to the outskirts of the city centre and the other side of the ring road.



Jason King

Studio 1: Resilient Communities / Tutor: Yazid Khemri + Matthew Armitt

The mycelium initiative uses the idea of mushrooms, both in form and function, to improve the lives of the people of Nechells. The proposed mycelium insulation factory and visitor centre provide an increase in employability and the local economy, whilst also allowing for the inexpensive renovation of homes through an employee scheme and local charities. This is to help ease the cost of living and improve deprivation rates in this area, whilst also creating awareness for an organic alternative to industry-standard insulations. This organic material sequesters up to 6 tonnes of carbon per month, which is imperative when considering that Nechells has one of the lowest life expectancies, most likely caused by the poor air quality. This is signified through the giant mushroom towers coated in 100s of plants to improve overall air quality spanning across the park and making their way into the architecture, doubling up as solar and rainwater harvesting for the factory. The park explores the idea of the walking city, satisfying four main conditions: "it must be useful, safe, comfortable and interesting" (Speck, J.) whilst also designing based on human and non-human scales. It looks to reconnect fragmented communities, giving them a communal meeting point to give purpose back to the neglected green spaces.

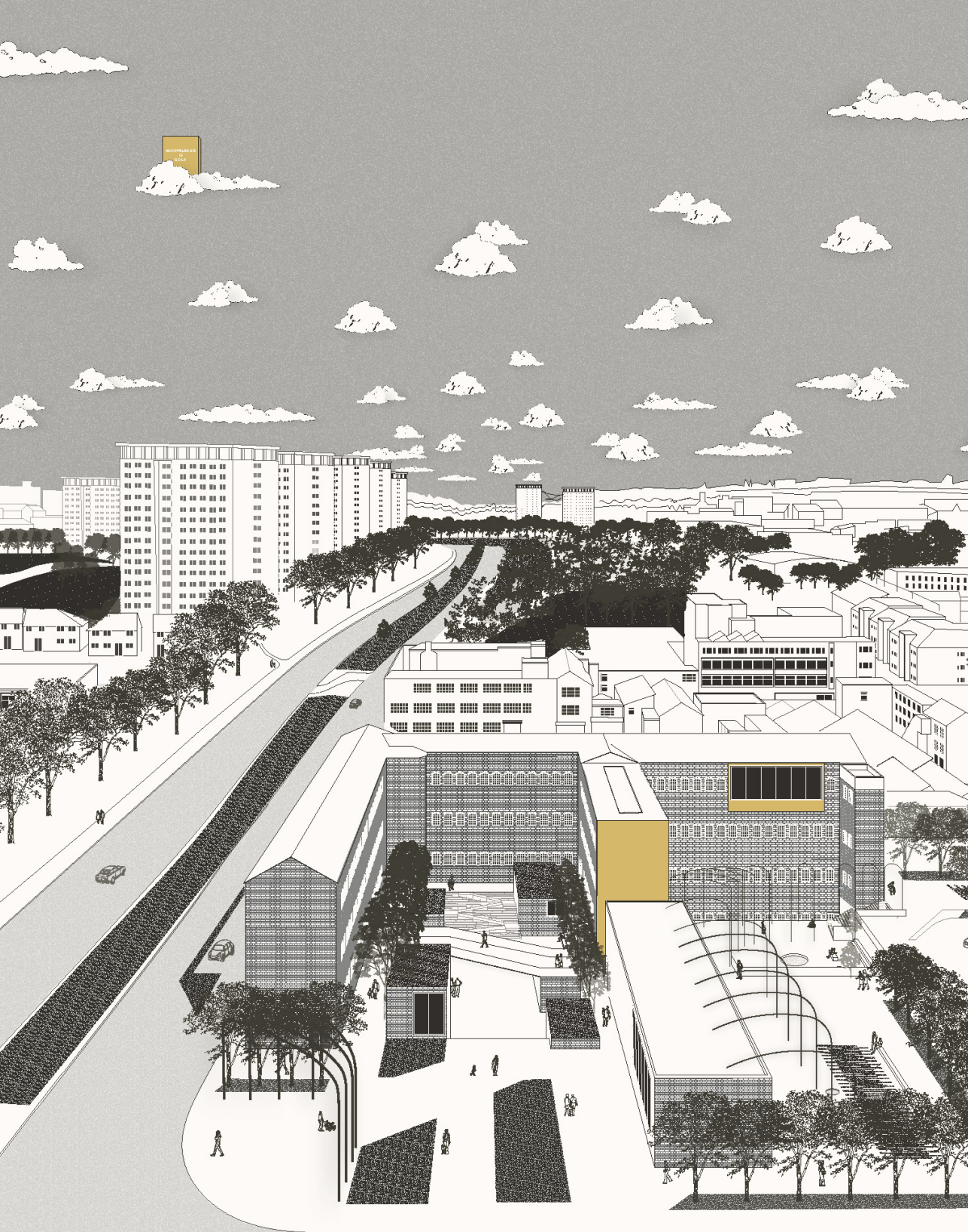


Simran Mahmood

Studio 2: Rituals of Resistance / Tutor: Ollie Chapman

After finding a series of ‘littered’ boxes through the area, our investigation discovered that these containers were filled with books, stationery equipment, binoculars, and pencil cases - identifying a ritual to ‘passing on knowledge’, in hope that the social and environmental situation would improve by the coming generations to save Newtown. A way of educating the community by the community but executed in a discrete way.

Newtown Smart Centre celebrates the idea of ‘Passing on Knowledge’ and provides a space for these boxes to be collected, sorted, stored, used, and then distributed back into the community. The lasting value of knowledge is represented by the use of recycled gold features in the landscape and in the gold public library: a constant reminder of the concept of the scheme. The landscape includes several repair workshops connected to the items found in the cardboard boxes. The most important workshop is the book binding workshop at the heart of the scheme. A concealed yet celebrated opportunity to restore social engagement and encourage knowledge sharing.



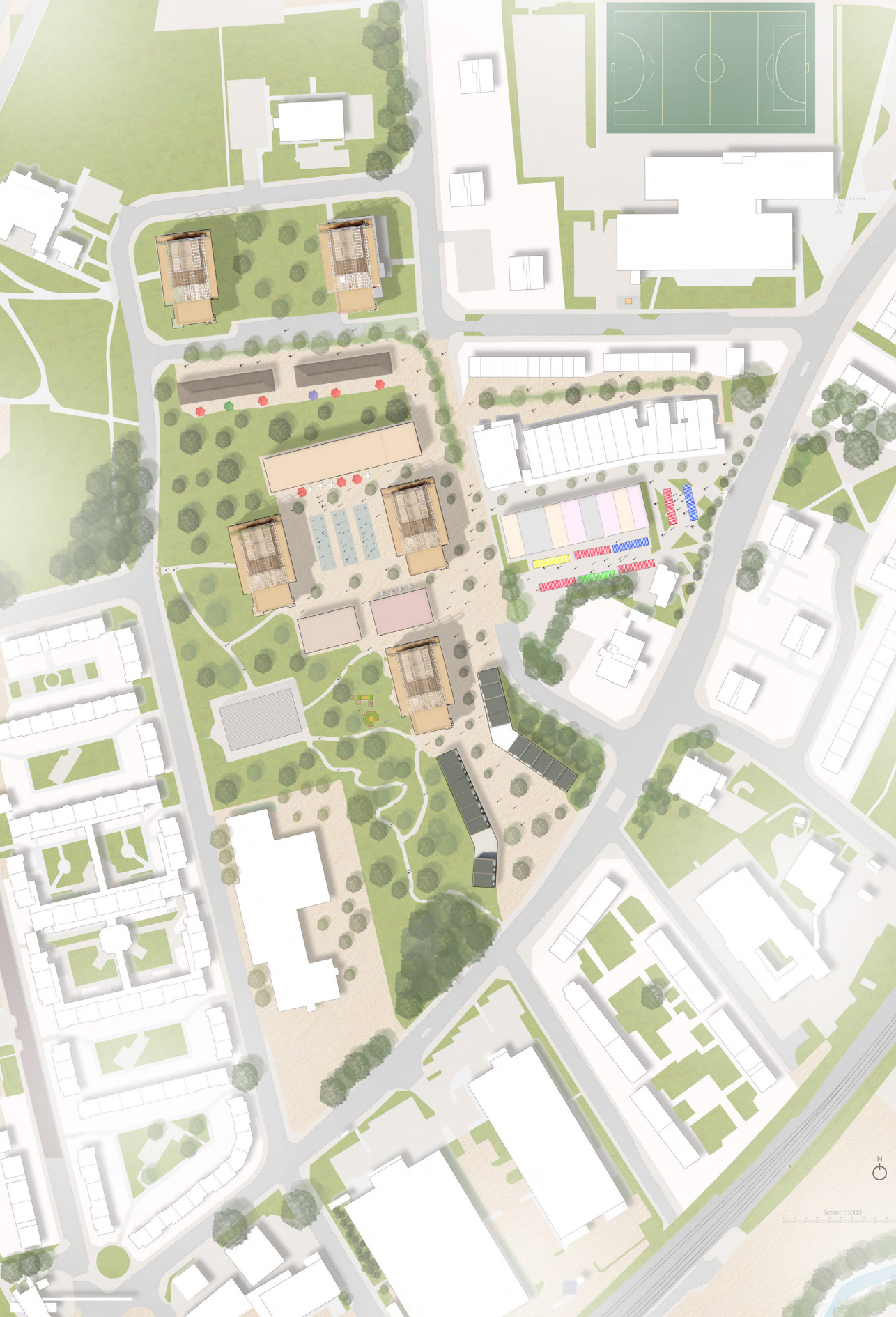


Alexander Mewis

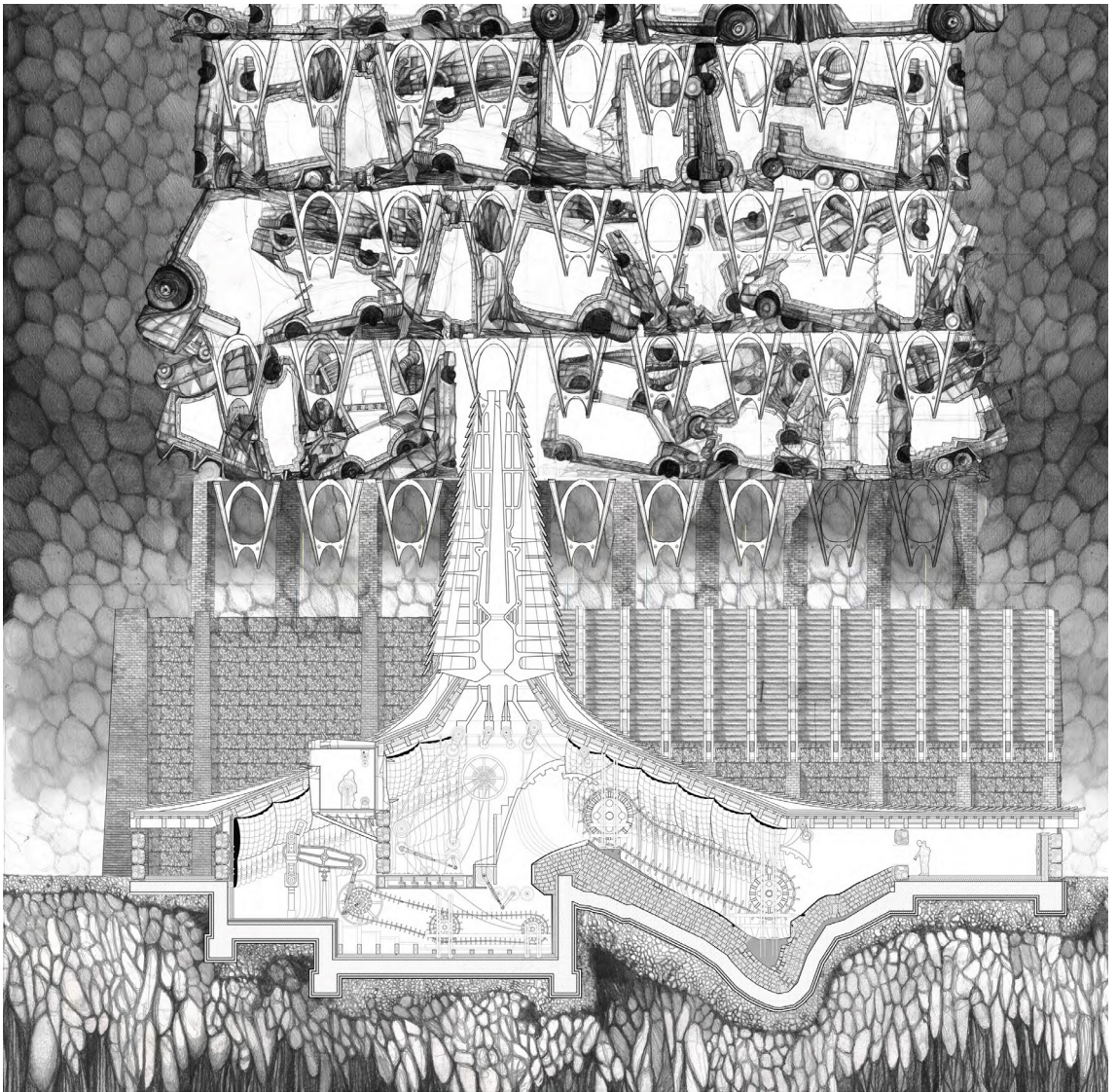
Studio 1: Resilient Communities / Tutor: Yazid Khemri + Matthew Armitt

'Recomposition through Decomposition' stems from the concept of regenerating Nechells to become a resilient, self-sufficient neighbourhood, through the promotion of food production using food waste. The resolution of this project also saw one of the main focuses of my project being to create a safe public realm for all. This involved applying research that I carried out throughout the Critical Study in Architecture module regarding the safety of public spaces. With this, my project became a study at the scale of masterplan to see how I could sympathetically transform the area from a high rise, low coverage urban form to more medium rise, medium coverage, whilst maintaining the identity of the area.

The regeneration would see Nechells become a more human-scale, lively and desirable place to be through the means of adaptive reuse of existing residential towers. This will be achieved by encouraging liveliness in the area through ground floor activation in the form of mixed-use buildings, spill out onto streets, market spaces and other interactive forms of urban furniture. This increased human activity will not only enliven the area, creating increased economic activity but will enhance people's perception of safety when navigating the space through the means of natural surveillance.



Scale 1:1000



Aun Naeem

Studio 3: Freetown Ladywood / Tutor: Max Olof Carlsson Wisotsky

“What happens when a neighbourhood control its networks and authority to build?”, In ‘Freetown Ladywood’, we imagine A self-governed speculative reality, where community and architecture reference the principles of the D.I.Y. movement of the Berlin Squat. Here A metropolis is envisioned as a place for making and dreaming up new worlds, free from the limitations of studentification in Ladywood. A hearty cheer is for Generational Homes instead of Second Homes. Here We celebrate what exists for thy rejection of thy “Slum” for All existing or new dwellings shall be for the Neighbourhood and the Neighbourhood only. By repair and rehabilitation, re-sharing of materials and removing housing insecurities are actively encouraged where It is a space lived by the neighbourhood rather than just conceived. It becomes more than a place confined by strangers, but instead an extension of relationships, communities, social cultures and identities through high-tech methods; where the dwelling is not just a place to live but also serves as the foundation for the celebration of culture and identity. A project that forms the relics of production and celebration – The D.I.Y. H.U.B. and the worker towers, tools that construct thy speculative realities and continuously grow with metropolises across generations.





Elsie Nkechika

Studio 4: Care-full Communities / Tutor: Victoria Farrow + Rob Annable

Public green spaces serve society in many ways by providing contact with nature and enhancing the well- being of the inhabitants. A study by Y Zhang et al. (2020), states that access to public green spaces can have a positive impact on mental health, particularly in teenagers. However, green spaces in Bordesley don't have the same mental impact on teenagers, this is due to a lack of interactive features, safety infrastructure, and other elements that provide a sense of comfort. There are several factors that possibly contribute to this problem. Firstly, historical factors such as lack of investment and planning in the area have resulted in inadequate infrastructure for youth. This could lead to these youths' becoming victims of crimes or perpetrators themselves. They should be encouraged to participate in more out-of-school activities where they can engage and develop more life skills that allows them to create a better life for the future.

A Youth Centre that accommodates and caters to the needs of youths will surely generate a better standard of living in Bordesley green. In order to integrate the design with nature and appeal to the selected demographic, the concept of organic architecture is infused into the building design. As earlier mentioned, public green spaces can have a positive impact on mental health which is why the concept of organic architecture is imperative to my design. Not only do I intend to infuse nature, but also to create an eco-friendly environment where teenagers can learn to preserve their environment and better their community.



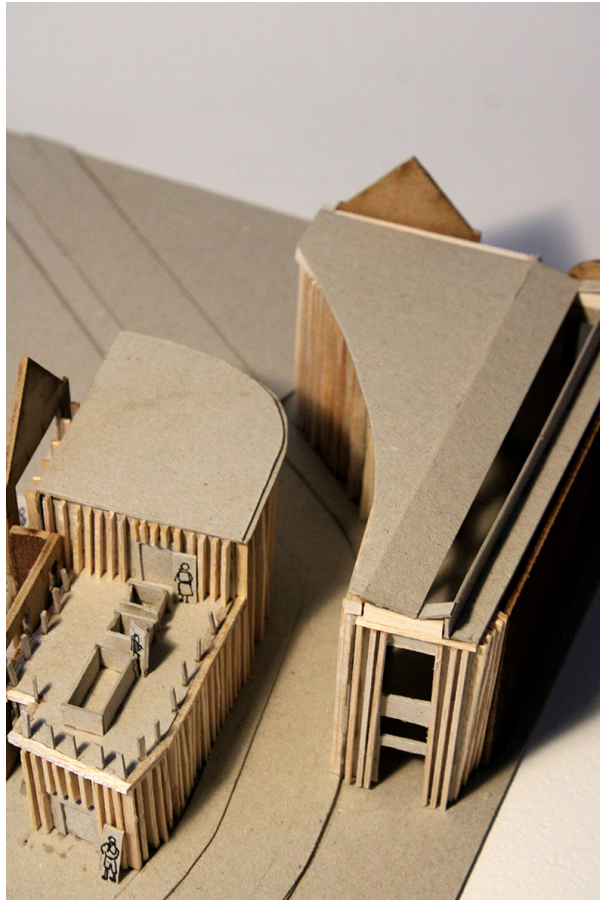
Naomi Nyembo

Studio 3: Freetown Ladywood / Tutor: Max Olof Carlsson Wisotsky

What is the role of architecture in homelessness prevention?

Homelessness is a complex issue that affects individuals and families from all walks of life. It is imperative to understand that homelessness is not just about housing, but also about access to basic needs such as food, healthcare, and employment opportunities. It is possible for us to prevent homelessness in a variety of ways as a community. This project focuses on providing services that benefit the community in order to help individuals and families impacted by homelessness get back on their feet and build a better life.

This project could benefit, become a significant centre, and enhance community quality. Consequently, the project's design considers the community's need for safe and welcoming spaces for the homeless and the disadvantaged. The project also prioritizes creating a work facilitation hub and a safe and relaxing environment for the entire community. It ensures outdoor spaces are accessible and inviting. Ultimately, the project's goal is to create a community support centre that provides different programs to help the homeless. This will enhance the quality of life for all community members. In addition to providing services and support, the project aims to reduce homelessness stigma. The project was developed around a series of innovative design ideas based on homelessness research conducted during semester 1. The project also hopes to foster a better understanding of homelessness causes and develop strategies to address the issue.



Jessica Perry Jones

Studio 4: Care-full Communities / Tutor: Victoria Farrow + Rob Annable

Through my project 'Carless Bordesley Green?' I aim to increase the quality of links and connections between public transport in Bordesley Green; a cycle infrastructure will connect all bus routes and train stations and encourage use of bicycles as a sustainable alternative to other modes of transport. As of the 2011 Census, cars per household in Bordesley Green was an average 0.82: this figure is higher than other Wards within the vicinity of the city centre such as Ladywood (0.56) and Nechells (0.51). There are currently no cycle hire opportunities, cycle repair amenities, or cycle infrastructure in Bordesley Green; cycling is not encouraged or supported in this ward. My intervention will address the inequalities of access to cycling those in Bordesley Green face.

This cycle route will provide the opportunity for learning how to ride a bicycle, hiring a bicycle, storing bicycles to further a journey using a different mode of transport, storing bicycles to use amenities on-site, and repair services for different types of bicycles. The cycle route directs cyclists through the site, which currently stands vacant and disused, aside from pedestrians using it as a transition space and desire path. By dividing the building in two, the east building will be used for cycling lessons and proficiency, and the west building will be used for cycle maintenance and repair. To utilise adaptive re-use throughout my design, I will inhibit sustainable choices in every scale of the proposal: from reducing embodied carbon by retaining parts of the structure of the existing building, to promoting cycling and public transport as an alternative to carbon-intensive modes of transport like cars. Embodying the art of maintenance is crucial to my sustainability initiative.



Quentin Petremant

Studio 3: Freetown Ladywood / Tutor: Max Olof Carlsson Wisotsky

Meeting, talking, sharing experiences is the primary role of the Freetown Ladywood Arts Centre. It all began in the late 19th century when the main building was created. It housed a roller-skating ring but was transformed into a ballroom, concert venue and nightclub until it was left empty in the last decade.

The aim is to bring this building back to life, to bring back to life that part of Ladywood which is isolated from the centre of Birmingham. To reinforce the importance of this magnificent building, its height has been symbolically increased by one floor to hold the new programme. On the second floor there are artists' studios and rooms that can be used by any resident of Ladywood. They also serve as meeting rooms. The large gallery on the ground floor is framed by numerous shops and a café. It hosts many activities during the week: exhibitions of resident artists' work, photography, fruit and vegetable markets, sports activities, film screenings or concerts. All these activities aim to bring people together and create the sense of community that used to exist.

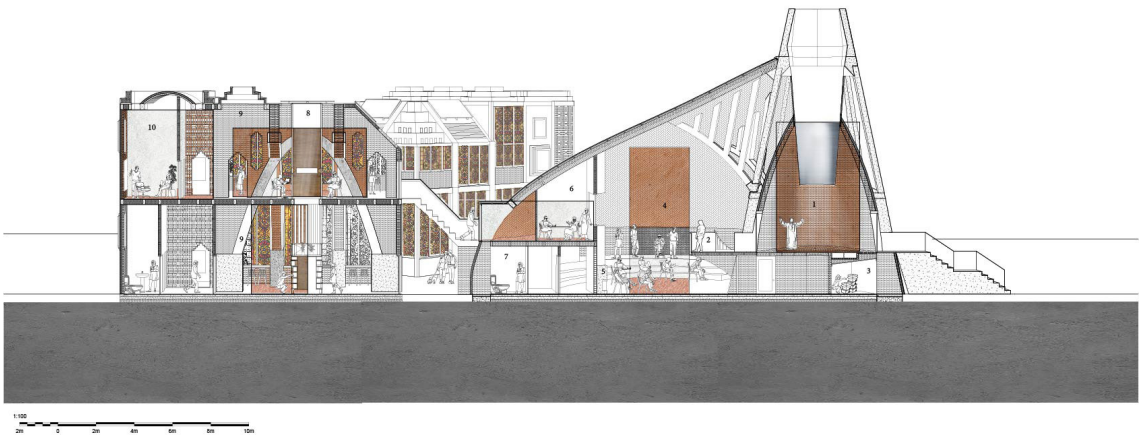


Eduard-Dumitru Popescu

Studio 1: Resilient Communities / Tutor: Yazid Khemri + Matthew Armitt

Hunger and poverty in North-East Birmingham are problems that require immediate action, both from the authorities and the social area. Therefore, it was decided to create a social hub, where the main activity would be learning and skills development for the residents of the area and beyond to overcome poverty. The neighbourhood includes the central area, consisting of a complex of buildings that serve as study and learning spaces for future students, places where they can learn about food cultivation, care, and sustainable development, as well as harvesting and processing of food in various forms that can be sold to generate income for social development. The campus includes buildings for learning, sports and nutrition, vertical greenhouses, multicultural centres, as well as indoor and outdoor workshop areas. The investment is oriented towards a public-private partnership, with a symbolic concept and architecture, namely, communion with nature and the implementation of organic, sustainable, and resilient solutions in relation to the communities for which development is desired. Humans have the role of self-improvement and development, just as nature does in the simplest possible ways, and this concept underlies the proposed architecture and urbanism.

1. Robing / briefing room
2. Speakers podium
3. Storage
4. Deliberation / events area
5. Policy house
6. Oversight council viewing area / office
7. Toilet
8. Core light shaft
9. Open plan offices
10. Conference room / private office

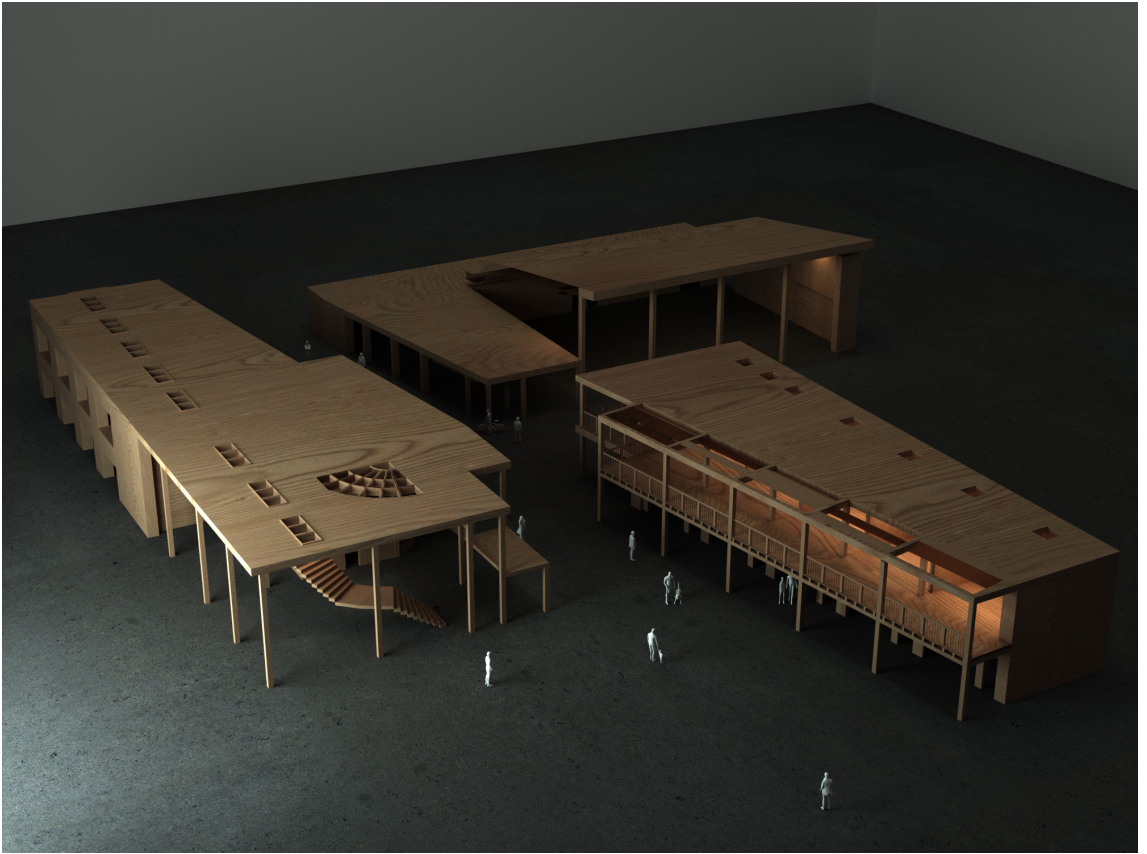


Rahim Razaq

Studio 3: Freetown Ladywood / Tutor: Max Olof Carlsson Wisotsky

This project was a reimagining of how Ladywood could be governed, as a response to the lack of political representation given to its residents. This project sees the traditional democratic election system being thrown out and replaced by the Greek-inspired sortition.

The premise of the project was to create a small-scale local parliament building rife with theatrics and spectacle, where members of the community would be chosen at random in a sortition ritual ceremony, to govern and create policies that respond to the issues facing the community.

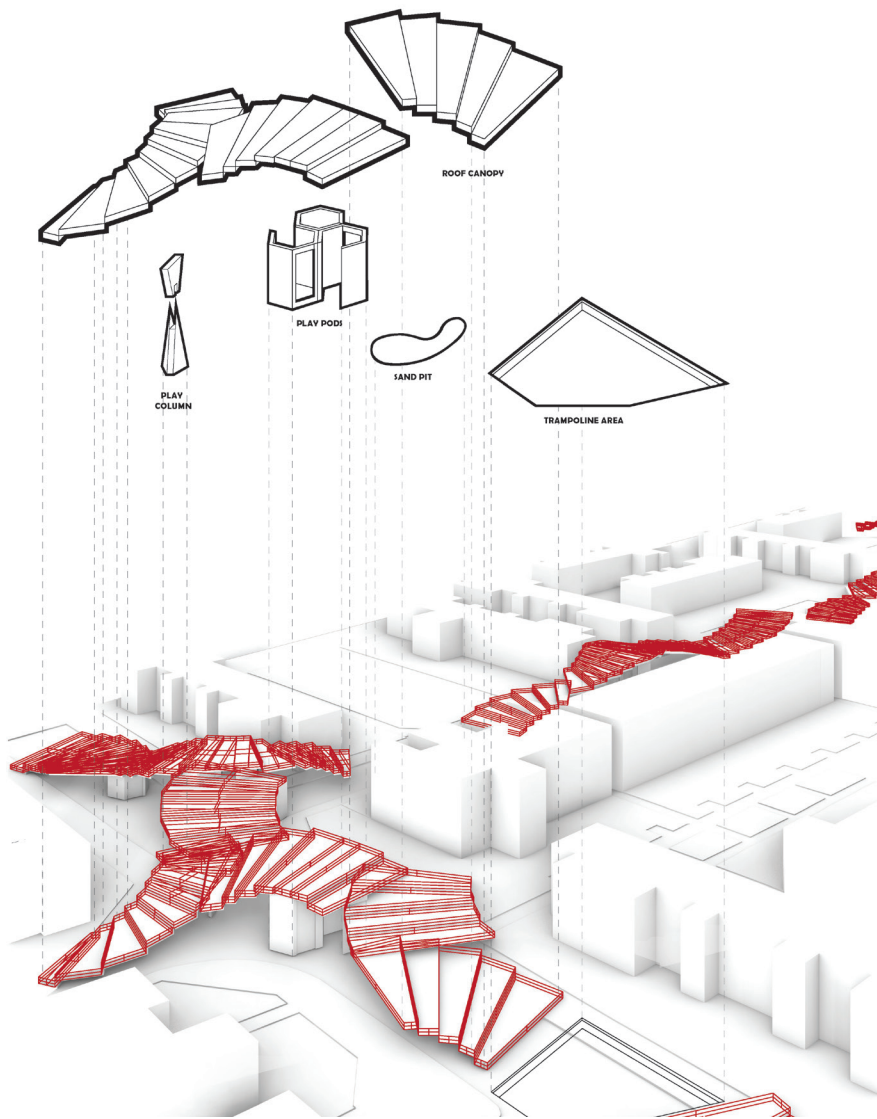


Tailuu Robinson

Studio 1: Resilient Communities / Tutor: Yazid Khemri + Matthew Armitt

Located in Nechells Birmingham, this proposal challenges social injustice by reclaiming a section of the existing disregarded public space. The objective is to improve the quality of indoor/outdoor space in order to encourage activity as well as providing new experiences and opportunities for residents and the public. Following on from semester 1 where the focus was a closed contained environment, the concept has been juxtaposed to prevent further isolation. Instead branching outwards to form a connection with the surrounding urban grain.

Disconnected from the city by the inner Ring Road, vehicle-centric barriers are removed in order to form a people-centric urban pathway connecting Nechells Green to the greater city. The aim is to create a connection in an already disconnected community via an Inclusive hub. The scheme is intersected by the inviting urban pathway whilst providing a dynamic range of activities to populate the location throughout the day. Facilities are community run and focus on encouraging interaction, exchange, education and wellbeing to instil a lasting legacy for future generations.

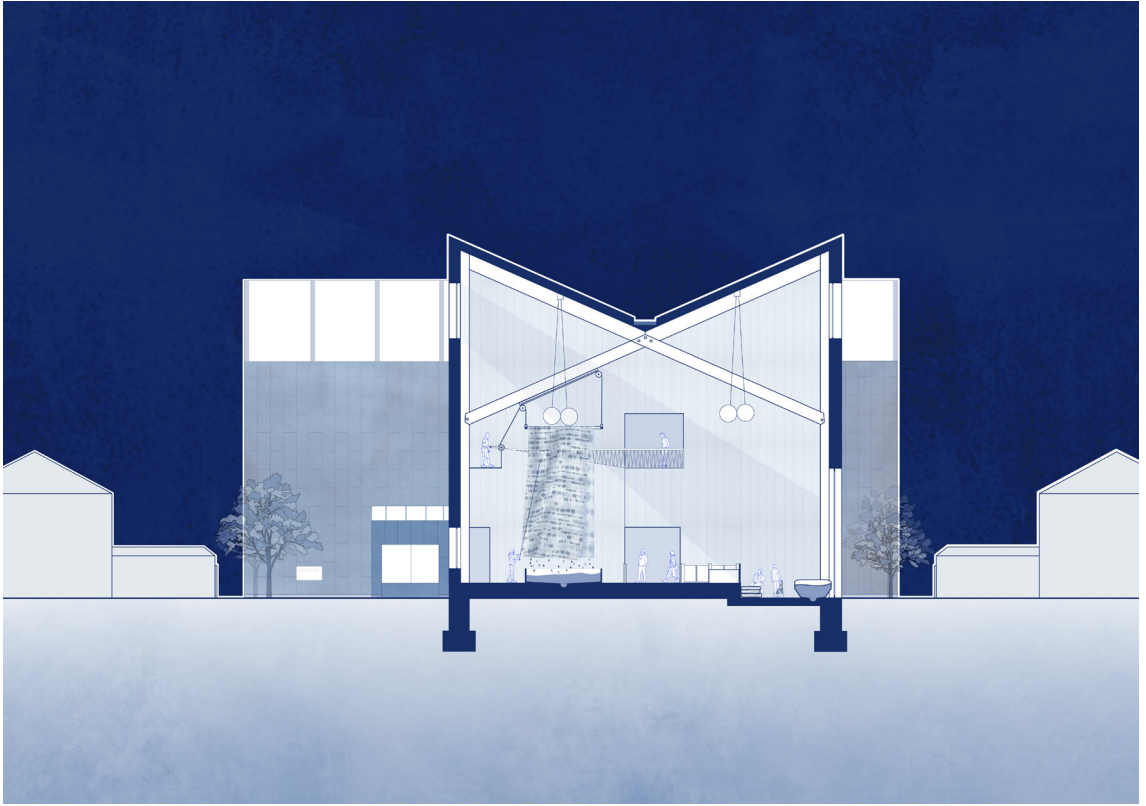


Puteri Saifulhazly

Studio 2: Rituals of Resistance / Tutor: Ollie Chapman

Wheeler Street is infamous for gun crimes. These transgression diluted the safety of the town where residents were compelled to assign a curfew in accordance with protecting jeopardy of the town's safety. In response to this injustice, the Eternal Gambit aims to direct the apprehension of the area by centralising the act of play. The name has been derived from the notion that to endure the unwavering sense of reality, identified as 'the game', the player must open a gambit otherwise the game will annihilate the player.

The game plan begins by pedestrianizing Wheeler Street and transforming it into a playscape. Play elements would be scattered across the site in relation to specific pods that would act as columns for the roof canopy of the playscape. The scheme is made from sustainable materials which include timber, cork, and soil which is embedded in green landscaping. The programme consists of ordered play, disordered play, cafés, and a civic square. The entire proposal will act as a natural surveillance system for children to play in Newtown without guardians having any scepticism and aims to reform an unjust society.

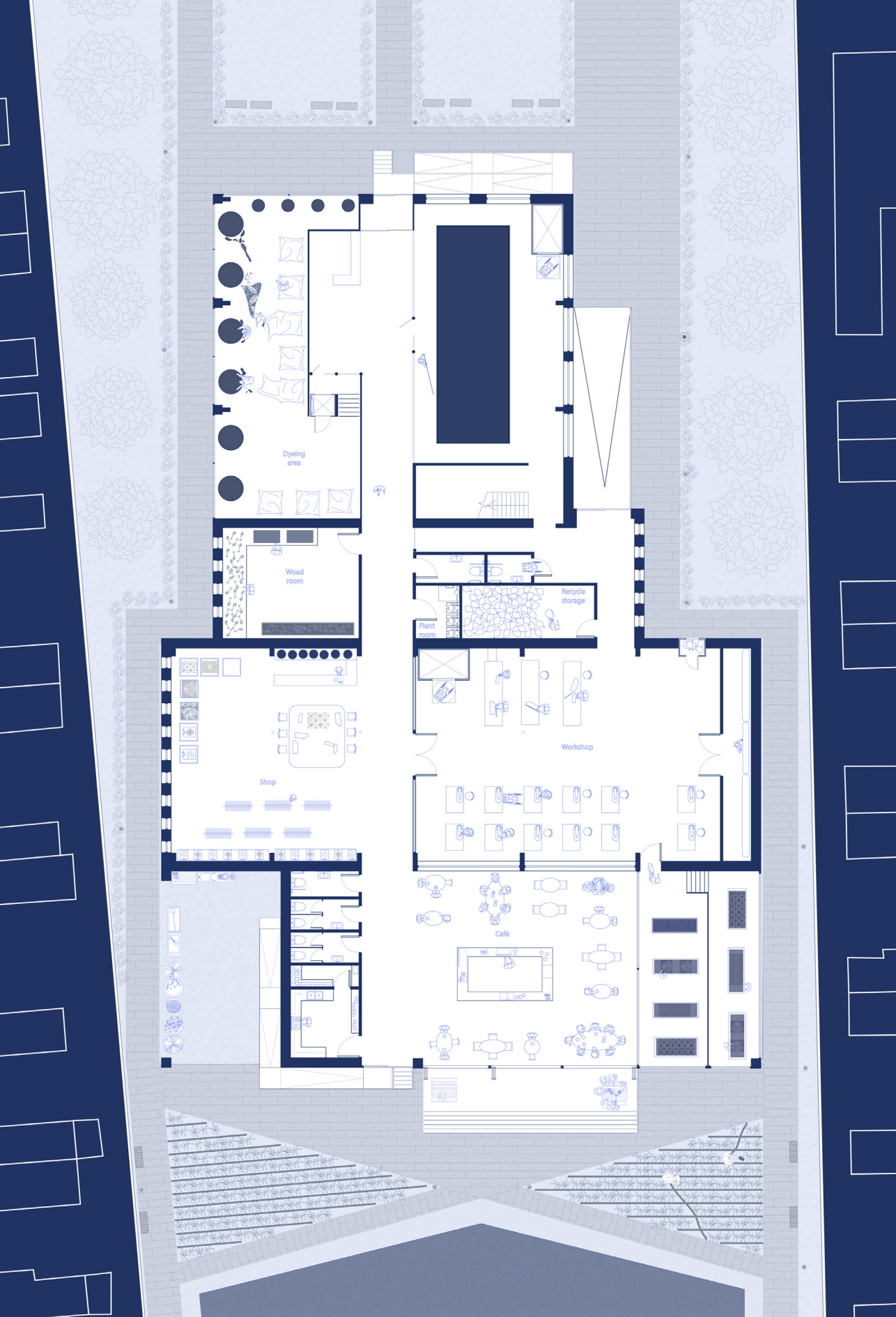


Tanya Shah

Studio 3: Freetown Ladywood / Tutor: Max Olof Carlsson Wisotsky

The brief was to investigate a social injustice in the Ladywood area and how this issue can be resolved through an architect's design with an intervention and building. After investigating it was clear that harassment of women was the main crime taking place not only in Ladywood but in the UK. I decided to make a covered walkway that would be joined to the front of homes and act as a semi-public/ private space. The space shall be shared with residents. They can use the space for planting and growing. It shall be well-lit up to give a safer feel to the space. There shall be ample seating for passers-by and the community to sit in the walkway using the removable seating.

This helps grow the community and gives a livelier feel to the intervention. It will be a space where locals can get together and even have street parties together. The next step is to make a building that shares this ethos, I decided to make a garment factory that is open around the clock. Residents and passers-by will feel safer knowing that there is somewhere open in the community that can be approached at any time of day or night.



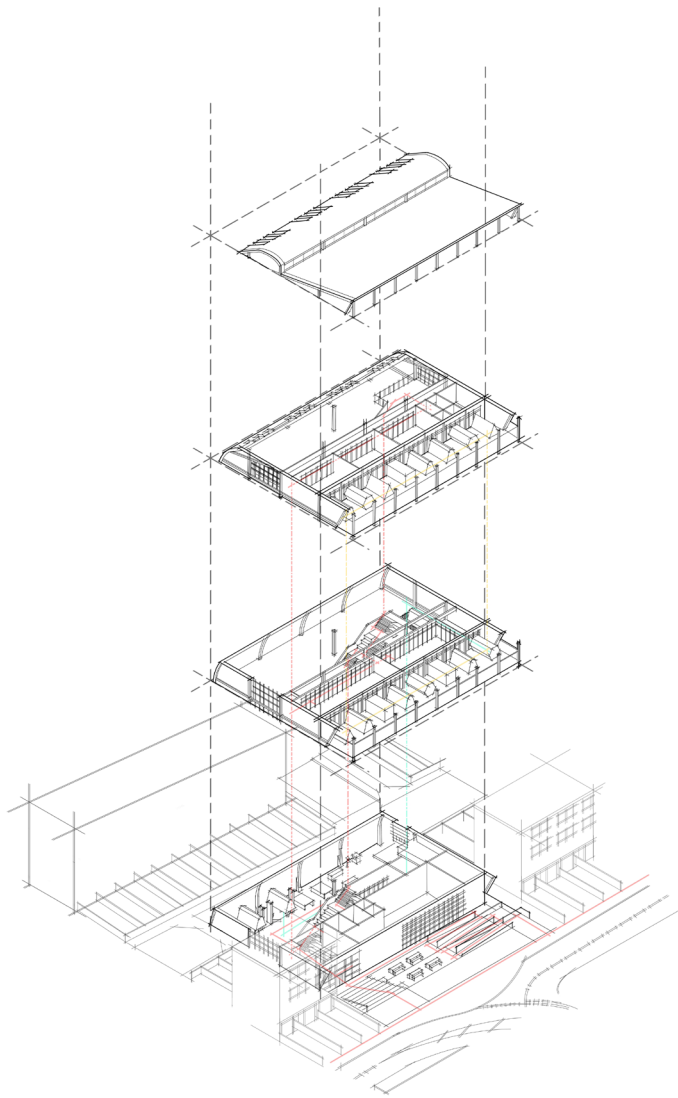


Danielle Sharid

Studio 2: Rituals of Resistance / Tutor: Ollie Chapman

The Newtown Town Hall is a project that guides improvements within Newtown and allows interactions to form between the town and the community that live within the area. The proposed idea is to create a town hall which incorporates a community recycling centre, along with a council chamber which is open to the community to feel included within these meetings. This town hall considers the effects of unsustainable decision making on the environment and intends to tackle these issues, starting in Newtown. The recycling centre will collect wasted materials such as clothing, wasted food and rubbish from around Newtown, and repurpose these items into upcycled clothes and compost, which will then be given back to the community and the surrounding area. Using an existing building which was previously a communal swimming pool centre, this space will be transformed into a large upcycling clothing facility which ties into the town hall. This will be a public recycling centre, allowing the community to be able to recycle their own materials and enabling them to take part in the improvements of Newtown.

Newtown will no longer see neglect.

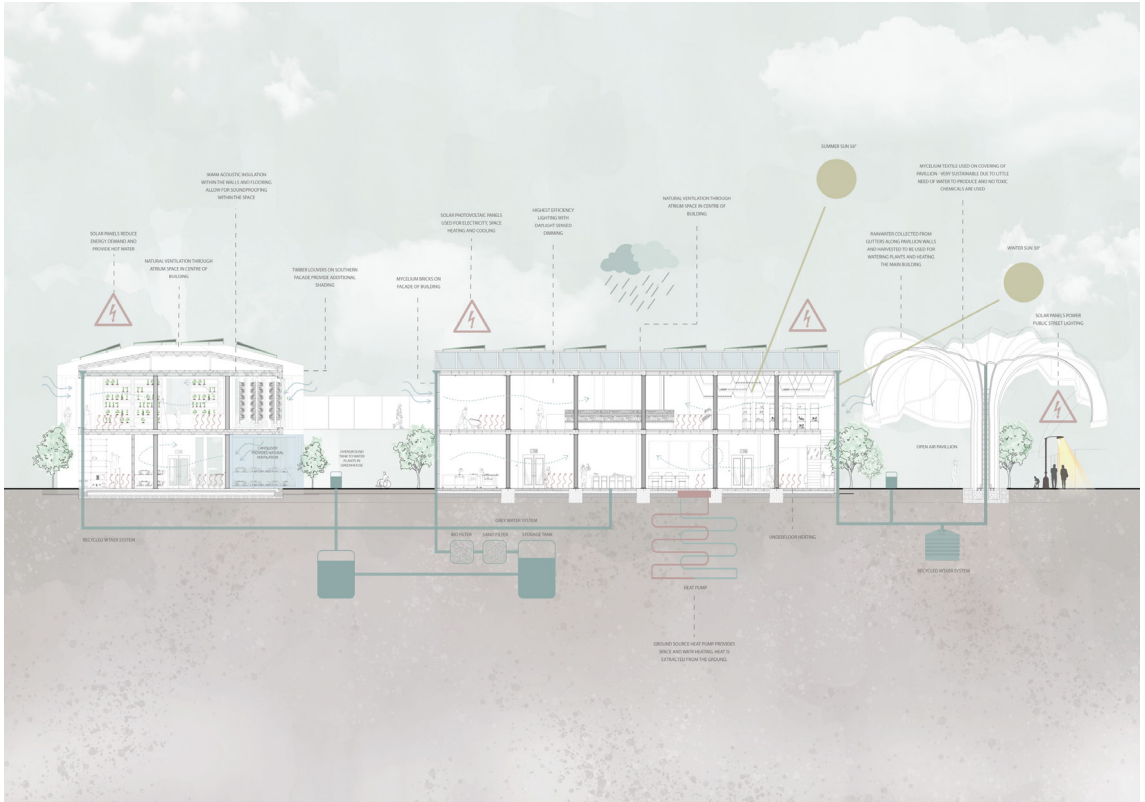


Joshua Turner

Studio 2: Rituals of Resistance / Tutor: Ollie Chapman

When you journey around Newtown one of the things that you will realise is the absurd number of signs prohibiting play in areas. This contrasts the age demographic that (in a study conducted by Birmingham City Council) would suggest that thirty-three percent of the population is under the age of eighteen. Restricting outdoor play for children of this age will starve them of an important and fundamental form of development.

Aiming to resolve lack of play across Newtown, this project focuses on the development and construction of varied play equipment to fill the current void. This community centred project will achieve this through the construction of mobile play equipment that circulates various area providing new play experiences on a rotation. Acting as both an educational workshop and a day-care, this building provides a rotation play space for the children of the area whilst teaching, both adults and children, alike manufacturing practices that can be taken forward into future jobs and careers. Nurturing this exchange of ideas will aid in the development of individuals into high skilled careers.

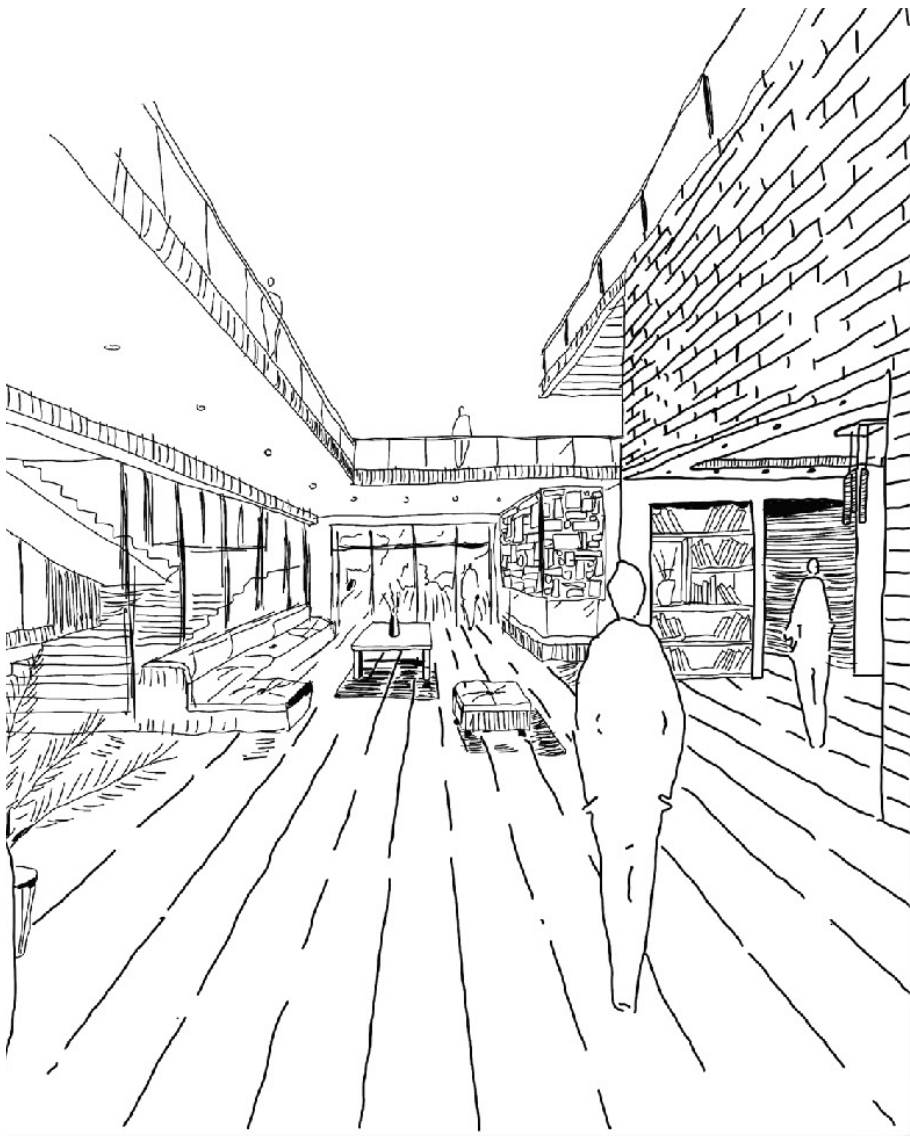


Anissa Uddin

Studio 1: Resilient Communities / Tutor: Yazid Khemri + Matthew Armitt

Vauxhall is an area within Birmingham which suffers from high rates of crime, food poverty, economic deprivation and many other injustices. Following on from a previous project where food poverty specifically was tackled in the form of an Urban Kitchen (where functions ranged from; growing, cooking, sharing and learning) this recent project looks to tackle more than just one injustice and aims to better the area of Vauxhall overall.

The main concept is the hydroponic growing of foods and the growing of Reishi mushrooms for the purpose of mycelium brick production. A marketplace in the site will allow the buying and selling of the produce and goods, as well as workshop spaces where cooking, growing and mycelium production can be learnt. This will teach the community valuable skills and increase employability rates for them.

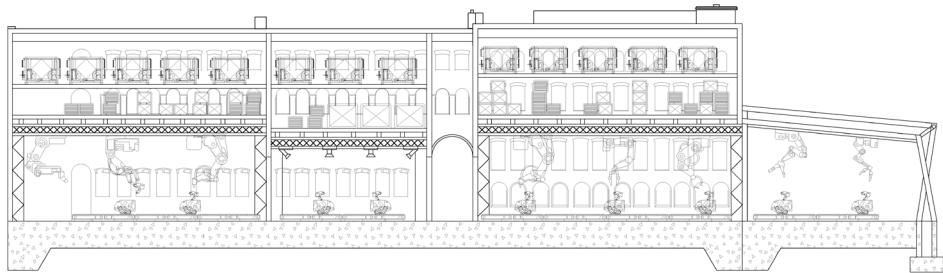


Yousaf Wajhee

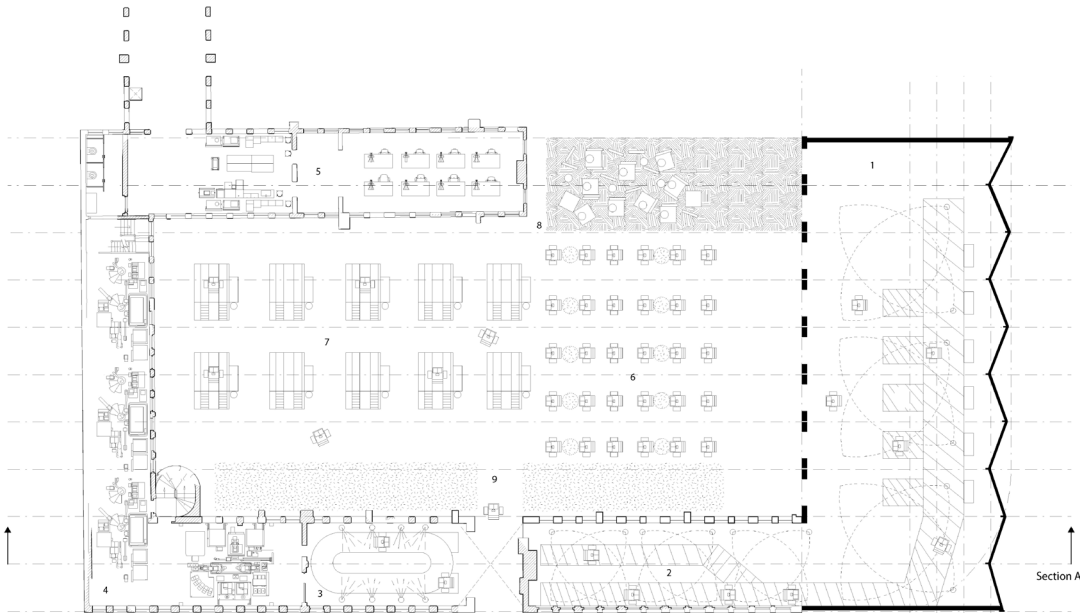
Studio 3: Freetown Ladywood / Tutor: Max Olof Carlsson Wisotsky

Freetown Moxley aims to provide a voice to a small local community situated in the Black Country with having a say in the development opportunities being planned and constructed within their locality. The Planning Office takes a transformational approach by bringing the residents at the heart of the planning permission process with the inclusion of a "community officer" alongside the traditional case officers that are assigned. Alongside this, the majority of a say in the final decision is given to members of the community that are allocated by the rest of the residents.

The secondary Town Hall gives the people of Moxley a building to call their own and for their own use. The building contains various breakout and collaborative working spaces such as the meeting room and the café. There are also private discussion areas for more sensitive matters as well as a kids play area to keep the little ones engaged and acknowledging their presence in the community.



Section A



- 1. Robot maintenance
- 2. Robot factory
- 3. Robot cleaning
- 4. Robot factory
- 5. Ritual experiments zone
- 6. Robot deck
- 7. Robot charging station
- 8. Robot pit
- 9. Ritual courtyard

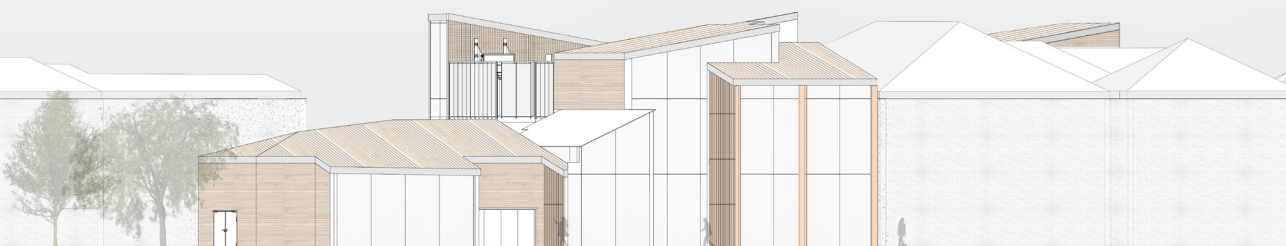
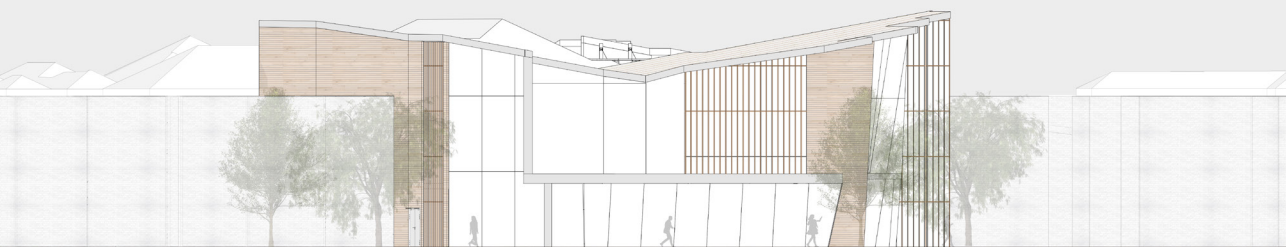
Standard Floor Plan
1:100

Nok Tsing Wu

Studio 2: RITUAL / Tutor: Ollie Chapman

The social injustice identified in Newtown is the impact of abundant littering and pollution. As a response to the need for a clean and aesthetic environment, the ritual that I spotted is the upkeep of an artificial garden by a household in Newtown. It is a garden filled with fake plastic flowers. The household wants to use this artifice to improve the living environment, a manageable way for a fractured community to solve the problem.

Using the artificial garden as a starting point, the project considers a variety of phased strategies to solve the social injustice: cleaning up the site, establish more recycling centre, using the recycling material/ bio-material to decorate the façade, introducing cleaning robots to maintain the aesthetic. As the site becomes populated with a community garden of artificial plants, the final phase of the project takes place - the cleaning robots become despondent at their inability to solve the littering problem and acknowledge that they too will one day decay.



Musherraf Zabbair

Studio 4: Care-full Communities / Tutor: Victoria Farrow + Rob Annable

In this transformative project, we envision a rehabilitation and community centre that prioritizes healing, growth, and connection. Through carefully designed spaces, we aim to create an environment where individuals can embark on a journey of recovery and self-discovery. The building features a welcoming entrance that leads to open and inclusive community areas, including a library, art expression room, and therapy spaces. Reflective gardens and outdoor spaces promote a sense of peace and connection with nature. The centre also provides dedicated support spaces for staff and a variety of activity rooms for learning, workshops, and social interaction. With an emphasis on sustainability and ecological considerations, this project aims to foster holistic well-being, empower individuals, and nurture a sense of belonging within the community.



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Front Cover image: Based upon photograph of Golden Arrow corner cafe, Aston/Newtown (1971)

Rear Cover Image: Aun Naeem (2023) Detail component model of crushed car facade.