



## Assessment Information/Brief 2023-24

To be used for all types of assessment and provided to students at the start of the module. Information provided should be compatible with the detail contained in the approved module specification although may contain more information for clarity.

<b>Module title</b>	<b>Design Studio 2A</b>
<b>CRN</b>	59437
<b>Level</b>	5
<b>Assessment title</b>	<b>Designing Environmental Future-Pasts: Chat Moss EdViCe</b>
<b>Weighting within module</b>	This assessment is worth 100% of the overall module mark.
<b>Module Leader/Assessment set by</b>	<b>Module Leader: Dr Fadi Shayya – <a href="mailto:F.Shayya1@salford.ac.uk">F.Shayya1@salford.ac.uk</a></b> <b>Studio Tutors: Vijay Taheem; Remi Phillips-Hood; David Connor</b>
<b>Submission deadline date and time</b>	<b>December 1, 2023, by no later than 16:00.</b>  Any submission received after 16:00 will be considered as late.  For coursework assessments only: students with a Reasonable Adjustment Plan (RAP) or Carer Support Plan should check your plan to see if an extension to this submission date has been agreed.
<b>How to submit</b>	You should submit your assessment on Blackboard as a PDF document under the Assessment/Submission tab.  As the University will mark assessments anonymously where this is possible, please use your student roll number and not your name on your submission.
<b>Assessment task details and instructions</b>	<b>Introduction</b> Welcome to your second year of Design Studio. The L5 studios (DS2A and DS2B) bring together students in architecture, interior architecture, and architectural engineering to engage with critical questions about how the practice of architecture/design impacts the environment (Easterling, 1999, 2016; Murphy, 2006a, 2006b) to reassemble spatial and material “architectural associations” (Latour

& Yaneva, 2008; Yaneva, 2010, 2017) between users, inhabitants, and environments. You will engage with a moderate complexity brief to develop your design methodologies and design for multiple publics of humans, non-humans, and more-than-humans – our theoretical framing for a multispecies ecology.

DS2A has a 20-point credit value. Students are required to attend the introductory lecture (4hrs), seminars (10hrs) and tutorials (40hrs). They should engage in studio and fieldwork (42hrs), including drawing, sketching, modelling data, making study models, site visits, research in the library, and using the workshop facilities.

### **Rationale**

The current brief focuses on understanding design as a practice of moving materials (Hutton, 2020) and reassembling (Latour, 2005) along a continuum of environmental histories and futures.

We will critically think about architecture-environment questions and propose design resolutions by **approaching architectural design as a practice of disturbing ecologies and accelerating de/stabilizations**. When we act to design, we change the world around us – locally and across the planet – be it through extracting, procuring, and manufacturing materials or through digging up sites and reassembling constructions.

We will learn how to investigate the historical impacts and speculate about the futures of such disturbances by documenting and analysing the dynamic landscape, instead of the static conventional *site analysis*. We will learn – from architects, anthropologists, sociologists, geographers, engineers, and scientists – to think about networks and flows, represent making space and microclimates, and produce drawings of such complexity. Complimentarily, we will learn how this thinking and practice fits within Stages 0, 1, and 2 of the 2020 [RIBA Plan of Work](#) and reducing Carbon emissions as described in the 2021 [Built for the Environment](#) report.

*[In T2, the studio will advance this learning approach through learning about the concept of “site-ing” (Yaneva & Mommersteeg, 2019) and drawing Cosmograms as new representations of the environment-built-disturbed association]*

Lectures, seminars, and fieldtrips will be delivered to the studio at-large. However, we will work in units during tutorials. The units aim to provide students with a variety of design methods that will be presented to choose from during the Introductory Lecture.

You are expected to make connections between the design thinking you develop in the studio and what you learn in related modules like PSBE, CTA, HATS, AED, and others.

## Brief

We will assume the following scenario. Our client-partner is the [Wildlife Trust for Lancashire, Manchester and North Merseyside](#). They are consulting us to build an Educational Visitor Centre (EdViCe) at [Cadishead & Little Woolden Moss](#) as part of [The Chat Moss Project](#) to restore the regional mosslands. The construction of the Liverpool to Manchester railway, in the 19<sup>th</sup> century, disturbed the landscape's ecology through peat extraction, moving soil, and introducing agriculture. According to the Wildlife Trust, "just 2% of the lowland raised bogs across Lancashire, Greater Manchester and North Merseyside remain in some sort of salvageable condition. Many are in a poor state and almost half of these sites are still being worked for peat extraction" (LancsWT, 2023).

*"The visitor centre [type] might be an example of a threshold culture, strategically managing the entrances to heritage sites, the city, museums, railway stations, lobbies, scientific venues, and so on. The rites of passage include ticket sales, waiting for guides and fellow visitors, collecting and dropping off headphones and maps, toilet visits, the buying of retail goods, snacks and coffee, security checks, etc." (Kärrholm, 2016, p. 61)*

The centre aims to inform publics about the ecological disturbance and the consequent restoration efforts of the mosslands, through exhibitions, lectures, and interactive media. Its design and construction must reflect an integrated formal connection with the landscape and its networked ecological continuum.

>>> Check out [Building with Nature](#)

*"By producing neutral and unified entrance spaces at formerly less accessible points in the urban landscape, thresholds are lowered, attractions become clearer and more transparent, territories are stabilised." (Kärrholm, 2016, p. 65)*

The centre's formal aesthetics is expected to express lightness, fluidity, and impermanence in the way it sits within the landscape. You are encouraged to explore materialities and structural systems, including using shipping containers as building blocks [especially Interior Architecture students].

>>> Check out visitor centre examples [here](#) and [here](#)

>>> Get inspired about geometry in architecture [here](#)

>>> Check out the innovative use of containers [here](#) and [here](#)

Through its exhibition and educational activities, the EdViCe will comparatively study and learn from the histories of the industrial-

era Liverpool-Manchester railway and the futures of HS2, i.e., “Britain’s new zero carbon, high-speed railway, and the UK’s flagship transport levelling up project” (HS2, 2023).

The centre has a total area of 750-800 sqm, including the main spaces (exhibition, seminar/meeting rooms, café, other), circulation (entrance lobby, corridors, stairways, elevators), services (kitchens, toilets, changing/cloak room), and utilities (mechanical, electrical). The footprint is distributed over 2-3 floors. The building is serviced by a foot/bicycle path and a road leading to a parking area for cars and coaches, in addition to a lorry service entrance.

>>> Use the books **Neufert Architect’s Data** or **Architectural Graphic Standards** to calculate space and ergonomic requirement, available at the library (hardcopy & online).

>>> Checkout Google/Sidewalk Lab’s [Delve](#) software on how to produce scenarios.

Important design questions that you must raise:

- A. How can you achieve a balance between formally and ecologically integrating the centre’s architecture with the landscape? What compromises will you make in accommodating your disturbance, that you can live with?
- B. How do you design for a future-past (flexible design, adaptive reuse, circular economy, other)? Which architectural/environmental strategies will help you produce a justifiable disturbance?

[In T2, you will detail part of this building’s envelope as a wall section in CTA3]

### Site

Choosing the site of the educational visitor centre is open, on condition that it is situated within the buildable boundaries of Cadishead & Little Woollen Moss (locating those maps is part of your tasks). There is no specific land lot, and you are encouraged to push the imaginary of situating the visitor centre within the ecological space: it can sit on land, hang over the landscape, fit one/multiple floors, assemble volumes, respond to flows, embed with its environment, and transform an existing structure, among other things.

>>> Use [Digimap](#).

>>> Check out the old maps from [The Francis Firth Collection Little Woollen Hall, Greater Manchester](#) and [Cadishead, Greater Manchester](#).

- >>> We are planning a fieldtrip to [Cadishead & Little Woolden Moss](#), and maybe to the [Northern Roots](#) urban farm. This will be confirmed in the next weeks.
- >>> Check out the [HS2 Interactive Map](#) and locate how it will affect our study area. The HS2 is a mega-infrastructural mobility project that will disturb and change the landscape, although it is designed within a net zero carbon strategy.

### Tasks

1. Landscape Survey
2. Site Conditions Map
3. Architectural Design Drawings

#### 1. Landscape Survey (35%) – formative interim assessment

- a. Perform a visually-analytical landscape survey (A4 report) of your study area – as an alternative to the conventional *site analysis*. Rely on clean and well-presented **sketches, maps, diagrams, and illustrations**, no text chunks.
- b. Trace and analyse the **elements/factors that condition designing** the visitor centre. These must include:
  - i. The history-future continuums that caused the loss of mossland (the railway legacy) and that speculate net zero carbon (the HS2 promise);
  - ii. The extensive construction network that will make building possible (materials stockers, manufacturing facilities, transportation, other);
  - iii. The current policy and regulatory frameworks that affect any construction on site (protected areas, building regulations, sustainability codes, and RIBA guidance).
- c. Conduct **site precedent analysis** to learn about relevant site considerations for history-future continuums.
- d. Present analysis and findings, **not raw data**.
- e. Offer a **coherent narrative** of your research and findings (the report must have a meaningful flow, not simply collate data).
- f. Use the **standard practice** of professional quality (legibility, accessibility) and academic integrity (APA referencing).

#### 2. Site Conditions Map (15%) – formative interim assessment

- a. Produce a site conditions map (A2 drawing), based on the landscape survey. No text chunks.
- b. Structure your survey analysis outcomes as **Findings**.

- c. Show how the Findings generate design potentials and limitations (this is a critical component to help you generate your design concept).
- d. Draw **longitudinal and transverse site sections @ 1:500**, showing topographic levels, infrastructure, and buildings.

3. **Architectural Design Drawings (50%)** – formative assessment

- a. Produce a design of the Educational Visitor Centre (A2 drawings), based on your landscape survey and site conditions map.
- b. Assemble different elements from your findings into **design scenarios**. These scenarios outline potential outcomes and impacts that you must evaluate against the brief's requirements for the EdViCe.
- c. Develop the **architectural programme** in a spreadsheet. Use the books *Neufert Architect's Data* or *Architectural Graphic Standards*.
- d. Produce diagrams of 1) the ratios/proportions of main spaces to circulation, services, and utilities, and 2) those of the built volume to the landscape (see [Delve](#)).
- e. Generate **3D sketch models** from your design scenarios. Allow your findings to generate the form (as much as possible) using any 3D modeller (AutoCAD is good; experiment with SketchUp, Rhino, or Grasshopper; Revit is acceptable if used for drafting, not as BIM).
- f. Conduct **precedent analysis** to learn about scale, massing, shading, proportions, structure, materials, circulation, landscape, and details.
- g. Select a **preferred architectural practice** (design office) to follow their approach, from formal aesthetics to environmental strategies.
- h. Translate your design scenarios into a **schematic design @ 1:200**, integrating the precedent analysis, preferred architectural practice, and programme. This step allows you to draft and iterate plan and section layouts and to establish your spatial flows, grid, and structural system.
- i. Make **massing models @ 1:500** to test how the volumes formally fit with the landscape. Use a mix of hand-crafting cardboard, 3D-printing resins, and workshopping finboard (take photos for portfolio).
- j. Develop your schematic design into the **final plans, sections, and elevations @ 1:200**. The drawings must show the envelope, structural system, spatial layout, openings, and inside-outside relationship consistent with your Site Conditions Map.

- k. Present the final layouts as **B&W CAD drawings** with standard/professional architectural design conventions and at the required scales.
- l. Generate a **simple 3D digital model** of your final design, simulating life-like perspectives (pedestrian approach to entrance, car approach from afar, eye-level interiors, other). Focus less on bird-eye views.

### Required Reading

- Kärrholm, M. (2016). In Search of Building Types: On Visitor Centers, Thresholds and the Territorialisation of Entrances. *The Journal of Space Syntax*, 7(1), 55–70.
- Yaneva, A. (2010). The “Architectural” as a Type of Connector: A Realist Approach to Architecture. *Perspecta*, 42, 141–145.

### References

- HS2. (2023). *What is HS2*. High Speed 2 Ltd.  
<https://www.hs2.org.uk/what-is-hs2/>
- Easterling, K. (1999). *Organization Space: Landscapes, Highways, and Houses in America*. MIT Press.
- Easterling, K. (2016). *Extrastatecraft: The Power of Infrastructure Space*. Verso.
- Hutton, J. (2020). *Reciprocal Landscapes: Stories of Material Movements*. Routledge.
- LancsWT. (2023). *Chat Moss Project*. The Wildlife Trust for Lancashire, Manchester and North Merseyside.  
<https://www.lancswt.org.uk/chat-moss-project>
- Latour, B. (2005). *Reassembling the Social: An Introduction to Actor-Network-Theory*. Oxford University Press.
- Latour, B., & Yaneva, A. (2008). “Give Me a Gun and I Will Make All Buildings Move”: An ANT’s View of Architecture. In R. Geiser (Ed.), *Explorations in Architecture: Teaching, Design, Research* (pp. 80–89). Birkhäuser.
- Murphy, M. (2006a). How to Build Yourself a Body in a Safe Space. In *Sick Building Syndrome and the Problem of Uncertainty: Environmental Politics, Technoscience, and Women Workers* (pp. 151–178). Duke University Press.
- Murphy, M. (2006b). *Sick Building Syndrome and the Problem of Uncertainty: Environmental Politics, Technoscience, and Women Workers*. Duke University Press.
- Yaneva, A. (2017). Architectural Theory at Two Speeds. *Ardeth*, 1, Article 1.
- Yaneva, A., & Mommersteeg, B. (2019). How Does an ANT Approach Help Us Rethink the Notion of Site? In *The Routledge Companion to Actor-Network Theory*. Routledge.

## Assessment Criteria

The project will be assessed as one portfolio (100%) for the summative assessment. The assessment criteria cut across the three required tasks.

**Site engagement (LO1, LO2, LO4, LO5)** – Analysing the elements/factors that generate the design potentials and limitations. The design integrates with the landscape's ecological networks. Environmental response reflects an understanding of the site's characteristics.

**Design development (LO1, LO3, LO4, LO5)** – Investigating precedents, standards, and regulations to inform and develop programmatic and ergonomic analysis. Focus on making connections and identifying associations, not collating raw data.

**Design resolution (LO1, LO2, LO3, LO4)** – Engaging with the design brief and client's requirements. Evidence of an iterative design progress. The conceptual development of the building's envelope, layout, and location in the network are consistent and align with the brief.

**Technical intent (LO2, LO4)** – Understanding of environmental sustainability drivers, passive/active design strategies, grids, structural integrations, and materials' mobilities.

**Narrative communication (LO3, LO5)** – Presenting the design intentions, spatial planning, and connections with the landscape's ecological network. Producing drawings (plans, sections, elevations) and visuals (3Ds, diagrams, maps) using digital tools and professional standards.

**Marking Scale** (The pass mark is 40%)

<u>Stepped Mark</u>	<u>Performance Descriptor</u>
100, 95, 92	Outstanding
88, 85, 82	Excellent
78, 75, 72	Very Good
68, 65, 62	Good
58, 55, 52	Fair
48, 45, 42, 40	Adequate
38, 35, 32	Unsatisfactory
25	Poor
15	Very Poor
5, 0	Extremely Poor

**A Portfolio must be submitted as a single PDF file with single pages, not spreads. It shows proper formatting like cover page, TOC, page numbers, and 1-inch margins. It has a clear visual narrative. It includes the Landscape Survey (A4 size), the Site**



**Conditions Maps (A2 size, and the Architectural Design Drawings (A2 size). A4 size is 21 x 29.7 cm (8.3 x 11.7 inches) and A2 size is 42 x 59.4 cm (16.5 x 23.4 inches).**

**Assessed intended Learning Outcomes (LO)**

On successful completion of this assessment, you will be able to:

**Knowledge and Understanding**

1. LO1 (KU6) – Develop an architectural design brief to express the critical design thinking related to architectural design solutions and the theoretical and practical issues of integrated design processes.
2. LO2 (KU7) – Deploy and apply social, environmental, structural, and constructional principles for buildings of medium complexity.
3. LO3 (KU9/KS2) – Deploy and apply digital and media techniques in design projects to generate design proposals incorporating innovative technologies and practices.
4. LO4 (KU1) – Distinguish and appraise the relevance of social, economic, and sustainable issues in conducting building design projects.
5. LO5 (KS1/KS8) – Apply independent design skills to effectively communicate design information, design analysis and solutions with both specialist and non-specialist audiences.

**Employability Skills developed / demonstrated**

**Communication  
Critical Thinking and Problem Solving  
Digital Literacy  
Industry Awareness  
Innovation and Creativity  
Reflection and Life-Long Learning  
Self-management and Organisation**

**Word count/ duration (if applicable)**

Not Applicable

**Feedback arrangements**

The Module Leader will issue the final marking and summative written feedback for the submitted outputs on Blackboard fifteen (15) working days after submission. To help students develop and improve, the studio tutors will offer formative feedback in two forms: verbal comments and drawn sketches during the weekly tutorials held in the design studio (hence, attendance is essential); and as indicative marks during the interim assessments. All feedback identifies students' coursework performance against the Assessment Criteria and Learning Outcomes.

**Academic Integrity and Referencing**

Students are expected to learn and demonstrate skills associated with good academic conduct (academic integrity). Good academic conduct includes the use of clear and correct referencing of source

materials. Here is a link to where you can find out more about the skills which students need:

[Academic integrity & referencing](#)  
[Referencing](#)

**Academic Misconduct is an action which may give you an unfair advantage in your academic work. This includes plagiarism, asking someone else to write your assessment for you or taking notes into an exam. The University takes all forms of academic misconduct seriously.**

---

## Assessment Information and Support

### Support for this Assessment

You can obtain support for this assessment in the weekly-scheduled design studio tutorials. You will receive periodic announcements on Blackboard to confirm weekly progress requirements or changes related to the teaching arrangements. Please check the module site on Blackboard for regular updates.

You can find more information about understanding your assessment brief and assessment tips for success [here](#).

### Assessment Rules and Processes

You can find information about assessment rules and processes in the [Assessment Support](#) module in Blackboard.

### Develop your Academic and Digital Skills

Find resources to help you develop your skills [here](#).

### Concerns about Studies or Progress

If you have any concerns about your studies, contact your Academic Progress Review Tutor/Personal Tutor or your Student Progression Administrator (SPA).

### askUS Services

The University offers a range of support services for students through [askUS](#) including Disability and Inclusion Service, Wellbeing and Counselling Services.

### Personal Mitigating Circumstances (PMCs)

If personal mitigating circumstances (e.g. illness or other personal circumstances) may have affected your ability to complete this assessment, you can find more information about the Personal Mitigating Circumstances Procedure [here](#). Independent advice is available from the Students' Union Advice Centre about this process: <https://www.salfordstudents.com/advice/centre>.

---

## In Year Retrieval Scheme

Your assessment is not eligible for in year retrieval.

## Reassessment

If you fail your assessment, and are eligible for reassessment, you will need to resubmit on or before **July 26, 2024 (TBC)**. For students with accepted personal mitigating circumstances for absence/non submission, this will be your replacement assessment attempt.

The reassessment tasks will be the same as the original tasks, which will give you the opportunity to integrate the tutors' feedback and complete your incomplete submission by the end of Trimester 3, in the summer.

We know that having to undergo a reassessment can be challenging however support is available. Have a look at all the sources of support outlined earlier in this brief and refer to the [Personal Effectiveness](#) resources.

This is the institutional form of my syllabus; please credit everyone accordingly.