



# A Handbook for Live Projects

Sheffield  
School of  
Architecture



The  
University  
Of  
Sheffield.



**This handbook has been developed for The University of Sheffield School of Architecture. It was funded by a Teaching Development Grant from the Higher Education Academy. It was created by Carolyn Butterworth with help from Jen Langfield, Ian Hicklin and Sam Brown. It was designed by Jon Cannon.**

**Thank you to all students, clients and staff who contributed to this book.**

**ISBN 978-0-9576914-2-1**

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# Introduction

## To Live Projects at SSoA

**The University of Sheffield School of Architecture (SSoA) is a pioneer in the field of socially-engaged architectural education. At the heart of this ethos are 'Live Projects', an innovative teaching programme that has run since 1999.**

MArch (RIBA Part 2) and Taught Postgraduate (PGT) students work in groups to produce built, strategic and detailed designs for client organisations outside the University. In every case, the project is 'live', happening in real time with real people.

### Live Projects benefit students

Live Projects are important in educating the architects of the future because, in contrast to more conventional teaching methods, Live Projects develop the collaborative and participatory skills that are essential to future practice. Live Projects establish an awareness of the social responsibility of the architect and can empower students to produce work of exceptional quality that makes a difference to the communities they work with. Beyond the direct impact of the project on the communities involved, Live Projects also make a wider impact by enriching the student learning experience, developing design, management and enterprise skills and significantly increasing employability.

“My experience of the Live Projects was invaluable. The Live Projects demand ideas which contain depth, creativity and logic and most importantly a confidence to present ideas to real life clients – this kind of experience is often hard to acquire even after years of being in practice. Even now, it is still proving to be something of an ace card during interviews.”

Alexandra Jones. *MArch 2006/7*  
*now at MACE International*



## Live Projects benefit clients

We tend to work with clients from the public or voluntary sector who have limited resources but lots of enthusiasm. By working with students on Live Projects these clients can obtain ambitious and sophisticated design proposals that they would not have been able to access anywhere else.

Developing design proposals and visualising them well can be key to clients gaining funding and progressing their project. Beyond the tangible results of the Live Project such as drawings, models, reports etc., a client group will also benefit from the processes of the project. Live Projects raise aspirations through sharing skills, knowledge and ideas between clients, students and a wider network of stakeholders and funders.

“Far beyond the tangible results, as powerful as they have been, the project has created moments that are impossible to capture. The energy through school, the sense of possibility and creativity, problem-solving and togetherness has touched the lives of so many children in deep, profound and meaningful ways. For all these reasons, the true legacy of this project is hard to overestimate.”

Headteacher, *Arbournthorne Community Primary School, Praise Pods 2010*



STIC, Ecclesall Woods, Sheffield 2012

# The SSoA Live Projects Handbook

**Since 1999 SSoA students have been producing useful, ambitious and sophisticated design work for their clients. This handbook draws on this rich and substantial material to demonstrate the scope, quality and impact of Live Projects to students, staff and clients who will be involved in future projects.**

The handbook demonstrates the many aspects of Live Projects, combining project case-studies, practical guides to management and assessment, reflection on learning experience and consideration of the wider impact on communities, architectural education and practice. Along the way you will encounter the many voices that collaborate in Live Projects; students, alumni, clients and teaching staff.

This handbook seeks to promote a 'live' way of learning, practicing and thinking about architecture. Working in response to the complexity of real-life situations enables students to experience the potential of research by design and to reflect simultaneously upon the processes, roles and effects of architecture.

To our knowledge no other institution has produced a handbook such as this and with our rich experience of Live Projects at SSoA we feel that we can make a valuable contribution to a wider debate that is occurring in many UK and international schools of architecture. Other architecture schools have recognised the benefits and learning opportunities that Live Projects bring to students and are now embedding them in their own courses. The Live Projects Handbook captures the expertise that we have developed into a publication that will benefit our students and staff, develop our Live Project methodology further and disseminate best practice to other institutions.

This handbook seeks to provide clear and accessible information on what Live Projects are, how they work and what to expect along the way. It has been developed as a resource primarily for Live Project students but will also be relevant for staff mentors, clients and for students and tutors working in other years and on other courses at SSoA.

# What is a Live Project at SSoA?

## Real projects for real clients: social, sustainable, transformative.

At SSoA we have developed a clear definition of what we mean by a 'Live Project', even though all our projects are different. The SSoA Live Project is defined by a relationship with an external client, a strong participatory nature and an emphasis on the processes of the project as well as its outcomes.

The term 'Live Project' is becoming more and more commonly used in schools of architecture in the UK and abroad. There are many different sorts of Live Projects and every school is different in how they organise and teach Live Projects. However, there is one common characteristic across all 'Live Projects' - they connect the world of academia with the 'real' world outside. Students working on Live Projects, whether in Sheffield, London, Belfast or Hamburg, are engaging directly with the complexities of real-life situations as a way of learning the theory and practice of architecture.

The way we do Live Projects at SSoA is closely connected to the way we teach architecture across the school. Live Projects give students the opportunity to explore an architecture that is both socially and environmentally sustainable.

The Live Projects are an embodiment of the innovative ways we teach and learn architecture at SSoA. Through Live Projects, staff and students continually construct their own learning through action research and experience. This is a 'critical pedagogy'.  
(See Glossary of Terms)

Between 1999 and 2013, over 1200 MArch & MAAD students at SSoA delivered 132 unique Live Projects located across 13 different countries.



EcoRoof, Paris 2009

# What are you learning through Live Projects?

## Key skills

**Live Projects are contingent upon real life situations and so, by their very nature, are complex - offering you rich learning opportunities.**

This means that in any one Live Project, you will experience many different ways of working, build relationships with a variety of people and organisations and negotiate your way through a series of challenges and often rapidly changing circumstances. Out of this complexity your group, which probably hasn't worked together before, must develop ambitious design proposals that are useful for their client... all in six weeks.

In any project you will have the opportunity to learn three types of skills; production skills, management skills and critical skills.

Live Projects are organised to support you in the development of these skills, through seminars, tutorials and our archive of past projects. The assessment process is shaped to encourage you to showcase your skills and to reflect upon the processes and outcomes of the project. A good Live Project combines design, management and critical skills into a successful project that has produced outcomes that are useful to the client and learning experiences that are useful to the students.

### Design skills:

spatial design, construction, writing a report, putting a document together, running participatory events & workshops, making presentations and exhibitions.

### Management skills:

organising a project team, client communication, programming, resourcing, running meetings, managing expectations, delivering on time.

### Critical skills:

understanding your project in the wider context of architectural education and practice, reflecting upon the role of the architect and the impact of the project on your clients, reflecting upon what you have learnt and drawing out lessons for your design studio and future practice.



## Research by design

**Live Projects are complex, rapid and collaborative. Your team need to develop a flexible and responsive attitude to design so that clients and stakeholders can be creatively involved in the development of ideas and proposals.**

Live Projects are intense learning experiences (for clients as well as students) where the parts of the design process will naturally overlap, blur and combine. The complexity of the programme, brief and network of participants will emerge through the length of the project. In fact, very quickly you will discover that the only way to proceed creatively in dialogue with your team and wider participants is to do the research while you are designing.

Your skills at visualising ideas are extremely valuable and the sooner your group produces design drawings and models to engage the client, the better. You will quickly appreciate the role of these visualisations as research tools. They act as a vital part of a feedback loop between you, your client and wider users – describing, testing, debating and developing design ideas further. This is research by design, a reciprocal and simultaneous process of understanding a situation by making proposals that are informed by methodical research.

After Live Projects the development of research by design skills in Live Projects can be invaluable in your design studio. The synthesis of research and design is key to a rich and productive studio project where design work is a tool to rigorously investigate lines of enquiry.



Students and dancers design together, ARCH, Sheffield 2008

## Exploring key themes

Live Projects at SSoA offer a distinct learning environment where many current themes of architectural design, practice and theory can be explored.

In this section key themes that can be explored through Live Projects are described. It is in the engagement with these aspects of Live Projects that your design, management and critical skills and your employability will be enhanced.



Forkhill Student Group, 2011

# 1 —

## The Social Production of Architecture

**SSoA has a distinct reputation as a school that embeds social responsibility at its heart. Live Projects act as a touchstone for a socially-engaged attitude to the education, research and practice of architecture.**

Your Live Project group bears a responsibility towards your client organisation, but equally as important, you bear a responsibility to the project's wider stakeholders. These may be other formal groups or a wider local community and you must negotiate your way through the complexity and challenges of many voices, expectations and requirements to produce design work that responds creatively to the brief and has relevance to its social context.

“The projects helped me gain a new confidence when approaching a project brief at its early stages. I worked on the project Love Easton, where we actually lived within the community for six weeks. It is not every day as a designer that you get to immerse yourself within a community and participate in such intense consultation. Often consultation occurs in short sharp bursts but the benefits from the prolonged consultation in my Live Project has inspired me to push for frameworks within projects which allow for constant feedback and creative consultation sessions throughout a project.”

Rebecca Hinkley, *March 2009/10*  
*now at Hawkins Brown*



# 2 —

## Professionalism

**Employers tell us that SSoA graduates are creative, enterprising, practical and adaptable.**

Live Projects will complement your experience in the design studio, enabling you to test your design skills by providing valuable tools and proposals for clients who couldn't otherwise obtain them. You will learn how to work in a team, communicate with people outside the architectural profession, deal with complexity, negotiate effectively and meet deadlines. This combination of design and management skills, developed in your Live Project, is invaluable in practice.



Students with Forkhill client group, 2017

“The Live Projects programme at Sheffield is a unique and highly relevant aspect of the course. It is rare to combine opportunities for collaborative working with real time situations in the study of architecture and the benefits are self evident in the outcomes and feedback from those involved. Particularly important is the opportunity for genuine engagement with stakeholders and clients and with their expectations of beneficial outcomes for their project or situation.

The skills of listening, consultation and iterative working are usually gained in a steep learning curve once in practice. For the Live Projects to provide this within the course structure at Sheffield is a significant achievement. Depending on the project, additional hands on experience of procuring and constructing meaningful installations brings valuable experience of the physical challenges of turning ideas into reality.

There are many other aspects of the Live Projects but at their heart they bring relevance and breadth to architectural study.

Greg Penoyre, *Penoyre and Prasad Architects*



“While the Live Project can be seen as an important learning experience for students, its value for the people and organisations served should not be underestimated. A successful Live Project team enables the client to view their context, both challenges and opportunities, from a different perspective. The team does this by combining their skills, with the knowledge and understanding the client brings, to trigger the process of change their client wants. While practical problems such as communication barriers, time and financial constraints make this process all the more real, the big challenge for the group is to achieve a shift in mind-set from that of being a provider to an enabler.”

Sarah Ernst, *MARCh 2010/11*  
*now at Architype and*  
*Architecture sans Frontières*

## 3 —

### Benefiting real communities, policy and people

**Your skills and engagement with your client and stakeholders can make a real difference out in the world beyond SSoA.**

This handbook focuses on how Live Projects can benefit your education and training as an architect by developing particular skills that are hard to develop in the studio. However, Live Projects can also be of real benefit to the people you work with by leading to successful funding applications, raised aspirations, wider participation and even resulting in employment of our graduates and shifts in local development policy. Often Live Projects build on past projects, giving students the opportunity to strengthen existing relationships with particular communities and organisations, developing projects and embedding good design over many years.



Care Communities, Sheffield 2012

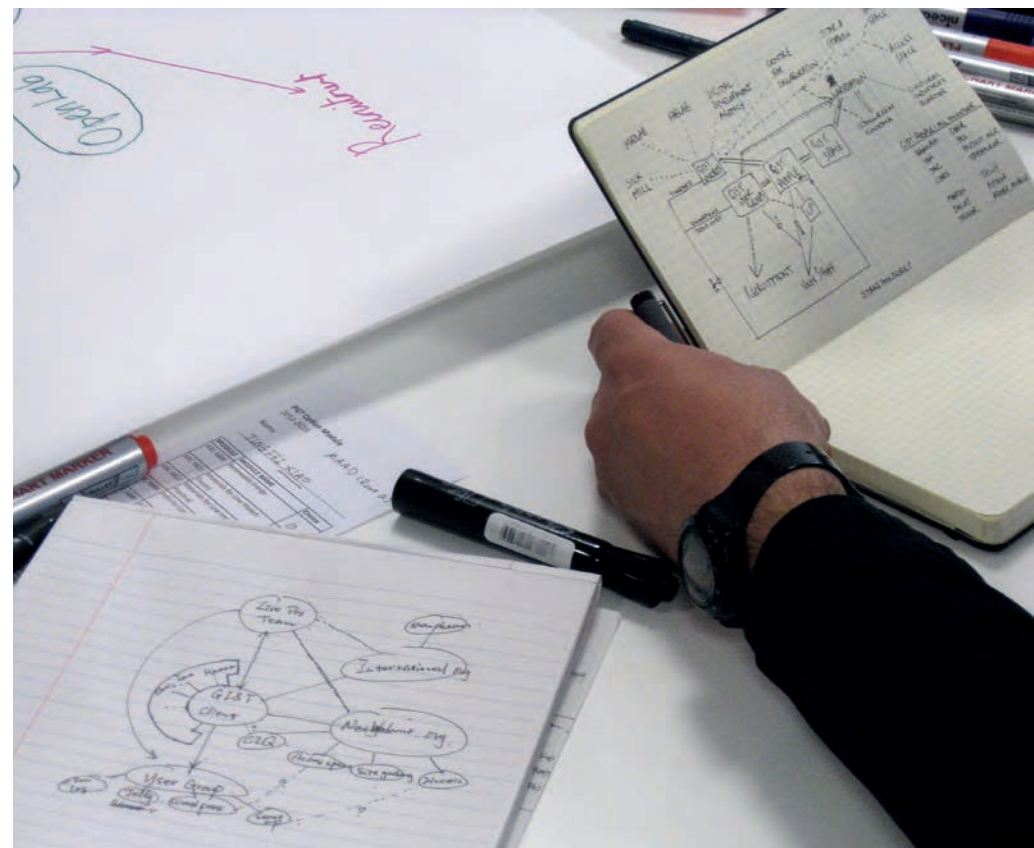
## 4 — Project management

**We place a great deal of emphasis upon the processes of Live Projects as well as their outcomes. You will be encouraged to consider the importance of organisation and management in the production of a successful design proposal.**

To support you in this Live Projects are closely linked to the Y5 MArch Management, Law and Practice (ARC555 MLP) module and a number of seminars are scheduled in the first week of the Live Project to help you explore how to successfully and professionally manage your project.

As part of the Live Project your group must take responsibility for a budget and consider the health and safety of all involved. You will also need to manage a project programme, organise and run meetings, take minutes, communicate with the client regularly and deliver the outcomes to agreed deadlines. The assessment process considers how well your group has tackled all of these aspects.

Live Projects will provide a key skill that will enrich your future work in the design studio and in practice: the ability to creatively integrate design with construction management, project phasing, procurement and the detailed knowledge of users.



## Y5 and PGT stakeholder mapping workshop

# 5 —

## Developing 'soft skills'

**The success of a Live Project often depends on how well the student group works together and how well it works with other participants in the project.**

'Soft skills' such as interacting with clients and stakeholders, working together as a group, effective communication, encouraging participation, managing expectations, problem solving, conflict resolution and strategic thinking, enhance the 'hard skills' of project management and design production. These inter-personal skills often make the difference between an average Live Project and an excellent one.



Wincobank Village Hall, Sheffield 2012



# 6 —

## Collaborative working

**Learning how to form and maintain a coherent team that can work productively and creatively together is a core skill of architecture practice.**

Every Live Project is a team effort and a successful Live Project is one where the group members work creatively and effectively together. This is usually different from studio work where, even if group work takes place initially, individual projects then tend to evolve. Whereas studio work can focus on your individual design skills, Live Projects develop your collaborative working skills. This model is more akin to practice where architects work together in project teams, with other design professionals and with clients.

**Live Projects give you the opportunity to explore the following issues that arise in collaborative working:**

- how do you maintain a shared authorship of design?
- how can you fairly and efficiently distribute roles, responsibilities and tasks?
- how do you manage conflict, should it occur?
- how do you maximise creativity in the group?
- who makes the decisions?
- how do you maintain momentum and productivity?
- how do you make sure everyone feels valued, listened to and included?



Gateway to Ecclesall Woods, Sheffield 2011



# 7 —

## Participatory practice

**Every Live Project brings with it the opportunity for students to encourage and facilitate the participation of people beyond the client group in the production of architecture. SSoA has a strong reputation as a pioneer in the theory and practice of participation in architecture and this is partly due to our many years of doing Live Projects.**

Participation is becoming a mainstay of architectural practice, spurred on by current government policies around localism and public spending, but all too often it lacks creativity, meaning and ambition. Participatory practice can empower, inspire, educate and sometimes even create communities - if it's appropriate, ethical and creative. In your Live Project you should take the opportunity to test, explore and even develop participatory theory as you engage with the people who will be affected by your project.

### Along the way you will encounter the following issues:

- who should participate in the project?
- what participatory mechanisms are appropriate for the group, time, location or weather?
- what level of participation should you aim for - information, consultation, partnership, citizen control?
- how many people will you try to engage - and how many is 'enough'?
- how is participation affecting your role - what skills do you need?
- how far can or should participation affect design work?



Voices of Arbourthorne, Sheffield 2010

# 8 —

## The expanded role of the architect

**Live Projects offer you the opportunity to embed creative participation within a project, to initiate projects, to be activists, to be entrepreneurial and to build capacity within a community.**

Combining these skills with the more traditional skills of spatial design and representation equip you to be an enterprising and employable architect.

A report published in 2011 by the RIBA called 'The Future for Architects?' highlights 'pre-project' services as a growth area in the profession. Both public and private sector clients are increasingly aware of the valuable role that community engagement and analysis, brief development, strategic thinking and careful early preparatory work can play in the development of a successful built project. This is an expanding area of work that requires many of the skills that Live Projects develop and you will be well placed to take advantage of opportunities in this area.



Wybourn and Richmond Park, Sheffield 2008

# 9 —

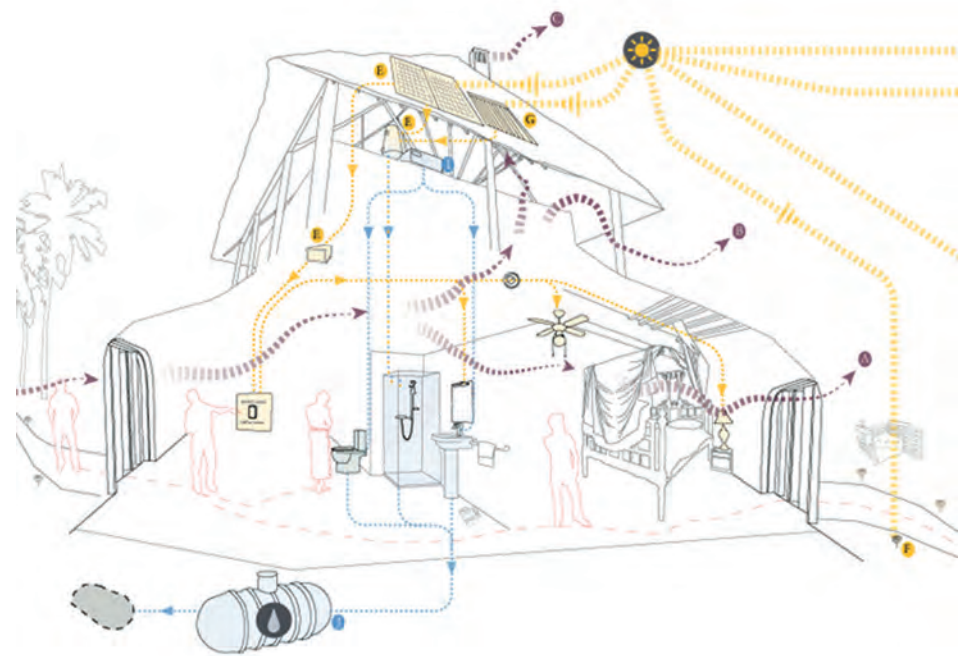
## Social and environmental sustainability

**Sustainability, both environmental and social, is a priority of the majority of Live Projects. This is as a consequence of working with client and stakeholder groups who have limited capacity and resources but also because of the importance we place upon sustainable practice at SSoA.**

Many of the built Live Projects demonstrate the architectural opportunities in the careful and creative use of salvaged, recycled and waste materials. Materials are usually sourced locally to cut down on transport costs and any new components are kept to a minimum. Often, 'harvest mapping' of an area can reveal unexpected and inspiring materials for use in a project.

Many other design-based projects engage directly with environmental sustainability in their proposals, providing visions of sustainable services, construction and infrastructure to their clients. Client groups often then go on to seek funding on the basis of these visions to make their buildings and neighbourhoods more energy-efficient.

In addition to environmental sustainability the majority of projects actively promote a socially-sustainable agenda. Live Project groups explore, reveal and develop new and existing social relationships of their site. Through embedding participation in Live Projects students help local citizens value and demand good architecture and sometimes even provide the means to produce it themselves - in this sense Live Projects helps build resilience in local communities.



Panga Chumvi, Zanzibar 2011



## 10 —

## A critique of architectural education and practice

Through Live Projects you will learn how to act as critical thinkers, understanding wider contexts, questioning the role of the architect and speculating on future models for practice and education.

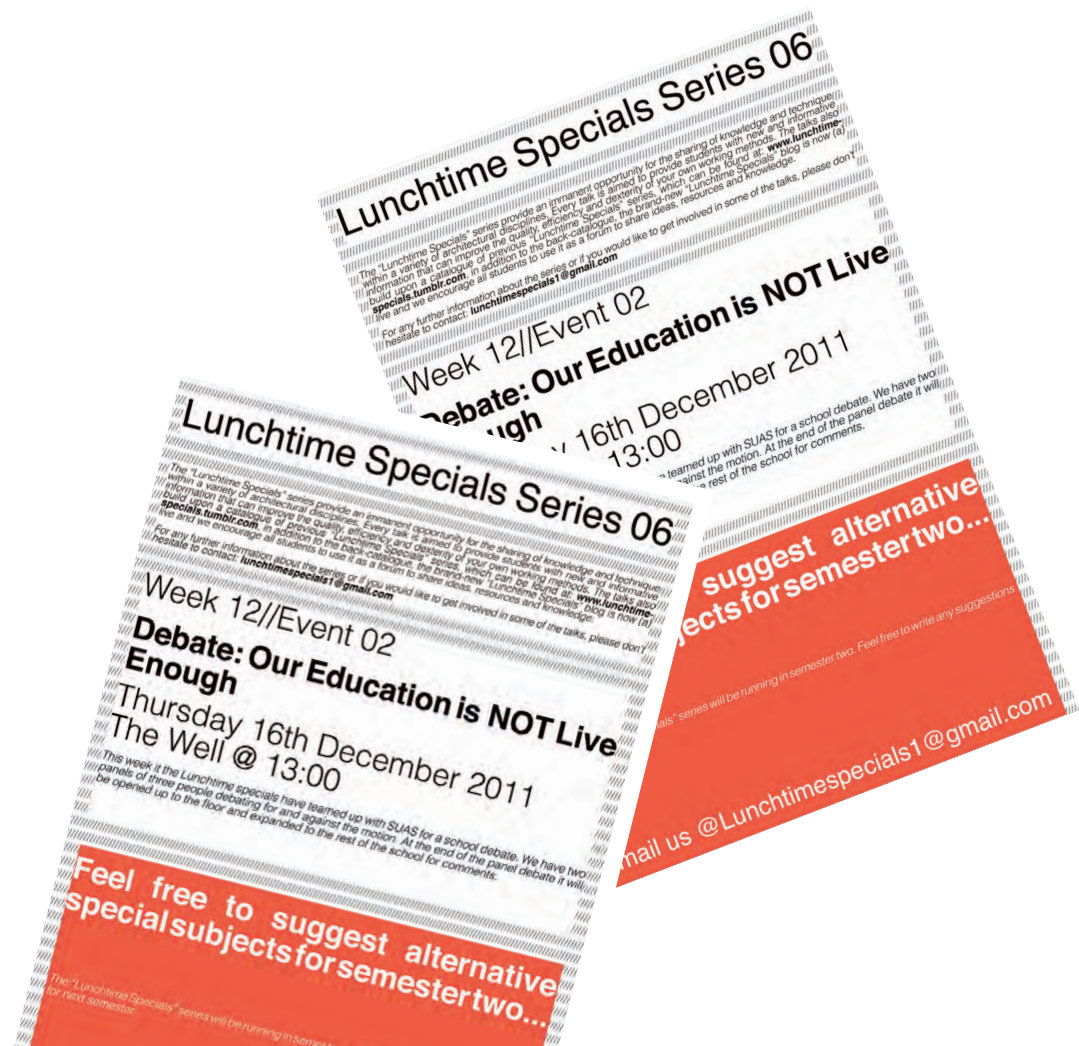
Many Live Project students, on graduation, have continued to pursue a 'live' way of working in their own projects and practices or, if they have become educators, are continuing to teach in a 'live' way. Some students have found employment by remaining in contact with their Live Project clients after the project is finished.

When reflecting upon their own experience of Live Projects, ex-students Anna Holder and George Lovett identify the following aspects as beneficial to their education and their own practice:

- the development of communication and interaction skills
- exploring the shared ownership of projects with clients, other consultants and user groups
- inter-disciplinary collaboration
- stepping outside the conventional role of the architect
- 'hands-on' working processes – going outdoors, getting dirty, designing and making and enabling others to do the same

“Live Projects contributed directly to the sense of freedom we feel to experiment professionally.”

Anna Holder and George Lovett  
March 2005/06





# 11 —

## Learning to be reflective

**Despite the intensity of Live Projects it is important for you to reflect upon what you have learned from the experience. As individuals and as a group, you should look back on the processes, methodologies, outcomes and impact of your project. Use the descriptions of the key themes of Live Projects in this handbook to inform your reflection. Make sure you consider them during your Live Project, documenting the process as you go. This will prepare you very well for the reflective review.**

We place an emphasis upon reflection during assessment and actively reward student groups that demonstrate creative and critical reflection upon their own project. Teams are encouraged to honestly appraise the challenges, limitations and successes of their projects and also look beyond the client's brief to speculate upon other directions the project could have taken. This reflective process is also an excellent opportunity for a discussion on the wider implications of Live Projects upon architectural education and practice.

The skill of being reflective is key to critical thinking and will be invaluable in the production of your design studio work. The ability to appraise objectively your own work, to critique and then develop further is vital in the development of rigorous research by design.

“The major thing I have learned from the Live Project is I no longer take a project as a simple design job, but as an integrity of communications between the clients and the design team, disappointing compromises and effortful persuasions, coordination of team work, the acceptance of the imperfect but acceptable outcome, and the positive and continuous impact this project is trying to deliver. Everything is real, and we are Live all the time.”

Chunyi Liu, *MAAD 2011/12*  
now at *Glenn Howells Associates*



The reflective review

# How Live Projects work

## Setting up Live Projects

### We have clear criteria to help us choose Live Projects:

- the client should normally be from the public or voluntary sector and not have the capacity to commission this project otherwise
- the project should be socially-engaged and potentially offer opportunities for participation of a community beyond the immediate client group
- the project should have the potential to be transformative for the client organisation
- the project should offer excellent learning opportunities for students

SSoA is well known for Live Projects and clients very often get in touch with us with new proposals. Other projects are with clients that we have worked with before and often members of staff and alumni suggest projects too.

Every so often we may run a Live Project that does not quite fit these criteria but offers fantastic learning opportunities for our students nonetheless.



Live Project client introduction session

## Getting started

**On the first day of term you will be introduced to all the Live Projects by their mentors. You will then be asked to vote for these projects by ranking them in order of preference; by the end of the day you will know which Live Project you will be doing and who you will be doing it with.**

A Live Project group is comprised of Y5 MArch, Y6 MArch, Erasmus, MAAD and possibly other PGT students and it is important that groups are balanced as much as possible across courses, skills, abilities and genders. We try to give you your first or second choice but sometimes this isn't possible in the balancing of groups. We choose Live Projects carefully and so whichever project you are allocated to will offer you the opportunity to learn key architectural skills.

Your mentor will then contact you to arrange the first group meeting where you will get a chance to introduce yourselves and start to learn about each other's skills and interests. It's a good idea to meet your client as soon as possible, definitely within the first week and this should have been arranged before you get involved. After that all other arrangements of meetings are up to you!



Sorting voting slips



## Forming a team

**Live Projects at SSoA are 'student-led', that is, your group will be expected to take the lead in the organisation, management and delivery of the project.**

You will work directly with and answer directly to the client with no tutor acting as intermediary. In fact, you won't have a Live Project 'tutor', instead you will have a 'mentor' who will support you in your project but will not steer it or make decisions for you. So, it is important that you very quickly organise yourselves as a team, working out where your strengths and interests lie and how you are going to work together as a group.

Early on Y5 and PGT students will have a seminar on team-working which will show you some handy techniques on how to organise yourselves, adopt roles, designate tasks and maintain a good working relationship.

## Roles and responsibilities

**Many people are involved in each Live Project, some supporting you within SSoA and others collaborating with you outside SSoA.**

Inside SSoA, your main contact is your mentor and there is additional support from the Live Project, MLP and Environment & Technology coordinators. Outside of the school you will be working with your immediate client, probably wider stakeholders and possibly other consultants. The main roles are as follows:



The Doncaster Toolkit team, 2012

## Your client:

Some clients have done a Live Project before, for others, it's their first time. Some clients have worked with architects before, some haven't. Some clients are part of large institutional organisations and some represent small informal volunteer groups. Each client has their own particular areas of expertise, knowledge, capacity and requirements, and your group needs to quickly understand this context so you can work with them effectively. You should see your client as a partner in the Live Project, a person or group of people who are learning through this process just as much as you are. Their tasks are to:

### Their tasks are to:

- make information available during briefing
- facilitate meetings with stakeholders if appropriate
- meet with your group regularly to develop the design
- give regular and honest feedback
- cover expenses up to your agreed budget
- attend the final presentation if at all possible
- give feedback after handover

## Your group:

You will work with your group for the six weeks of the Live Project. Sometimes members of your group will have other commitments, such as dissertation hand-ins or option module sessions but there should always be at least a core group of you working on the Live Project.

### Your tasks are to:

- develop the brief and the design with the client, agree the process and the outcomes
- deliver useful design work to the programme and budget agreed with the client
- manage the finance, CDM/H&S and ethical strategies
- communicate professionally with the client group
- formally handover the outcomes to the client
- present the project at the public reviews
- critically reflect upon the project processes, outcomes and lesson learnt in the reflective reviews

## Your mentor:

This is a member of staff whose job it is to support you in the Live Project. They may have a special interest in the Live Project themes, they may know the client or the project may be connected to their research. They will see you on a regular basis through the project, at least once every week, sometimes attending client meetings, but not always.

### Their tasks are to:

- help you maintain clarity and focus to the project
- point out things you might have missed
- ask difficult questions
- help you work objectively and with an understanding of a wider context
- observe how you work together and with the client
- help you be reflective
- contribute to the assessment of the project

## Developing a brief

### A fundamental aspect of your Live Project will be to develop a project brief with your client.

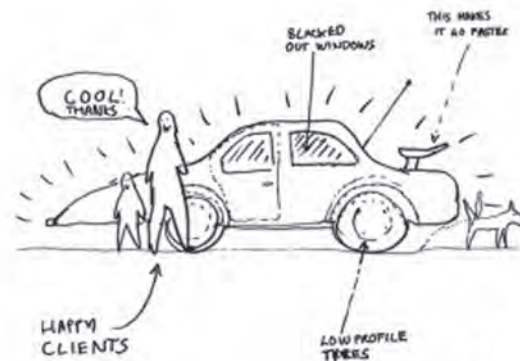
When we set up a Live Project we do not define the project brief in too much detail with the client before you get involved. We only establish the general scope and ambition of the project. This is to ensure that right from the beginning you and the client have the opportunity to build a shared understanding of your project by developing the brief together.

Do not expect your client to have a fully formed description of what the project will do and what the outcomes will be. We encourage the clients to work with you in an open-ended dialogue exploring the opportunities and challenges inherent in their situation and proposing ways in which your group can help them. This is a process that should continue well into the design development stage of the Live Project, briefing is a creative process that should not stop once design starts.

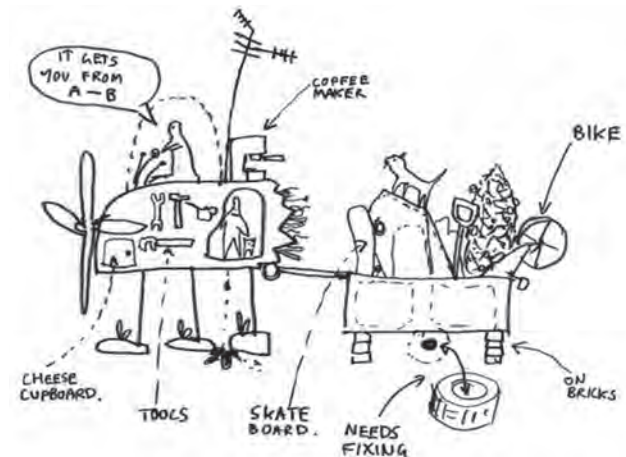
### Things to consider when developing the brief with your client:

- what would be most useful for them?
- what are your client's aims and objectives for the project – are these different from yours and might this cause conflict?
- your client's are experts in their field - make sure you value this expertise
- your clients may not have briefed an architecture project or worked with architects before - show them precedents and examples of past Live Projects and from practice to explain the process, your role and raise their aspirations
- participation with wider stakeholders may bring additional insight and ideas to the briefing process
- work in dialogue with your client to push the ambition of the brief, and inspire the client to embed better quality design and creative participatory processes

Forkhill, Northern Ireland 2011



The initial expectation of the 'perfect' outcome...



developed into an open-ended process that was fun, had flaws...but was much more suited to the project



## Communicating clearly

**Good, clear lines of communication are important if a Live Project is to run professionally and creatively.**

A lot of wasted work, misunderstandings and inefficiency can be avoided if good communication with the client is established quickly. Similarly, good communication between the members of your group is vital to the smooth running of your project and you should take time at the start of the project to set this up properly.

### Issues to consider in communicating during the Live Project:

- nominate one of your group to be the point of contact for your client, make sure that person is going to be available and not occupied with other modules
- you will probably be working with a client group rather than an individual– agree who will act as the main contact and agree the best way to communicate with them
- maintain regular contact with the client even when the pressure is on to produce work
- have regular meetings with your group to discuss progress, agree tasks and flag up any concerns



Panga Chumvi client meeting, 2011

## Designing for your client

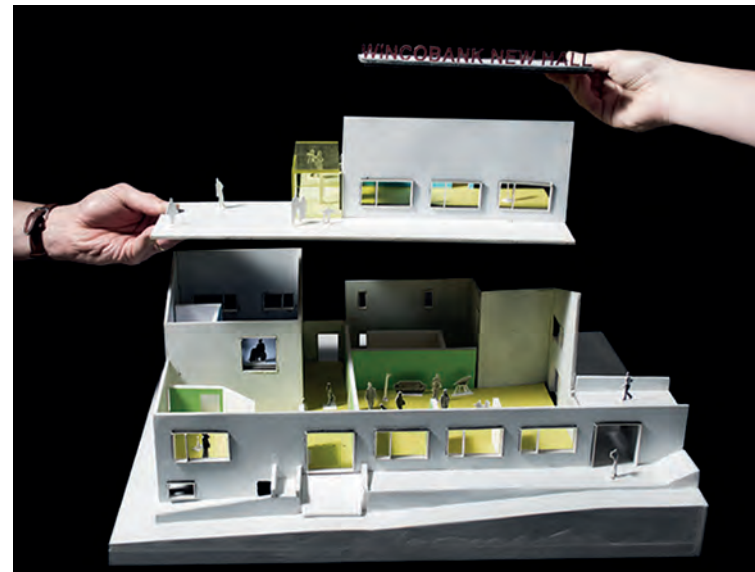
**A successful Live Project engages a client and wider stakeholders in creative processes that result in high quality and useful design.**

Design quality is key at all stages of your project, whether working with your client on initial ideas or presenting your final designs at the client handover meeting. The design proposals that you can prepare for your client are powerful tools that your client may not be able to access anywhere else.

Successfully visualising spatial proposals for clients can be vital to them gaining funding and progressing their project. So, in giving your close attention to the processes of the Live Project do not forget the importance of good design to your client - and to the assessment of the project.

### Some tips for producing useful design work for your client:

- establish how your client will be using your design work, e.g. to attract funding, to raise aspirations, to provide an alternative vision, to gain publicity, to continue participation etc.
- then agree on the best format for your design work, e.g. an internal document, a website, exhibition boards, models, technical drawings, participatory toolkits etc.
- understand who the design work is for, e.g. funding bodies, local residents, other design professionals, politicians etc.
- gauge how ambitious the design work should be, e.g. should it be provocative, aspirational, utopian, pragmatic
- make sure your drawings are accessible and engaging to your audience
- make sure documents are written clearly, avoid jargon, take time to proof-read and edit well
- be succinct - overly long documents will not be reprinted or read properly by your client



Model for Wincobank Village Hall, *Sheffield 2012*

## Managing budgets

**Each Live Project has a budget associated with it. An important part of your project will be to take responsibility for your budget and manage it creatively and responsibly.**

Although the client does not pay fees as they might do for a conventional architectural project we ask them to contribute towards your expenses. Prior to the start of the Live Project a budget will have been agreed between the school and your client. If the project is local to Sheffield and involves basic printing and drawing/modeling materials, a basic budget is agreed. If a project is sited further away and/or involves larger scale expenses for printing, presentations, exhibitions or construction, a larger budget will be agreed.

At the end of the project you will be assessed on how the group managed the budget. You will also be given credit if you managed to resource your project creatively, e.g. using salvaged materials, bartering, gifting, micro fundraising etc.

Please remember that most of our Live Project clients are publicly funded or are volunteers. For many of them it is a struggle to fund even these small budgets. Be responsible with their money and if you don't need to spend it all, don't!

**We think it is important for you to have a budget because:**

- even local and drawing-based Live Projects tend to incur greater expense for students than studio work
- sometimes Live Projects involve large expenditure in travel, construction or production of display material
- learning to manage a budget is key to good project management
- the specifics of the budget help to lend an insight into your client organisation and their resourcing
- a financial agreement can help to reinforce a sense of responsibility and professionalism between you and your client

**Checklist:**

- decide early on how best to use the budget - once the budget has been exhausted any more funds spent in the production of the Live Project must be covered by the group itself
- if, in the course of the project, the brief changes and a larger budget is required, you must negotiate and confirm this with the client. You must also inform your mentor and the Live Project coordinator of the change of budget. If you spend money that hasn't been agreed with the client and notified to staff you may have to cover it yourselves
- nominate one member of your group to monitor finances through the project and to submit your group's claim for expenses at the end of the project



## The timetable

**Good project management relies on a realistic and well-planned timetable - the six weeks will fly by in no time!**

Certain Live Project events such as seminars and assessments are fixed and shared across all projects, all other time is flexible and available for your programming in a way that suits your specific project. At the start of the Live Projects you will be issued a timetable of the events that are common to all projects. Make sure your own project timetable accommodates these events.

**When setting your timetable consider the following:**

- the availability of the client and stakeholders for meetings - try to fix the handover meeting at the beginning of the project and make sure your client is invited to the public presentation
- fix regular weekly meetings with your client group as early as you can, bearing in mind that some clients may be restricted to evening and weekend meetings
- are there any events that your client is involved in or are happening in the neighbourhood that you can engage with for the benefit of your project?
- is your Live Projects coinciding with any festivals - can you use these as themes for events?
- does your client have any deadlines for the project beyond the school's timetable? e.g. trustees meeting, public exhibition, visiting dignitary etc.



Halloween Stall, A Vision for Accrington, 2006

## Ethical strategy

**Ethical principles should be considered in all aspects of our work with other people. It is every University of Sheffield student's responsibility to carry out coursework in accordance with fundamental ethical principles that respect the participants' welfare, dignity and rights. This becomes especially important when working with people outside the University, as in the context of Live Projects.**

In the course of a Live Project you may find yourself working with the elderly, passers-by on the street, young people and children, as well as other practitioners and professionals.

You should consider the ethical implications of all aspects of your Live Project work and make sure you act with honesty, integrity and cultural sensitivity. You should ensure that your ways of working cause minimal risk to yourself, your peers and the people you are collaborating with during your project.

**In practice, this means that you need to:**

- consider how to present yourselves and your work to other people
- use quotes and photographs sensitively and responsibly
- consider ways of disseminating your work and the implications of this on the nature of the content.

**As part of the management of your Live Project you should, as a group:**

- discuss and agree an ethical strategy amongst your group and with your client
- implement, monitor and develop if necessary, the ethical strategy
- record the process and reflect upon any problems, benefits or issues that emerge.



Working with children, Voices of Arbourthorne, Sheffield 2010

## Managing health and safety

**Any Live Project activity that involves working outside the University with other people needs to be assessed and managed responsibly, whether organising a participatory workshop, setting up an exhibition, running site tours or construction work.**

Live Projects require careful consideration towards health and safety issues and many of them will require a risk assessment to manage risk towards members of the group and other people.

You should nominate one member of your group to develop your risk assessment and monitor health and safety through the project (with the rest of the group's support).



*The Shade House, Manchester 2012*



## Resources

**The Live Project module is organised to support you in the development of the design, management and critical skills identified earlier in this handbook. This is through seminars, tutorials and specific resources that have been developed for the module.**

## Mentoring:

The support that your mentor gives your team is for you to agree in detail with them, however, they should see you at least once a week for a group tutorial to discuss progress. They should be at the first client meeting and handover and possibly one or two client meetings in between. Hopefully they will also be able to attend any activities or events you are involved in.

## Seminars and Workshops:

A series of seminars and workshops actively support students in the exploration of key themes in Live Projects.

**These are linked to the ARC555 Management Law and Practice module and address the following:**

- organising a team
- client communication
- participation skills
- stakeholder mapping
- project management
- ethics
- health and safety
- project finances

**Other seminars support you in your reflective learning:**

- learning outcomes & assessment seminar
- Y6 MArch students present their reflections on their previous Live Projects



Group meeting with mentor and visiting professor

## TUoS Virtual Learning Environment:

In the TUoS Virtual Learning Environment you will find lots of information and resources to support you in your Live Project. You will also receive your mark and your feedback this way.

### Information available on the TUoS VLE:

- ethics information sheet
- risk assessment template
- reading list & links to relevant websites
- general timetable
- finances information sheet
- the standard client agreement
- exhibition poster information sheet
- assessment criteria and marking information sheet

### The Live Projects Website:

This is a good place to go for information about a past Live Project that you are interested in finding more about. Many projects are shown here and we are adding more from our archive all the time.

[www.liveprojects.org](http://www.liveprojects.org)

### School Archive

The school keeps a large archive of documents and images from past projects that are not yet available through the website. If you want to see a specific project's outcomes then contact the Live Project coordinator.

### Wider Support:

Throughout the year, there are seminars, workshops and lectures across the school that are relevant to a 'live' way of working and you should take the opportunity to go to as many as you can to make the most of your Live Project learning experience.



Y6 students present their reflections on past Live Projects

# How are Live Projects assessed?

## What makes a good Live Project?

**A Live Project is neither a replication of practice nor an academic project but something in-between. A good Live Project team delivers a project to the brief, on time and on budget, consciously learning through issues that arise, and exploring, critiquing and reflecting upon the wider impact of these issues on architectural practice and education.**

One of the main considerations in the assessment of your Live Project will be, of course, how well you fulfilled the brief and gave the client design work which is useful and appropriate to their organisation. Beyond that, however, and equally important is the assessment of how well your group has understood and reflected upon the opportunities, challenges and limitations of your project in the wider context of contemporary discourse in architectural practice and education.

The public presentation gives you a chance to demonstrate the relevance and quality of the design outcomes and the reflective review is a forum for more detailed and rigorous discussion about the processes and wider context of your project.

It is important that you focus on delivering your project for your client to the best of your team's ability and with the resources you have available to you. However, you should always be aware of the wider requirements of Live Project assessment.



The public presentation

## The assessment process

**The assessment of Live Projects takes into consideration all aspects of the process; group working, brief development, communication with the client, management and design production.**

Assessment is done on the basis of submitted material, public presentations, reflective reviews, client and mentor feedback. Details on the assessment process and the required submission material can be found on the TUoS VLE..

The Live Project mark is primarily based upon the public presentation and the reflective review but is also affected by mentor and client feedback and by the quality of the submitted material. The marks will be accompanied by extensive feedback collated from mentors and reviewers. If we receive feedback from your client you will get to see this too.

## The public presentation

**This is a lively event, open to the whole school and to clients, where groups make a public presentation of their Live Project.**

The public presentation focuses on outcomes of the project and summarises the process. Presentations are short and need to give a good clear overview of the project headlines. They usually take the form of slide presentations but many groups also choose to display actual drawings, models, prototypes, documents and participatory toolkits as well. There is time for questions and discussion after each presentation and, if present, the clients are invited to give feedback.

**The Public presentation is assessed on the basis of:**

- preparation
- clarity
- conciseness
- professionalism
- the design quality of the material presented



## The reflective review

**The reflective review is a chance to reflect upon your Live Project's processes, the success of its outcomes and to speculate upon better ways of doing the project. You should also consider the implications of this way of working on the wider contexts of architectural education and practice.**

After the public presentation your group will have a chance to meet and prepare for the reflective review. This is a detailed, round-table exploration of the project with your mentor and another reviewer where you will have time to focus upon the processes of the project as well as its outcomes. You should bring along all relevant presentation and process material. Some groups prepare additional pieces of work that are of a more reflective nature to prompt discussion. It is a good idea to prepare a group agenda for the review to ensure that you get a chance to discuss the issues you feel are important.

### The reflective review is assessed on the basis of:

- the effectiveness of your relationship with the client in communication, brief development and design development
- the appropriateness and creativity of any participation you carried out
- the effectiveness of group organisation, communication and production
- the design quality, focus, usefulness and professionalism of the outcomes
- your reflection on challenges, limitations and other, possibly better, ways of doing the project
- your reflection on the project processes and their wider implication on architectural practice and education



Furnace Park Reflective Review 2012

# Case Studies

## Introduction to the case-study categories

**The following pages show some examples of SSoA Live Projects to demonstrate the diversity, scope and quality of the work that has been produced.**

We have identified 8 categories that the vast majority of our Live Projects fall into and the projects listed here are seen to be excellent examples of each category. Of course, many Live Projects would fall into several of these categories at the same time, a sign of the complex nature of SSoA Live Projects. The categories have been defined as specific learning contexts where specific questions regarding the practice, role and education of the architect arise. Some of these questions have been flagged up in the case-studies and can act as prompts in the reflection upon your own Live Project.

More information on the projects shown here can be found at **[www.liveprojects.org](http://www.liveprojects.org)** and in the SSoA Live Project document archive.

“Live Projects offer an invaluable insight and direct experience of working in collaboration to produce architecture of merit. In doing so students are able to reflect on their previous experiences but also consider how they may operate in the future.”

Satwinder Samra  
*SSoA Director of Future Practice*

# 1 —

## Learning through construction

Every year we try to offer at least one project that involves 1:1 construction giving students the opportunity to design, manage and test their design ideas through construction. Students learn how to use appropriate tools and materials while managing a real construction project with all its inherent health and safety, resourcing and budgeting issues. They learn how to be creative in using an iterative process of 'design through making', producing architecture that is highly responsive to the real conditions of place, materials and construction.

We have done six projects with Sheffield City Council at Ecclesall Woods Sawmill in partnership with SSoA's Bureau Design Research. These projects have transformed the site and showcase the architectural potential of using local materials and local skills. Other projects have highlighted the creative potential in using recycled and salvaged materials. Construction projects often have wider remits than the built object. Through participatory events they can lead to the development of strategies for larger projects that evolve from the 1:1 built prototype.

Three of our Live Projects have been recognised by the AJ Small Project awards; Ecclesall Woods Composting Toilet won the award in 2006 and Gateway to Ecclesall Woods and Hulme Community Garden Centre were shortlisted.

### Key questions:

- what are you learning beyond the obvious practical skills?
- is this a viable model for practice?
- what are the opportunities for architect makers?
- is learning limited by limited practical skills?

# 2 —

## Creating visions for the future

Clients and organisations are often held back by low design aspirations and may struggle to understand the potential of their building, street or city. Through Live Projects you have the chance to raise aspirations and enrich the brief by producing designs that stand as visions for the future.

If designs are created within a context of creative participation and represented effectively they can provide momentum and focus to a project. This is a valuable opportunity to influence policy when working with local councils, provide a focus for funding applications and foster a sense of community support.

Sometimes a vision for the future is an activist mechanism, suggesting an alternative vision to the current model.

### Key questions:

- can you affect whether the client takes the vision forward?
- how can you best present your designs to encourage their use?
- what is the role of participation in creating ambitious design?
- what are the parallels for this in practice?

# 3 —

## Connections between projects

**After so many years of Live Projects at SSoA connections form between projects through location, client organisation or research theme. These connections aren't always consciously made but when overlaps emerge between past and present projects, we actively encourage them because of the learning opportunities that happen when projects connect.**

Many of our projects occur in specific areas of Sheffield, e.g. Southey Owlerton, Shalesmoor and, in the case-studies shown here, Sharrow. We have also done many projects with various departments of Sheffield City Council acting as client; parks and countryside, culture arts and sport, social care, city development and housing. Other projects are linked by ongoing research themes, e.g. food and urban agriculture, conservation and regeneration.

Being aware of the links between your project and past projects can be extremely useful to give you a foundation to build from, to shed light on the relationships between and within organisations and to take a more holistic approach to design proposals.

### Key questions:

- what is the relationship between your Live Project and past projects?
- how can your Live Project build on past projects?
- how is knowledge sustained over time when organisations change and people move on?
- how is your Live Project developing and adding to the research of past projects?

# 4 —

## Building legacy

**Many Live Projects create a legacy, either by triggering subsequent projects or in the opportunities they open up for our students.**

We often work with clients that we have worked with before on projects that run over several years. This creates the opportunity to revisit, evaluate and build upon projects undertaken by students in previous years. There are excellent learning opportunities to be gained, for students and clients, by assessing the effectiveness of previous outcomes and building off existing knowledge, relationships and expertise.

The legacy of past projects is to be found, not only in the lasting impact of the outcomes, but in the consequences on some of our alumni; some have found work with Live Project clients. some have brought new projects to us and some have acted as clients in their own right.

### Key questions:

- what are the benefits to the client from this long-term involvement with Live Projects?
- what connections and opportunities does your Live Project offer you beyond your course? Could you find employment or initiate your own projects through it?



# 5 —

## Mapping and developing resources

Some Live Projects do not adhere to a conventional idea of an 'architecture project' in that they are not primarily focussed upon a physical space. Often students develop resources for their clients that are not spatial. The architectural relevance for these projects comes about through the relationships they foster between people and place.

These types of projects often begin with students mapping networks and funding opportunities. This information, visualised clearly, is extremely useful for a client organisation. Once the current situation is established, resources can be developed that draw on the expertise and research of the client and its network.

"The development of a built-environment educational toolkit has been subject of much debate by the Trust and their pleasure on being presented with the toolkit is clear evidence of the students' success in realising the outcomes of the project and the aspirations of the Trust to help Doncaster's young people to have a better understanding of the town's built-environment."

Jeff Prior, *Doncaster Civic Trust, Doncaster Young People's Toolkit, 2012*

### Key questions:

- how do these projects inform the practice of architecture?
- do you have the relevant skills for this type of project?
- does this sort of project require other forms of education?

# 6 —

## Working in an international context

Often Live Projects give students the opportunity to work internationally, either by working on-site abroad or through Sheffield-based projects in collaboration with international clients.

These projects introduce students to very different cultural, political, geographical and social contexts than they may have encountered before and they need to quickly develop ways of working in response to these

Issues of communication, representation, resources and sustainable design are often intensified in the international projects, making for very complex and rich learning experiences.

### Key questions:

- what are the benefits and challenges to working on-site or off-site?
- does your work translate successfully into the international context?
- what are the ethical issues surrounding working in an international context?

# 7 —

## Engaging with specific communities

Many Live Projects involve collaboration with groups of people with specific interests, experiences and needs. Working with children, young people, older people, or communities who have formed around a single interest, will place a particular emphasis on participatory practice.

Students need to develop appropriate, creative and ethical approaches to working with these groups in order to develop design work that has relevance. These projects often enable groups to take ownership of their spaces and encourage them to transform them.

### Key questions:

- what are the specific needs of your community?
- what are the ethical issues surrounding your engagement with them?
- how can you access the specialist knowledge that your community holds?
- what tools can you use to create meaningful dialogue between you and your community group?

# 8 —

## Taking up residence

Live Projects require close collaboration with client groups and stakeholders and often to enable this clients invite the Live Project team to take up residence in the project location. This usually entails setting up a project office in the client's premises, in a local neighbourhood or in an empty shop, but sometimes students actually live on site as in the case of Love Easton and Hulme Community Garden Centre.

This arrangement offers a particular type of first hand research. As students observe and interact over time with clients and stakeholders a nuanced understanding of the local conditions can develop. Trust develops between the team, client and community permitting the development of solutions which are more closely tuned to user needs. Often the students, by their occupation of empty or underused premises, can demonstrate to the client new ways in which their spaces can be utilised to the benefit of the community.

### Key questions:

- how is your project benefiting by taking up residence?
- how does this affect your role in the project?
- how do you maintain objectivity?

Hugh Miller  
Ben Johnson  
Rachael Jones  
Lukas Barry  
Sarah Green  
Jordan Lloyd  
Roundwood Youth Centre  
Beatrice Munby  
David Rozwadowski  
Patrick Skingley  
Adam Towle  
Paul Westwood

Lucy Phuong Oanh Tran  
Georgie Gray  
Alex O'Shea  
Luke Richardson  
Michael Boyes  
Tom Hudson  
Moemi Makalun  
Ben Asbury  
Matthew Jones  
Rachael Jones  
Ben Oram  
Neil Cooke

Kathy Wong  
Article 25  
Juliet Sakyi Ansah  
Roger Ashman  
Jonathan Ravenscroft  
Ronan Watts  
David Bannister  
Matthew Hesketh  
Tom Jackson-Hulme  
Will Sherlaw  
Josh Wilcox  
Amy Brown  
Marianne Melling  
Helen Siu  
Emma Wood  
Hyndburn Borough  
Council

Yogesh Taylor  
Jonathan Millard  
Alessandro Paladin  
Vasileios Polychroniadis  
Oliver Cartwright  
Victoria Jones  
Joanne Langford  
Daniel Litten  
Hoi Sun Yung  
Jayne Hogan  
Alistair Randall  
Jonathan Shaw  
Ewan Barker  
Thomas Davey  
Robert Sharples  
Tian Wei Lok  
Timothy Waddell  
Craig Brailsford  
Sarah Ernst  
Alessandro Paladin  
London Architecture  
Biennale 2006  
Yifeng Zhu  
Jianchuan Qi  
Guangzong Li  
Daniel Scott  
Mark Auvray  
Chris Race  
Kirti Durelle

Tom Hudson  
Tatiana Vela Jara  
Toby Knipping  
Dean O'Brien  
Kathy Wong  
Yanliang Lao  
Friends of Gell Street Park  
Kate Jackson  
James Sexton  
Ben Wade  
Kirti Durelle  
Jonathan Millard  
Emma Wood  
Amy Brown  
Hellen Siu  
Xi Luo  
Xinni Wong  
Robert Bennell  
South Yorkshire Building  
Preservation Trust  
Anthony Hogger  
Alan MacDonald  
Luke Ritchie  
Paul Wild  
Alex Croker  
Stefan Amato  
Ronan Watts  
Hyunju Jang  
Yuan Chen  
Sharrow Community  
Forum  
Max Lee,  
Weiqi Wong  
Neil Cooke  
Beth Riley  
Rebecca Hinkley  
Adam Longbottom  
Sami Mallis  
Sharrard Road Allotments  
Meysam Nasimi  
Zhuwu Huang  
James Southern  
Prince Edwards Primary  
School  
Thalia Charalambouse  
Joseph Shepherd

Ioannis Balaskas  
Charles Clifford Dental  
Hospital  
Ruizhao Zhang  
Dan Chen  
Daniel Hall  
Sam Brown  
Dan Walder  
Thomas Atkinson  
Ewan Tavendale  
Hannah O'Boyle  
St. Mary's Parish Church,  
Burley-in-Wharfedale  
David Pogson  
Amandeep Kaur  
Reza Fallahtafti  
Jenny Greenwood  
Nicola Beer  
Christopher Carthy  
Emma Reale  
Philip Etchells  
Daniel Cook  
Catherine Duncalfe  
North Kirklees Mind  
Centre  
Francisco Perez Rodriguez  
Robin Flindell  
Bryony Spottiswoode  
Marianne Howard  
Matthew Martinkovic  
Rotherham Primary Care  
Trust  
Jonathan Shaw  
Jonathan Ravenscroft  
Jayne Hogan  
Roger Ashman  
Yuxin Cao  
John Pradeep Varghese  
Bryan Davies  
Elaheh Hajaei  
Andrew Jewsbury  
The Neepsend Forum  
Vihn Linh  
Matthew Martinkovic  
Jing Peng  
Imogen Softley Pierce

Fan Chen  
Liu Chunyi  
Anthony Hogger  
Richard Johnson  
James Marrinan  
Daniel Scott  
Kelham Island Industrial  
Museum  
Tereza Vankova  
Ben Wade  
Yunsha Xie  
Jing Zhang  
Rebecca Cunningham  
Robin Flindell  
Daniel Hall  
Tom Harden  
Sheffield Galleries and  
Museums Trust  
Ding Li  
Liwei Liu  
Christopher Parrott  
James Southern  
Jo Daniel Storenge  
Dawei Zhai  
Yiran Zhou  
Sara Arab  
Hannah Baker  
Cavendish Cancer Care  
Elizabeth Dodwell  
Aurelija Dogru  
Reena Gaikwad  
Stephen Garlick  
Samantha Gill  
Yian Jiang  
Raadiyah Rifafh  
Timothy Waddell  
Ballifield Primary School  
Nicola Donnery  
Leila Elyassi  
Edward Headley  
Adam Hinton  
Kate Jackson  
Louise Norgaard  
Chris Race  
Hiloni Sutaria  
Qian Wu

## Case Studies

Lorenzo Dwyer  
Sarah Foxwell  
Molly Gray  
Sarah Hunt  
Tony McMahon  
Parkwood Academy  
Tom Rooksby  
Ioannis Balaskas  
Anais Dalez  
Catherine Duncalfe  
Philip Etchells  
Luke Ritchie  
Sarah Bryan  
Ben Johnson  
Lucy Block  
Toby Knipping  
Le100  
Tatjana Vela Jara  
Laura Collins  
Miles Philips  
Adam Longbottom  
Alan MacDonald  
Leanna Boxill  
Tim Carter  
Peter Gamble  
Michael Swiszcowski  
Marc Tuitt  
Kate Clear  
Joseph Shepherd  
Dingwei Mao

Emina Zelihic  
Stefan Amato  
Dean O'Brien  
Lee Jin Ting  
Nicholas Evans  
Pol Gallagher  
Catriona McGhee  
Daniel Cook  
Paul Wild  
Tim Caston  
Tom Kirby  
Natalie Lunt  
Gurcan Ozyigit  
Sarah Ernst  
Hannah O'Boyle  
Khalid Aly  
Emma Cockcroft  
Rebecca Graves  
Parkway Housing  
Association  
Aditi Saxena  
Joao Baptista Lung  
David Pogson  
Daniel Potts  
Beth Riley  
Matilda Beck  
Jen Langfield  
Tim Butcher  
Alex Crocker  
Rebecca Hinkley

## 115: Gateway to Ecclesall Woods

**2011:** Sheffield, UK  
**Client:** Sheffield City Council  
**Mentor:** Prue Chiles

**This was the fifth Live Project at the old sawmill site in Ecclesall Woods. The project included both the construction of a 'Childrens' Hide' and the design of an elevated walkway through the forest canopy. The 'Childrens' Hide' was shortlisted for the AJ Small Projects Awards.**

This project developed the client's ambition for the site - to create a place for the promotion of local craft and innovative use of timber in construction whilst educating young citizens and professionals about traditional ecological practices. Both parts of this project will help the client to develop its capacity to host and entertain visitors through new and established public programmes.

The construction enabled the client and students to test ideas, developing a common design language that could be applied to other constructions. The strategic vision and accompanying reports provided material that could be used to approach funding bodies and future project partners. Students involved in the project gained a crucial awareness of techniques and processes involved in timber construction, the process of design through making and learning how to effectively publish design work as a useable resource for the client.





## 036: The Fugitive House

<b>2003</b>	Sheffield, UK
<b>Client:</b>	The Architecture Foundation
<b>Mentor:</b>	Carolyn Butterworth

Students worked with a 1920s timber-framed clapboard house rescued from Detroit by artist Kyong Park, reassembling it in Sheffield outside the Pop Centre as part of its world-wide tour. At each of its locations 'The Fugitive House' was used as a trigger to raise debate about shrinking cities, post-industrialisation and regeneration. Funded by the Architecture Foundation and in partnership with the Yorkshire Sculpture Park and Barnsley Design Centre this project connected to a series of events about the future of Sheffield city centre.

The Live Project students became part of this prestigious project, piecing together a jigsaw of wall, floor and roof sections and building a thought-provoking architectural installation in the city centre.



## 068: Space of Waste

<b>2007</b>	Sheffield, UK
<b>Client:</b>	Bradford Environmental Action Trust ( <i>BEAT</i> )
<b>Mentor:</b>	Jeremy Till

The project involved the design and construction of a temporary building from waste materials, hosting an exhibition and prompting debate about waste in our society. Space of Waste promoted a waste exchange network for Yorkshire and Humber, offering a tangible point of engagement with the idea of waste for members of the public in Sheffield and other regional cities. The Live Project team was able to deliver an architecturally striking temporary building that demonstrated that waste is a rich and untapped resource to which value can be added through good design - all in six weeks and for under £1000!

The project was highly commended in the AJ Small Projects Awards.



## 126: The Shade House

<b>2012</b>	Hulme, Manchester, UK
<b>Client:</b>	Hulme Community Garden Centre
<b>Mentor:</b>	John Sampson

The Shade House was designed and built by Live Project students with help of volunteers for a community garden centre. This project provides shade for plants in the sales area while creating a link with the existing community gardens.

It is built using reclaimed materials and waste products found in the local area. The overall build cost was only £160 as all of the materials, except fixings were reclaimed.

The curved timber structure is clad with bamboo to provide shady conditions for the plants. Gabions, filled with waste materials, encourage biodiversity and act as foundations and display areas for plants. The construction of the Shade House developed the existing masterplan produced by Urbed.

The project was shortlisted for the AJ Small Project Awards.



## 113: Forkhill Barracks

**2011** Forkhill, Northern Ireland

**Client:** Forkhill and District Development Association (FADDA)

**Mentor:** Sam Vardy

This Live Project focused on the development of a former military barracks site in rural Forkhill, Northern Ireland. By developing a toolkit by which local community group FADDA could engage with neighbourhood development, the Live Project aimed to offer visions of a sustainable future for the area.

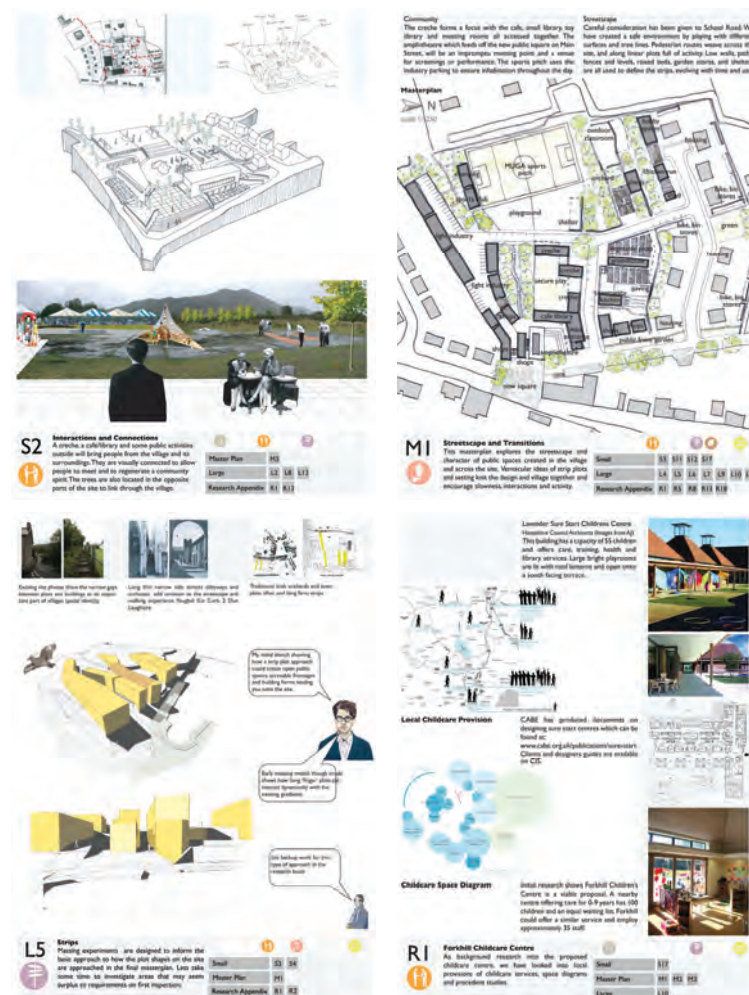
The unique setting, with its strong connection with 'The Troubles', posed many challenges in addressing this huge site. In order to generate appropriate responses to the site, the team required first hand understanding of the rural setting, the politics and history of the area, community attitudes towards the barracks and its effect on everyday life.

Public engagement methods helped to gather attitudes and ideas for the area's future, however, the strategies had to be appropriate for the sensitive context. Community opinion was gathered through the exchange of postcards; low impact consultation such as this complimented observations during site visits. In response, the team produced a series of documents, making proposals for the site on small, medium and large scales. Rather than presenting a single, consolidated masterplan for the area, they instead generated a range of proposals that encouraged ongoing participatory design approaches in the development a community-led design strategy.

The Live Project was not only an important part of informing the community-led masterplan for Forkhill, but also a vital injection of momentum. It enabled community members to imagine the potential of the site and to demand a better quality of design in its redevelopment. The community now acknowledges the individuality of its heritage, as well as their own potential to define a precedent for similar development projects in the future.

“The community group has been empowered with a fresh knowledge and awareness of the issues and potential of the development....and has also been gifted with many new ideas about what the site could become. We genuinely feel that this will prove to be a milestone in the long journey toward a successful community driven development of the Barracks site at Forkhill.”

Fearghal Murray, *FADDA consultant*





## 062: A Vision for Accrington

<b>2006</b>	Accrington, UK
<b>Client:</b>	Hyndburn Borough Council
<b>Mentor:</b>	Carolyn Butterworth

Through creative participatory work with local community groups, market stallholders and schools the students mapped Accrington's cultural and social assets and developed a vision for the town centre. Their vision connects heritage, waterways, public spaces and markets through the promotion of creative and ongoing community engagement.

*“The students have produced a vision for Accrington town centre which was highly effective in engaging with local people and empowering them to influence the regeneration of their neighbourhoods. This document went on to influence the briefing process for a new masterplan of the town centre in its advocacy for the creative engagement of local people.”*

Claire Tymon,  
*Elevate Pennine Lancashire*



## 075: Endcliffe Park

<b>Date</b>	Sheffield, UK
<b>Client:</b>	Sheffield City Council
<b>Mentor:</b>	Prue Chiles

Sheffield has several 'green fingers' that connect the city centre to the countryside along its rivers which were once the location of early water-powered industry. Endcliffe Park lies on one of these routes along the river Porter and is seen by many as the gateway to the Peak District. Although popular, SCC felt that the park wasn't maximising its potential to be accessible to a wider demographic.

Through creative public engagement the team identified opportunities and challenges, and developed strategies to improve the park and its connections along the river. A vision of a green infrastructure offering recreation, sport, heritage and biodiversity helped to prompt the many changes since made along the green corridor.



## 105: Central Library

<b>2010</b>	Sheffield, UK
<b>Client:</b>	Sheffield City Council
<b>Mentor:</b>	Carolyn Butterworth

Sheffield's Central Library is a key cultural asset for the city, but the provision of library services within the dilapidated, listed building is fast becoming outdated. The Live Project team developed a vision for a remodeled Central Library and produced a participatory toolkit to develop these ideas further through public engagement.

The team used an 'action research' methodology, working with stakeholders on how the library might be transformed. They designed an interactive model to explore new spatial and organisational possibilities. This method proved particularly effective at provoking discussion between disparate stakeholders and making connections between their various needs and ambitions to produce a three-stage proposal: the 'Knowledge Bank', the 'Digital Plaza' and 'Curating The Library'.





## 122: Portland Works

**2011**                      Sheffield, UK  
 .....  
**Client:**                Portland Works Little  
 .....  
                              Sheffield Limited  
 .....  
**Mentor:**             Cristina Cerulli  
 .....

**Portland Works is a Grade II\* Listed 'little mesters' cutlery factory in the heart of Sheffield, currently housing a community of metalworkers, engravers, artists, wood workers and musicians. In the light of threatened closure, the Live Project team worked with tenants and the 'Save Portland Works' campaign to investigate long and short term management and spatial strategies to prove the viability of saving the building for craft and creative arts.**

The Live Project helped to develop the client's strategic vision to ensure an environmentally, socially and economically sustainable future for Portland Works. Working closely with the Portland Works' Steering Committee, Building Works Group, Marketing Group and tenants the students ensured that the proposals were appropriate to the aspirations of the Portland Works community.

Basing themselves at Portland Works during the project, the team was able to observe the everyday working practices at the Works. Informal conversations, workshops, discussion, analysis and reflection all took place on site with its community. The group also addressed the building itself by researching the existing use of the spaces and proposing how spaces could be used more creatively, efficiently and sociably. A large scale model of Portland Works was built for the client to use in fund-raising as well as a document that has laid the foundation for more detailed development proposals. Portland Works was saved for its community of makers in March 2013 and the Live Project work will continue to inform its ongoing transformation.

This Live Project benefited from the knowledge and relationships built up by previous projects and the continuing involvement of past students and current TUoS staff and students.

"This work will enable further discussion in the buildings working group, further develop our vision and convince funders. They will also be used at events to help us raise money for the share issue. This is a really fantastic boost to the project as a whole."

*Client feedback*

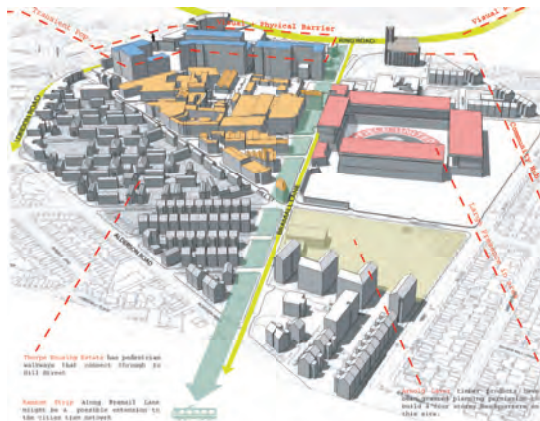


## 050: John Street Triangle

<b>2005</b>	Sharrow, Sheffield, UK
<b>Client:</b>	Sharrow Community Forum
<b>Mentor:</b>	Aidan Hoggard

Students were asked to consider the future options for the 'John Street Triangle', an historic area of craft and industry threatened by insensitive development. They identified the need for a 'vision' to direct and unify development options. The students produced a feasibility study, 'Ideas for Sharrow'. The document has proved to be highly influential in the development of a masterplan for the area. It also led to the development of the Distinctive Sharrow toolkit, enabling the local community to participate in the ongoing transformation of the area.

One of the student group was later employed by Sharrow Community Forum as Community Architect and continues to develop initiatives in the area through Distinctive Sharrow. As a member of the Portland Works Committee she also instigated the Portland Works Live Project.



## 079: Arch

<b>2008</b>	Sharrow, Sheffield, UK
<b>Client:</b>	Birch O'Shea
<b>Mentor:</b>	Carolyn Butterworth

This participatory project for artists Birch O'Shea, brought together visual art, dance and architecture. Working with contemporary dance students and members of the local community the Live Project team developed designs for a touring live art installation that enables local people to engage with dance, the human form and space in new ways.

Prototypes were developed and tested on the streets of Sharrow, creating encounters between passers-by, dancers and the built environment. Through a process of design iterations the students created a series of participatory props that were then used by Birch O'Shea for performances in Sharrow, Leeds and elsewhere.

This art-based project went on to inform Distinctive Sharrow in its creative occupation of the streets of Sharrow.



## 084: Lost in Lansdowne

<b>2008</b>	Sharrow, Sheffield, UK
<b>Client:</b>	Sheffield Homes with Sharrow Partnership
<b>Mentors:</b>	Florian Kossak Carolyn Butterworth

This Live Project reconsidered the Lansdowne estate in terms of navigation, identity, ownership, connections, environment, community and security. Through participatory workshops and stakeholder meetings, the students explored ways in which local residents could be engaged in the future transformation of their estate.

The students created a series of proposals for signage, public art, productive gardening, community spaces and play spaces, handing over an extensive and detailed report that called for ongoing and creative community engagement to develop these ideas further.



## 000: SOAR

**2002–2012** Eight projects in Parson Cross, Shirecliffe and Foxhill, Sheffield

**Client:** Southey Owlerton Area Regeneration

**Mentor:** Carolyn Butterworth, Prue Chiles, Rosie Parnell

Over twelve years and eight Live Projects students have worked with Southey Owlerton Area Regeneration on the large-scale and ambitious regeneration of an area of north Sheffield. Live Projects have made an enormous impact on the regeneration, working with local people to develop strategic visions for the future and detailed designs for specific spaces and buildings in the neighbourhoods.

“The involvement of the Live Projects helped to generate the Regeneration Framework and the Neighbourhood Strategies which are still in use today. The students had a lot of ideas which in turn had us thinking about what we can do with the area. In a sense we were following their way.”

Miranda Plowden,  
*Regeneration Officer, SOAR, 2000-2004*

This long-term relationship with one client organisation has brought particular benefits to the school, the students and the client. A legacy of knowledge, skills, networks and relationships has developed that is exploited and expanded by each subsequent Live Project. The design work that each Live Project group produces develops out of previous proposals, moving them on and maintaining their relevance.

This avoids the risk of ‘re-inventing the wheel’ each time. The school has benefited from this opportunity to understand the teaching and learning benefits of long-term relationships with an external partner. From this particular relationship other teaching and research projects have also developed.

## The SOAR Live Projects are:

<b>2000</b>	a vision for Colley Park, Parson Cross
<b>2000/2001</b>	a future for the High Street, Margetson Crescent, Parson Cross
<b>2000</b>	Buchanan Road, Parson Cross
<b>2001</b>	development of a Neighbourhood Strategy, Foxhill
<b>2001</b>	a vision for Busk Meadows Park, Shirecliffe
<b>2009</b>	Youth Centre, Parson Cross
<b>2012</b>	Parson X Exchange (see ‘Taking Up Residence’ section)





## 025: Ecobox 1

**2002** La Chapelle, Paris, France

**Client:** Atelier d'Architecture  
Autogérée

**Mentor:** Doina Petrescu

Students worked with client AAA and local residents to set up a community garden in La Chapelle, one of the most deprived areas of Paris.

This Live Project designed and constructed a temporary garden, built on an empty site belonging to the French Train Company. Engaging local schoolchildren, their parents and creative practitioners, they facilitated the development of gardening skills, communication between neighbours and communal events.

This Live Project helped to develop a project that still continues, and is now on its third site. Students lived and worked on site for both Ecobox projects (see next), fully immersing themselves in the social production of architecture and exploring the processes that support a communal project.



## 041: Ecobox 2

**2004** La Chapelle, Paris, France

**Client:** Atelier d'Architecture  
Autogérée

**Mentor:** Doina Petrescu

Using the same participatory methods that developed the Ecobox garden (see opposite) students on the second Ecobox project focussed on the relationship between the garden and the empty building adjacent to it.

Mobile library and music/AV units were produced using waste and recycled materials. These could move between the external and internal spaces of the site, promoting flexible and fluid use of all areas. Enabling workshops, parties, radio transmissions and quiet reflection they were the first of many such mobile units that the Ecobox project built.



## 098: Wybourn 2009

**2009** Sheffield, UK

**Client:** Parkway Housing

**Mentor:** Prue Chiles  
Carolyn Butterworth

The Wybourn Estate in North Sheffield is a 1930's estate with semi-detached housing built for steel workers. In 2008 a Live Project in collaboration with community arts group, Encounters, engaged with local residents from an 'open house' on the estate. This participatory work developed a vision for the estate that focused on productive gardening and skill-sharing.

Parkway Housing Association was inspired by the ideas developed by the Wybourn 2008 project and acted as client to then develop more detailed designs for open spaces and 'gateways' into the estate. Wybourn 2009 adopted the participatory approach of Wybourn 2008 and developed design ideas further through collaborating with local schools, Green Estates and the Wybourn Youth Trust.

For Wybourn 2008 see 'Taking Up Residence'.





## 067: Urine

**2007** Sheffield, UK/Darfur, Sudan

**Client:** Architects 4 Aid

**Mentor:** Jeremy Till

**The project client, Architects 4 Aid, approached SSoA to discuss the challenge of providing adequate shelter in the context of conflict in the Darfur region of the Sudan.**

Millions of people had been displaced by over four years of conflict in the Sudan and were fleeing to temporary camps near Darfur's main towns. Facing extreme shortages of both drinking water and timber, traditional methods of construction became increasingly unfeasible. To rebuild the destroyed villages would take far more timber than was available and traditional earth bricks could not be used due to the prioritisation of water, the usual binding material, for drinking. Alternative strategies are required for the provision of semi-permanent accommodation until the refugees can return home.

The project involved an element of practical testing in Sheffield, which informed research documentation and design proposals transferrable to the context of the Sudan. The vernacular technique of adobe construction ('mud bricks') is common to sub-Saharan Africa, but requires a great deal of water. Initial investigations led to research into the use of urine that was found to be an excellent binding agent, working better than water.

The students produced a rigorous and well-documented body of research with which the client could develop its humanitarian initiatives in the Sudan. Students gained valuable expertise in applying research to a practical project and developing skills through the making and testing of prototypes. Importantly, a critical awareness was raised in the project team about the challenges and ethical considerations associated with working remotely, in the context of a developing country with specific cultural and religious traditions.



## 012: Bangladesh Cyclone Shelter

**2010** Sheffield, UK  
and Bangladesh

**Client:** RESET

**Mentor:** Russell Light

This Live Project formed part of a programme of research by RESET into cyclone resilient shelter for a symposium in Dhaka and the development of a best practice design guide.

The Live Project team conducted extensive research on cyclone-adapted affordable designs and produced a website to host the information. The team developed a resource of information for relief and flood training (RAFT). This was launched by the students at an Amnesty International conference on disaster relief in London.

RAFT provides a platform for the collaboration of aid workers and specialists, from community to international level. The web resource aims to establish effective management of future affordable shelter construction in the Sundarban region of Bangladesh. This knowledge network will become a rich resource, supporting adaptive disaster relief and the development of resilient communities.



## 127: GIST Lab

**2012** Sheffield, UK

**Client:** GIST

**Mentor:** Russell Light

GIST (Grassroots Innovation Society Technology) promotes knowledge through volunteer-led workshops on software, programming, and hardware. They successfully connect a wide range of DIY, community and academic organisations but are limited by scarce resources and poor workspace.

The Live Project team got to know GIST by working in the space, attending events and meetings, and also interacting with the GIST community by running a SketchUp workshop. The project continuously evolved as the team mapped the organization, its users and networks, in so doing developing a renewed sense of ownership about GIST and the space it inhabits.

The team produced a 1:10 model of the GIST Lab alongside proposals for furniture, wall layouts, signage and entrances. The intention is that the mapped resources and design ideas will continue to be used to maintain interaction between user groups and pursue funding and further design development.



## 087: Sheffield Food Network

**2008** Sheffield, UK

**Client:** Grow Sheffield

**Mentor:** Renata Tyszczuk

The Sheffield Food Network is an online guide to connect everything and anything to do with sustainable food and drink in Sheffield. The students worked with client Grow Sheffield, artists and local food organisations to design a website featuring links to sustainable food outlets, producers, restaurants and more. The network was designed to connect producers and consumers of local food with the city in which it is produced. Mapping resources and creating accessible tools such as this connects people, shares resources, skills and knowledge and promotes the local economy.

Since the Live Project, Grow Sheffield have continued to develop and expand the Sheffield Food Network.



## 108: Pakhtoon School

**2010** Pakhtoon, Pakistan/Afghanistan  
**Client:** Ramon Mohamed / Abdul Wali Khan  
 University of Mardan  
**Mentor:** Prue Chiles

Following a visit to the border regions of Afghanistan and Pakistan, Ramon Mohamed, a dual-heritage primary school teacher from Sheffield, approached SSoA to help with his vision for a school project in the region. A Live Project was set up to explore design options for a new primary school, built from local materials and using sustainable construction, that would educate those who presently cannot attend school; internally displaced, nomadic and local rural children.

It was vital that the designs proposed would be culturally appropriate and relevant to the site. The ongoing conflict in Afghanistan and recent floods in Pakistan made visiting the region difficult, and thus the main challenge was to develop tools to communicate effectively with local people so that the design of the prototype school could be informed by local expertise. The group created a series of postcards to communicate design scenarios, which Ramon took to Mardan, Riyadh and Afghanistan and obtained feedback from children and teachers there.

The results of the collaborative design process were showcased at an event hosted by TUoS to welcome academics and the Vice Chancellor from the Abdul Wali Khan University of Mardan. The event and exhibition that accompanied it was pivotal not only in creating discussions about the development of the project but also in building a relationship between the two universities. AWK University has now committed a specific site to build the prototype school, with funding to cover the salaries of the teachers, resources, transport and maintenance costs.

“I am now ever more determined to build the school with your support and to make a difference to the lives of these children who would otherwise have no opportunities and no hope.”

Ramon Mohamed





## 042: Shelter for Dakar

**2004** Dakar, Senegal

**Client:** REFDAF

**Mentor:** Doina Petrescu

This Live Project focused on the construction of a temporary shelter to host workshops for a self-build housing project run by REFDAF; a women's network for sustainable development in Dakar, Senegal. The shelter is a place where the women involved in the housing project meet, research, learn and experiment with different construction techniques that they can use for their future houses.

During the Live Project, which took place in Sheffield, a prototype transportable structure was developed and tested by the team as an overnight shelter on the university concourse to raise awareness and funds.



## 090: Ecoroof Paris

**2009** Paris, France

**Client:** AAA/ Le Cent

**Mentor:** Doina Petrescu

The Ecoroof project explored urban food production, ecology, self-managed architecture and collaborative working methods. In association with AAA (see also Ecobox projects) the students spent 10 days on the rooftop of a building occupied by 'Le Cent', an artist's collective who were keen to grow their own food.

A prototype was developed that sought to demonstrate and test elements of a wider strategy to green the entire roof. It was constructed from recycled materials, irrigated by rainwater and fed with compost produced on site. It tested the suitability of plant species and design solutions, and provoked discussion among the artists about the wider use of the roof.



## 116: Panga Chumvi

**2011** Panga Chumvi, Zanzibar

**Client:** Rebecca Maguire,  
Abdulla Mzee  
and Othman Nombamba

**Mentor:** Satwinder Samra

Panga Chumvi is a small resort which aspires to develop socially and environmentally sustainable tourism. The Live Project team produced a vision for development of the village through community focused social enterprise, using local materials and local skills.

With the clients' help the students explored relationships between community groups and with this understanding were able to produce designs that were relevant to the indigenous culture.

The Panga Chumvi team gained experience of working within a culturally diverse network, as well as experiencing the necessity for clear understanding to generate sensitive proposals that have long term viability.



## 127: Sheffield Care Communities

**2012**                      **Sheffield, UK**  
**Client:**                **Adult Social Care,**  
                                  **Sheffield City Council**  
**Mentor:**               **Prue Chiles**

**The client want to improve the design quality of Sheffield's residential care homes and to improve the connections between care homes and their local communities.**

Through extensive case-study research the Live Project team built up an understanding of current practice and design typologies. Through conducting their own first hand research within the care community they developed a more situated knowledge of the particular design challenges that care homes bring.

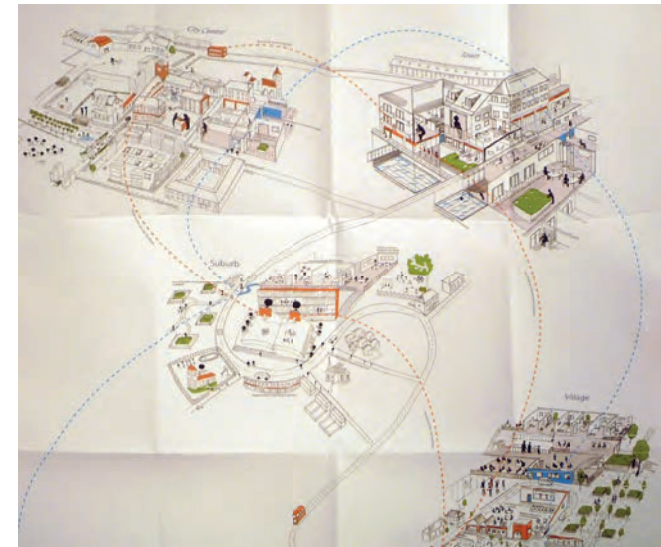
The students had to consider how appropriate engagement techniques could engage residents with communication and mobility difficulties and so produced the Resident Engagement Card Game as an accessible, non exclusive tool for engagement which could be used to overcome these potential barriers with the community.

The game was designed to help gather people's views on where a care home should be located, its spatial organisation, the activities that take place both in and out of the home, and the boundaries between private and public space. The team's aim was to raise new discussions with both existing and prospective residents through the use of a familiar format. By playing the game with a number of residents, as well as the client, the team gained important insights into the views of residents which were invaluable for the subsequent development of the project.

The Live Project team chose to develop these ideas from the game by developing the Spatial Development Toolkit. The Toolkit offers developers and architects, who may not be experts in the field of care design, ways of considering alternative design solutions to commonly occurring design challenges, in turn enabling a better standard of care provision. The team identified specific negative issues which commonly affect residents and made design proposals in response. The Live Project team deliberately developed ideas which can be mixed and matched in order to improve the quality of life for residents.

The Live Project team also investigated how care homes could play a more important role within their local communities. They developed the Sheffield Care Activity Network document, a framework based on matching the needs of the specific communities. By examining a potential site for care home development in Darnall, Sheffield, the team were able to contextualise and test their ideas by analysing gaps in existing facilities, as well as the aspirations of the care home community and Darnall residents.

The set of bespoke tools produced by the students has the potential to further research and inform a new standard for the design of care homes in Sheffield, providing an aspirational model for similar authorities across the country.





**110: Voices of Arbourthorne**

<b>2010</b>	Sheffield, UK
<b>Client:</b>	Arbourthorne Community Primary School
<b>Mentor:</b>	Stephen Walker

The students worked with the client and the Primary Inclusion Unit at SCC to explore ways in which participation in design could facilitate a praise culture in schools and demonstrate it across the city.

They ran workshops with children and their parents to promote a better connection between the school and its community, and worked with the children to design a 'Praise Pod', a space for mediation and praise of positive behaviour.

This project was about building awareness, of the positive thinking being done in school, and of the opportunities that exist to apply this good citizenship outside of the school gates. It had a significant impact on the school and students alike.

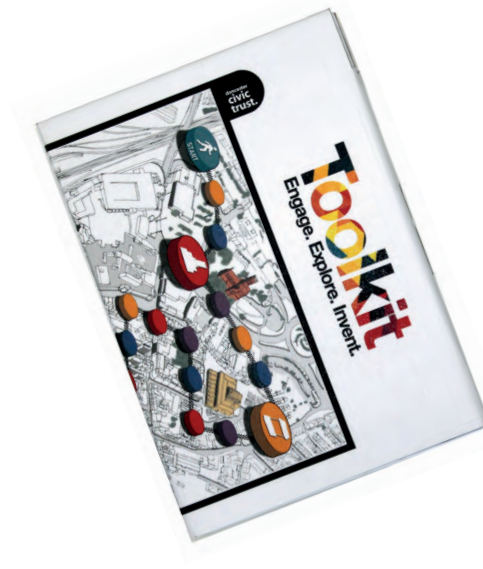
**131: Young People's Toolkit**

<b>2012</b>	Doncaster, UK
<b>Client:</b>	Doncaster Civic Trust
<b>Mentor:</b>	Satwinder Samra

The aim of this project was to create a resource or 'toolkit' for schools and to engage Doncaster's youth with the built environment.

The students collaborated with clients, Doncaster Civic Trust, and with outreach groups, high schools, youth clubs and primary schools, to develop the content of the toolkit.

The Toolkit is made of four components; an activities guide, a boardgame, a website and a smartphone app, all aimed at encouraging Doncaster's youth to engage, explore and invent their city's built environment.

**104: All Hallows**

<b>2010</b>	Leeds, UK
<b>Client:</b>	All Hallows Church
<b>Mentor:</b>	Carolyn Butterworth

All Hallows is a radical Anglican Church that has a significant LGBT community amongst its congregation. The Live Project was to explore how All Hallows could be more proactive as a social resource for this community and for the local community of Hyde Park.

The students worked closely with the vicar and members of the congregation to develop proposals for the church and its grounds. Linked to an extensive business plan also produced by the team, these ideas will enable the church to obtain funding for its transformation.





## 120: Art House

**2011** Wakefield, UK

**Client:** Art House

**Mentor:** Carolyn Butterworth

**The Art House is an 'equality-focused' arts centre, providing facilities for disabled and non-disabled artists to practice, network and learn together. They are expanding into an adjacent Victorian public library and this Live Project explored how the Art House's unique attitude towards accessibility can be embedded in the conversion of this existing building for further artist facilities.**

The students did a week-long residency in the Art House and Library in order to understand the nature of the building in detail and engage sensitively with the artists and other users. This first hand research directly informed achievable, sympathetic strategies, resulting in design ideas to help the client convey its aspirations to their future architect.

“The Live Project gave in-depth research into the site and helped us see what opportunities and challenges it presents. Through in-depth consultation with artists and stakeholders the students helped us understand their needs and aspirations and tested our initial brief for the building. They also helped us communicate our project to funders and give our stakeholders greater confidence in the project so that we reduce risks and spend less time managing expectations and concerns.”

Ann Cunningham, *CEO Art House*



## 123: Parson X Exchange

<b>2012</b>	Sheffield, UK
<b>Clients:</b>	SOAR and Yorkshire Artspace
<b>Mentor:</b>	Carolyn Butterworth

Building on the work of seven previous SOAR Live Projects (see 'Building Legacy' section) Parson X Exchange focused on two new buildings that had emerged from the regeneration programme; SOAR works and the Learning Zone.

To understand the buildings and neighbourhood better the team set up a Parson X Exchange project office in a prominent unit at SOAR Works, working there for the project's six week duration. This became a place to meet people, generate ideas and also to demonstrate the dynamic possibilities of a community hub within the building. The students also attended meetings of the many diverse community groups active in the area. Parson X Exchange was set up as a community network for exchanging ideas, aspirations and dreams for the continued regeneration of Parson Cross aided by interactive scrapbooks located in both buildings.



## 099: Love Easton

<b>2009</b>	Easton, Bristol, UK
<b>Client:</b>	Love Easton Urban Design Task Group
<b>Mentor:</b>	Prue Chiles

The Love Easton Urban Design Task Group, made up of Easton residents and volunteers, desired a unifying vision for the development of the area as an alternative to the ad-hoc, individual projects undertaken by private developers. The Live Project team lived and worked at the Love Easton Café in Bristol, developing a series of community engagement workshops in partnership with local residents. The project led to the production of a document that set out a community-led vision for the regeneration of Easton, and culminated in an exhibition at The Architecture Centre in Bristol city centre which prompted further public debate about local empowerment and the future of the area.



## 086: Wybourn & Richmond Park

<b>2008</b>	Sheffield, UK
<b>Client:</b>	Great Places Housing
<b>Mentor:</b>	Prue Chiles

This Live Project linked, through community engagement, two neighbourhoods in North Sheffield, the Wybourn estate and Richmond Park. Students worked out of an 'open house' on the estate.

The client aspires to embed creative community participation within its operation as a social landlord, building a strong relationship with its tenants and the community. The students worked with arts group Encounters, to develop a programme of workshops culminating in the production of design ideas that the client could use to develop a dialogue with the community. The project led to a second Live Project in Wybourn (see the 'Building Legacy' section).



# The BDP Live Project Prize

**The BDP Live Project Prize was set up to recognise the value and innovation of the SSoA's Live Project programme and is awarded to the student team that has achieved the best overall performance in a Live Project.**

BDP, a major international multi-disciplinary practice with an office in Sheffield, are sponsoring the prize with an annual award of £1200 going to the winning team.

In 2013, its inaugural year, the prize went to the Doncaster Young Peoples' Toolkit team (see the 'Engaging with specific communities' section).

The Doncaster Toolkit team had a distinct international quality, with 9 nationalities represented between the 11 members from both the MArch and MAAD courses. They worked incredibly well together, working professionally with their client and producing a design that was ambitious and useful. David Cash, BDP Chairman, and members of the client group, Doncaster Civic Trust, awarded them their prize at the end of year show.



The winning team receiving their prize, 2013 *Manchester 2012*



# Glossary

**This handbook uses some terms that you may also hear on a day-to-day basis at SSoA. These terms come from the particular attitude SSoA has towards the education and practice of architecture and this attitude is epitomised in Live Projects. Here are some quick definitions and suggestions for further reading...**

## 'the social production of architecture'

the recognition that space is inherently social and cannot be constructed as abstract form by any one individual. This phrase has a relationship with the writings of Henri Lefebvre who stated "(social) space is a (social) product" and described the complex societal factors that determine how space is produced. Other writers on the subject include David Harvey and Friedrich Engels.

*Further reading:* H. Lefebvre, *The Production of Space*, Blackwell Publishing, 1991

## 'socially-engaged architecture'

a term that has developed from art practice to describe work that examines the relationship between the built environment and sensitive social and political issues relevant to specific communities. These issues may include social exclusion, health problems, anti-social behaviour, education and employment. Socially-engaged practice can be process-focused or result in temporary or permanent building but should be part of a larger sustainable programme that provides robust support to the community.

*Further reading:* M. Kwon, *One Place After Another: Site-specific Art and Locational Identity*, MIT Press, 2004

## 'community resilience'

"a resilient community:  
values time  
values people  
requires active participation  
requires social and economic diversity  
enables and values connections  
encourages learning and experimentation  
is flexible and manages change through feedback  
has a level of built in tolerance  
is a place where people can feel happy and enjoy life"  
(with thanks to Studio 7 2012/13)

*Further reading:* Andres Simms, *Nine Meals from Anarchy*, new economics foundation

## 'participatory design'

participation involves the involvement of the user in the design process of architecture. There are many different degrees of involvement from tokenistic consultation to citizen control. Participation is now a mandatory requirement in publicly-funded work but the nature of the participation, the degree of control given to the users and the level of creativity involved is very much dependant upon the social responsibility of the client and design team.

*Further reading:* eds. P. Blundell Jones, D. Petrescu, J. Till, *Architecture and Participation*, Routledge, 2005

## 'the processes of architecture'

the complex journey from inception to the construction of architecture (and beyond). This includes the development of the brief, the relationships between the client, design team and users, the stages of research by design and the decisions made along the way. SSoA recognises the value of the processes of architecture in two contexts. In architectural education much is learnt from engagement with the processes of architecture, as offered through Live Projects. In practice the processes of architecture have their own effects beyond merely the building that results. Through engagement with the processes people learn skills, build capacity, share knowledge and raise their aspirations. This emphasis on process has developed a strand of practice that considers processes as outcomes to be designed and valued just as highly as buildings.

*Further reading:* Awan, N. Schneider, T. & Till, J. *Spatial agency : other ways of doing architecture*, Abingdon Oxon [England] ; New York NY: Routledge, 2011

## 'critical pedagogy'

this is a theory of education that places an emphasis on the possibility of change in the lived experience of those who are engaged in learning. Its aim is, through dialogue and the social production of knowledge, existing situations are critiqued and society is reconstructed to become more just.

*Further reading:* Paulo Freire, *Pedagogy of the Oppressed*, Penguin, 1970

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