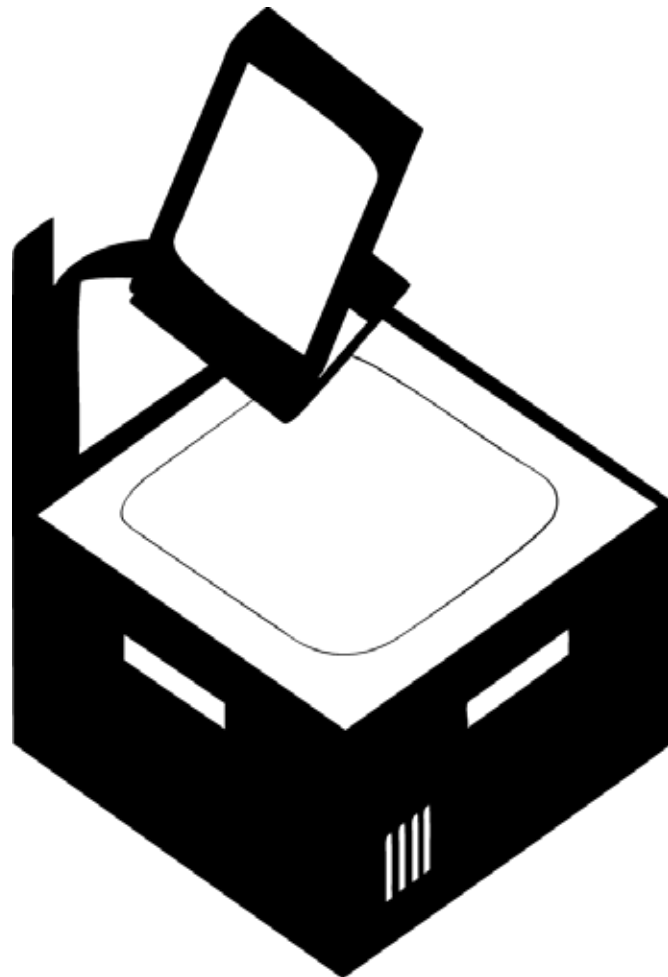


# Tutorpack 2.01

## Reference Document 032





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#### **HOW TO USE THIS TUTOR PACK:**

**This document is issued by easaUK2010 as a resource for prospective tutors at easa010 to be held in Manchester in the summer of 2010.**

**It provides information the organisers feel is important to consider and understand when submitting a workshop proposal. There are sections on Manchester and the United Kingdom that cover their histories, cultures and architectural context, which, although not essential when developing a workshop proposal, we feel will inform a well rounded approach. They provide a basic introduction to the host city and country, but are by no means a definitive guide. We have attempted to suggest further sources to provide additional information.**

**The later sections deal directly with workshops and competitions and should be considered essential reading for any prospective tutor.**

**The last section has all the specific dates and information needed to submit proposals.**

# WORKSHOP AREA

## INTRODUCTION

We are proud to release the TutorPack for EASA010\_Identity. The 30th annual European Architecture Students Assembly will be held in Manchester UK from July 31st to August 15th, 2010. This document provides the required information for students and professionals alike to propose workshops to be realized during the assembly. We want to use it as a tool to inform potential tutors about the event, the theme and the location of easa010.

EASA010 is a city based event. During the two weeks 400 architecture students from all over Europe will explore the cities characteristics and intervene with its context. We hope that successful workshops allow students gain vital experience and exchange ideas and that their work will conclude with challenging and creative outcomes that connect strongly with the location.

The theme is supposed to be a general link between the different workshops and activities during the assembly. Each workshop should embrace the theme in some way, dealing on a critical level with different approaches to the subject. It is also meant to be an inspiration for creative thought and reflection, and spark debate throughout the assembly.

The organising team hope that you will find this document useful and informative, and provide you with the basis to propose some of the most imaginative, thought-provoking workshops easa has seen. Additional information will be released when we feel necessary, and links will be provided for further research.





**EASA**



# WHAT IS EASA?

**EASA - The European Architecture Students Assembly**  
- was established by students and tutors of Liverpool University in 1981 as a way to bring talented students together to discuss the issues facing both the profession and urban environments.

EASA is the only organisation of its kind in Europe and is fundamentally different to all other student architecture organisations around the world. Fundamentally EASA is a network of students, by students, for students, there is no central organisation or board, no standing affiliation with any external establishment exist.

There are over 40 countries that cover the whole of the continent's student population, each of these have two National Contacts (NCs), whose role is to promote the network within their country's student population and be the link between individual students and the other countries in the network.



In theory every student of architecture is part of EASA and is connected through their National Contact (NC). These NCs come together once a year at the INCM (Intermediate National Contacts Meeting), typically in October, to discuss any issues that are facing the network and to choose the venue for the following INCM and EASA summer event.

The most striking feature of these meetings is that there is never a vote on major decisions; rather all decisions must be reached by way of the consensus of those present. EASA is founded on the basis of all decisions being agreed on by consensus; consensus means that issues are discussed until everyone involved in the debate is satisfied and agrees on one course of action. Due to the expansion of Europe there are now more nations involved in EASA meaning debates can include up to 100 people and therefore can run for hours. Because of this consensus is now mostly reserved for more significant decisions such as changes to the guide and future locations of EASA events.

Another defining characteristic of EASA is its non-political stand point. This allows for greater cooperation in possibly unexpected ways, for example 2008's applicants from Northern Ireland applied for participation through the Irish quota; likewise Kosovo students are covered by Serbian NCs. Another unlikely link up occurred with the organisation of the 2008 INCM when students from either side of the divided island of Cyprus collaborated to host the meetings, partly in the no-man's-land that physically divides the Island.



# HISTORY

1981	Liverpool	England	Starting the EASA Experience
1982	Delft	Holland	Uncertainfuture
1983	Lisboa	Portugal	Social Spaces
1984	Aarhus	Denmark	Turning Point
1985	Athens	Greece	Interpretation and Action
1986	Torino	Italy	Architecturi Latenti
1987	Helsinki	Finland	Architecture and Nature
1988	Berlin	Germany	Dimension Between
1989	Marseille	France	Heritage et Creative
1990	Karlskrona	Sweden	Exploration
1991	Kolomna	USSR	Regeneration
1992	Ürgüp	Turkey	Vision 2000
1993	Sandwick	Scotland	The Isle
1994	Liège	Belgium	Consommer l'Inconsommable
1995	Zamosc	Poland	Beyond the Borders
1996	Clermont L'Hérault	France	Dream Builders!
1997	The Train	Scandinavia	Advancing Architecture
1998	Valetta	Malta	Living on the edge
1999	Kavala	Greece	Osmosis
2000	Antwerp/ Rotterdam	Belgium/ Holland	Dissimilarities
2001	Gökçeada	Turkey	No Theme
2002	Vis	Croatia	Senses
2003	Friland	Denmark	Sustainable Living
2004	Roubaix	France	Metropolitain - Micropolitain
2005	Bergün	Switzerland	TranTrans Transition
2006	Budapest	Hungary	Common Places
2007	Eleusina	Greece	City Index
2008	Letterfrack	Ireland	Adaptation
2009	Darfo	Italy	Supermarket
2010	Manchester	UK	Identity





**easa010**



In November 2007 the UK team decided to bid to host the 30th European Architecture Students Assembly. We quickly decided on Manchester as the venue and as such equally quickly realised the theme for the event could only be, had to be, Identity.

Though being very simple to define, an individual's identity is hugely complex and enormously influential in the modern world. It helps to give us a frame of reference from which to assess all the things around us, the commonplace and the unusual alike are reckoned and judged thanks to how we see ourselves.

Personal identity gives each of us a reference to a larger society that we inhabit. Society itself is a human construct; it is a system that allows groups of individuals to work toward mutual advancement. Social cohesion works due to a sense of inclusion, so in order for societies to work the personal identities within the society must contain elements of the social identity. Identity even gives us a frame of reference to the city we inhabit. Once the environment is known, it can be held in the light of our own personality, judged and equally rejected or accepted.

The way we see ourselves, our identity, is the product of a balance of nature and nurture, a combination of the genetic code taken from our parents that form the basis of our personality and our personally attested experiences, collected over the course of our lives. It is a combination of things that have happened to us and all the stories we have been told.

We can if we like, attempt to express our identity through signs and signifiers; the way we dress, the way we walk, the way we talk, the food we buy the people we associate with, can be tuned in an attempt to represent how we see ourselves. We will,





however, only ever succeed in representing how we wish to be seen.

In terms of Architecture, an understanding of the importance and use of Identity is a very real, relevant and pressing issue. With an ever improving communication and transport systems and advancement in understanding of the shifts in networks these improvements give rise to urban environments, which previously experienced growth due to geographical advantages, which find themselves in competition from every corner of the developed world. With industry able to locate and operate from any location worldwide, authorities are finding that for their city to be successful in the 21st century it must now compete on a changed playing field.

Increasingly civic authorities have turned to urban branding to attract investment, in turn stimulating growth. This growth leads to building, producing the question – do you build the brand or brand build? Do you physically build the city how you want it to be perceived, or do you build the myth of how the city is? Just as an individual attempts to show their identity, once a city makes a conscious decision to show its identity it in fact can only show its desired identity – a projected image.

So, Why Manchester? Why Identity? Two questions with one reason behind the both answers. It is Manchester because of Identity; it is Identity because of Manchester. To understand why, I will need to talk about the industrial revolution, Walter Benjamin and Peter Saville. But I will start with the Manchester Ship Canal and Factory Records.



# MANCHESTER

In my opinion, the two most Mancunian objects in existence are: the contract Factory Records held with its bands and the Manchester ship canal. I believe that if you can understand these things you can understand Manchester, conversely, infuriatingly, only by understanding Manchester, can you truly understand these two seminal artefacts.

Factory Records was a record label formed in the 1970s ostensibly to promote music coming out of Manchester at that time, nothing unique in that. What was unusual was that the contract drawn up by Factory founder Tony Wilson, written in his own blood, stated that

*"...the artists own all their work. The label owns nothing. Our bands have the freedom to f\*\*k off."*

This contract was a statement about what Factory was, Factory was about the music, it was about getting up, getting out and doing something. It was a movement more than a label; it was about improving Manchester and doing it from within.

100 years before Factory Records, at the end of the 19th century, the Manchester Ship Canal was constructed, after the industrial boom, at a time when the number of Factories in the city was actually decreasing. The building of the Ship Canal was the largest civil engineering project ever undertaken anywhere in the world up to that point, with more earth moved in its construction than in the construction of the Suez Canal. At over 36 miles in length the canal turned landlocked Manchester into one of the busiest ports in the country, and one of the most important ports in the world. So why was it undertaken when peak of the industrial age was already 40 in the past? Manchester's most substantial period of growth, that defined much of its



architecture, was based on the working of cotton garments, at one point 98% of all cotton garments in the world were produced in the city of Manchester. In order for the cotton to reach the mills and factories of the city it needed to land in neighbouring the port of Liverpool, this turnover of haulage gave Liverpool the opportunity to establish itself as one of the most important port cities on the planet, at one point boasting more Consulates than London. Manchester relied on Liverpool for geographical access to the wider world; Liverpool relied on Manchester's industry for port taxes. When Liverpool docks continued to increase the levy on landing goods in their docks Manchester Factory owners came together to do it for themselves, they would build a port and cut the cord with Liverpool.

To read a potted history of Manchester is a very pride inducing experience for any Mancunian, filled with world firsts, epoch making discoveries and political and social defining people. But its start is familiar to most western European towns and cities, founded as a garrison fort by the Romans, after that there is about 1500 years of nothing very much. Then, with the invention of the Spinning Jenny and the construction of the world's first steam powered mill, comes the industrial revolution. From here the history of Manchester could have unfolded like that of so many other industrial boom towns – but it didn't. Instead, after fostering the industrial age, the city can lay claim to the being the birth place of the atomic age (1909) and the information age (1947). To read the things that either began in Manchester or were influenced by events in the city is like thinking of the impact of the protagonist in *Forest Gump*; it is almost unthinkable that a city of its size could have been so central to the development of the modern world.





The reason lies lost somewhere in the years between the Spinning Jenny and the Ship Canal. Maybe Manchester had an advantage over its contemporaries by being the first industrial city. Maybe it was something to do with the words of Benjamin Disraeli, later to be Prime Minister of Great Britain, when he said: “...Manchester is as great a human exploit; as Athens.”

We will never know when the moment came, most likely it was a progression of feeling in the people of the city, but you can put the consistent invention of Manchester down to what can be described as ‘the Mancunian Way’. It is a feeling as a resident of the city that there is no need to look elsewhere other than to yourself for answers. To understand this is to understand Mancunians. But what about Manchester? A city is, on one level, simply a collection of buildings. When you understand the identity of its inhabitants, you start to understand the identity of the buildings, of the very streets themselves. All of this brings us to Peter Saville.

In the late 1990s, spurred on by regeneration happening throughout the city, Marketing Manchester, an offshoot of Manchester City Council, approached Peter Saville to rebrand the city and produce a logo and a slogan. Saville refused, stating that Manchester didn’t need to be branded. He summed Manchester up as ‘The Original Modern’, not an attempt to produce a slogan by another name, rather to give the council and the city an aspiration. Saville is now employed as consultant to marketing Manchester. It is also worth noting that Peter Saville was made famous by the work he did as graphic artist - for Factory Records.



The marriage of EASA and Manchester will be a brief one, but a perfect one. Manchester is not unique in its self reliant identity, far from it, but when the time came to make the decision of what the theme for easa010 should be, there was little debate. Architecture is facing an interesting period of reassessment post boom. How do we move forward from years of money driven, demographic hunting development? Rather than looking to change how we are viewed from the outside, perhaps we should be looking at how we view ourselves.

So that's Identity and that's Manchester – a city that exists, and that a points changed the world, due to the power of its own identity. As an organiser of easa010 I draw on a commonly held Mancunian identity on a daily basis. Walking into the office of an important potential collaborator to explain a little known but exceptionally vibrant event is a daunting thing, but confidence can be taken from the knowledge that Manchester was chosen as the venue for the UK bid due to its ever present history of embracing new ideas, and making them happen for ourselves.



## READING LIST

The key text for this is *City Branding: Image building, or Building Image*. A Dutch collection of essays on urban branding.  
<http://is.gd/4ehhl>

There is also a book call 'After the planners' by Robert Goodman, it's good, but he could do with calming down to get his point across more convincingly to the sceptical.  
<http://is.gd/4ehrZ>

A great book (for both content and compactness) about branding is 'The Brand Gap' by Marty Neumeier.  
<http://is.gd/4ehxO>

There is *Brandscapes*, which is the capitalists manifesto.  
<http://is.gd/4ehEb>

More traditional is *Urban Flotsam*  
<http://is.gd/4ehKI>

And no list is complete without *Invisible Cities* by Italo Calvino and *Modernity and Self Image* by A. Giddens





As part of the bid the team vowed to host an event that protected the traditions of EASA summer assemblies whilst using all the resources that a city provides to maximise the potential of the event.

This meant: providing accommodation that has become typical to summer events, keeping the central focus on workshops, protecting the ‘for students by students’ ethic of the event; whilst integrating the assembly with the community in the city, making use of local talent, providing a range of events and activities only possible in a city environment.

The easaUK2010 bid was based on four Pillars, which we believe reflect the ideals of the network as well as establishing firm foundations upon which to build the assembly.

*Urbanity:* To allow the assembly’s participants to experience the excitement and diversity of life in Manchester, as well as to provide an appropriate setting, it is essential that the sites for accommodation, workshops etc are as close to the city centre as possible.

*Density:* As a rule, participants commute on foot. For practical reasons, as well as to create a good group atmosphere, all sites should be as close together as possible.

*Integration:* To make the most of this opportunity of bringing such a an event to the city of Manchester, easaUK2010 is committed to integrating the event with city in an engaging, creative way.

*Legacy:* easa presents an opportunity to create a lasting impression on Manchester; there are many ways this could manifest.

**'Most of all, I love Manchester. The crumbling warehouse's, the railway arches, the cheap abundant drugs. That's what did it in the end. Not the money, not the music, not even the guns. That is my heroic flaw: my excess of civic pride.'**

**Tony Wilson 24 Hour Party People.**

Bringing EASA to the urban centre of Manchester creates unique opportunities for both participants and the city's inhabitants alike. The city has changed the path of national history, from the Industrial Revolution, through the Women's Rights movement to the musical resurgence of the 'Madchester' era. With the city's own identity ever evolving, Manchester provides a stimulating and challenging location to explore this theme. You will be absorbed into this prominent setting and all it has to offer.

The vibrant, non-stop city poses many advantages through its extensive network of resources, local talent and spaces which includes: three universities, art galleries, museums and theatres all providing practical and inspirational material. This allows events and activities only viable in such an urban setting.

Proposed are high profile, city centre sites. These will be outside of the main EASA hub which leads itself to greater opportunities to add to the urban fabric, explore Manchester and become integrated within the culturally diverse community.

The organising team consider easa010 as having the dual potential to inspire a generation of European architecture students to greater things whilst also providing a platform for the city of Manchester and its inhabitants to present its talent, passion and culture.

An urban location gives the assembly access to resources of a vast array of local talent and more varied equipment. In order for workshops to take advantage of what Manchester has to offer we are making ourselves available to prospective tutors in the run up to the application deadline. Communication is the corner stone of the organisation of easa010, and it is advised that those wishing to apply are as communicative as possible in the run up to applications as possible so that the potential for use of local specialised talent and resources is fully as early as possible.

**SALFORD LAD  
CLUB**



**manchester**





# INTRO

This section is dedicated to the host city of easa010 - Manchester, UK. It is designed to go beyond Wikipedia and introduce factors and events that have at different times defined the activities of the city.

What makes a city? What defines a city's image? What defines a city's identity?

The theme of easa010 is Identity and it is down to each tutor and participant to define the Identity of Manchester for them.



The two weeks of easa010 will integrate you with the city in a way that will leave a lasting imprint both on you, and of you on the city, it is from this experience that you will be able to finally derive an identity of Manchester. Before that, it is possible for us to lay out a range of facts and opinions that will mesh together uniquely in the defined psyche of each reader and align with their previous experiences. This section was written with the intention of advising on things that have defined the city for generations of people around the world, it will define Manchester for you prior experiencing the city for yourself.

In talking about key dates, adding anecdotes, describing the city as found today, listing media and creative output and selecting quotes of those who have gone before we are aiming to bring a loose understanding of this complex, ever changing, indefinable city to your attention. An understanding that will lead to a workshop that will in itself define an element of what we have here.

Manchester is a city that has constantly evolved, it has reacted to stimuli and provoked thought and action on a global scale, it has been known for many things and escapes generalised definition. This has led to transformation in the city, both its fabric and its image. Manchester has been many things to many people, in the 1800s it was known worldwide as Cottonopolis, the 1900s saw it become (as many other North Europe cities) The Venice of the North. More recently Manchester's 1980s world famous rave scene gained it the moniker Madchester. In 2003 the well established Gay village and Europride gave rise to boasts of Manchester as the gay capital of the UK. In the early years of 2000s Peter Saville was approached to re-brand the city and provide it with a slogan, he refused and instead stated that Manchester was the original modern, insisting this be an aspiration rather than a slogan.





Manchester's global impact can be seen manifest in the 36 other Manchester's around the world, named in the most part due to their early role in industrialisation, 31 are in the USA and many of these are named Manchester after the support given by the city to Abraham Lincoln in the American Civil war and the hardships endured due to the economic blockade of the Southern States. There are also over 180 junior football teams in Nigeria alone that are named Manchester United.

Throughout history Manchester has stirred opinion in people; this is what some have said:

"Manchester is frequently represented as under the visitation of perpetual rain, but in reality the air and the climate of this place do not....differ from other parts of the county."

**From " History, Directory and Gazetteer of the County Palatine of Lancaster" by Edward Baines, 1824**

"What Art was to the ancient world, Science is to the modern: the distinctive faculty. In the minds of men the useful has succeeded to the beautiful. Instead of the city of the Violet Crown, a Lancashire village has expanded into a mighty region of factories and warehouses. Yet, rightly understood, Manchester is as great a human exploit; as Athens."

**Benjamin Disraeli, 1844 in Conningsby**

"Certainly Manchester is the most wonderful city of modern times."

**From "Coningsby" by Benjamin Disraeli, 1844**

"I know and deeply deplore the sufferings which the working people of Manchester and in all Europe are called to endure in this crisis. It has been often and studiously represented that the attempt to overthrow this Government which was built on the foundation of human rights, and to substitute for it one which should rest exclusively on the basis of slavery, was unlikely to obtain the favour of Europe."

**19 January 1863, Abraham Lincoln**





“For Manchester is the place where people do things....  
‘Don’t talk about what you are going to do, do it.’ That is the  
Manchester habit. And in the past through the manifestation of  
this quality the word Manchester became a synonym for energy  
and freedom and the right to do and to think without shackles.”

**From “What the Judge Saw” by Judge Parry, 1912**

“Manchester....the belly and guts of the Nation”

**From “The Road to Wigan Pier” by George Orwell.**

“For a big City, Manchester is just small enough.”

**Anthony Wilson**

“Manchester’s got everything except a beach.”

**Ian Brown former lead singer with The Stone Roses**

“If it stopped banging on about its football teams and its bands  
and its shops and its attitude, Manchester has something that  
it can be genuinely, enormously proud of, something that it  
should shout from the rooftops. Manchester changed the world’s  
politics: from vegetarianism to feminism to trade unionism to  
communism, every upstart notion that ever got ideas above its  
station, every snotty street-fighter of a radical philosophy, was  
fostered brawling in Manchester’s streets, mills, pubs, churches  
and debating halls.”

**Stuart Maconie, Pies and Prejudice: In Search of the North**



“By no stretch of the imagination is Manchester a picturesque city. It is however, emphatically if unconventionally beautiful. In common with all things beautiful...It is fundamentally flawed. It has a compulsion to preen and show off. It is narcissistic, contrary and wayward, and yet you cannot help but love it. It is both admirable and maddening.”

**From “Change and Contradiction” by Chris Lethbridge, Diverse City 1994**

“I still..... have yet to gaze upon (Manchester’s) cathedral.. .containing some of the richest medieval wood carving in England - or, for that matter, upon Marx and Engel’s old rendezvous in Chetham’s, Europe’s first free public lending library. But I have sailed in a narrow boat, heard one of the world’s great orchestras playing Stravinsky and drunk the cheapest ale in Britain, although not quite at the same time. Can a man ask for more?”

**From “ A taste of the floating world: cheap beer, gourmet cuisine and canals all figure in the new- look Manchester”  
by Jim Gilchrist, The Scotsman, 3rd October 1998**

“The thing about Manchester is...it all comes from here”

**From Noel Gallagher, pointing to his heart. BBC2 September 1998**



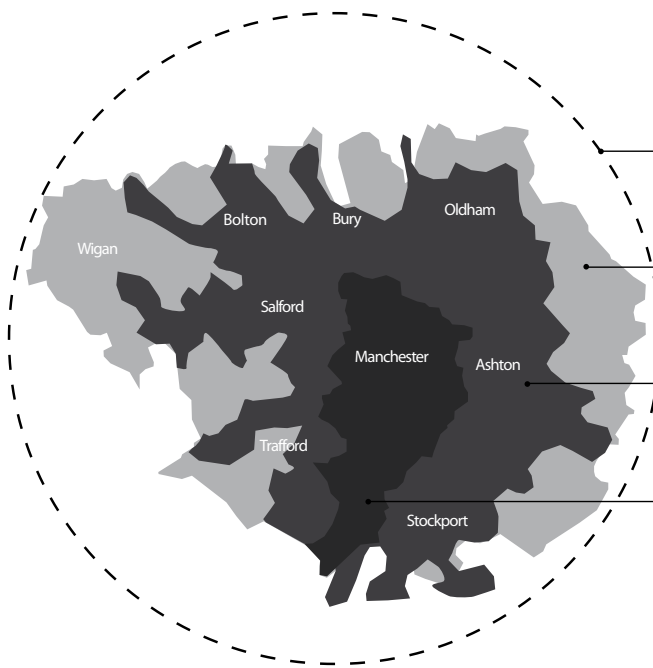


# POTENTIAL SITES

Below is information on typical spaces in Manchester we have outlined as interesting or available spaces.

Once your application has been successful we will work with you to place you in the best possible site, which may or may not be one of the shown.

 <p><b>Cathedral Gardens</b> Between Urbis and the cathedral. Office workers, shoppers, students at Chetham's School of Music and the goths and teen skaters that have been here longer than the Gardens themselves.</p>	 <p><b>Northern Quarter</b> Self-consciously bohemian district; alternative coffee shops and vintage clothes. Dense grain of narrow streets and Victorian workshops leave small spaces for interventions.</p>
 <p><b>Exchange Square</b> Busy commercial square in the shopping district; cheap beer, big screen, big wheel, big windmills (don't ask).</p>	 <p><b>Stevenson Square</b> Textile wholesalers and alternative shops combine in the rougher end of the Northern Quarter.</p>
 <p><b>Lincoln Square</b> Between Deansgate and Albert Square. Not for shoppers or tourists; services for those that work in the offices nearby.</p>	 <p><b>Cutting Room Square</b> New public space in deserted former industrial area of Ancoats.</p>
 <p><b>Spinningfields</b> Brand new business district: refined curtain walling systems and expensive chain restaurants.</p>	 <p><b>Piccadilly Gardens</b> Main public square and bus station. Busy in summer with office workers and people-watchers.</p>
 <p><b>Castlefield Arena</b> Quiet unless there's a big event on, away from shopping and commercial centres. Canal basin and outdoor seating.</p>	 <p><b>Peace Garden</b> Sunken green strip is a strange contrast to the busy streets around.</p>
 <p><b>Potato Wharf</b> Dominated by 19th century infrastructure: canals and railway viaducts. Some unusual bars nearby but quiet in the day.</p>	 <p><b>Albert Square</b> Manchester's civic square, in front of the Town Hall. Used for all sorts of events. Office workers at lunchtime.</p>
 <p><b>Exchange Quay</b> Green oasis just off one of the busiest ways into the city centre, where ducks and fishermen sit by the canal between railway arches.</p>	 <p><b>Mancunian Way</b> Sunken parks in the centre of roundabouts under the motorway. Used by equally by graffiti artists, tramps and students from the school of art. Don't go here in the dark.</p>



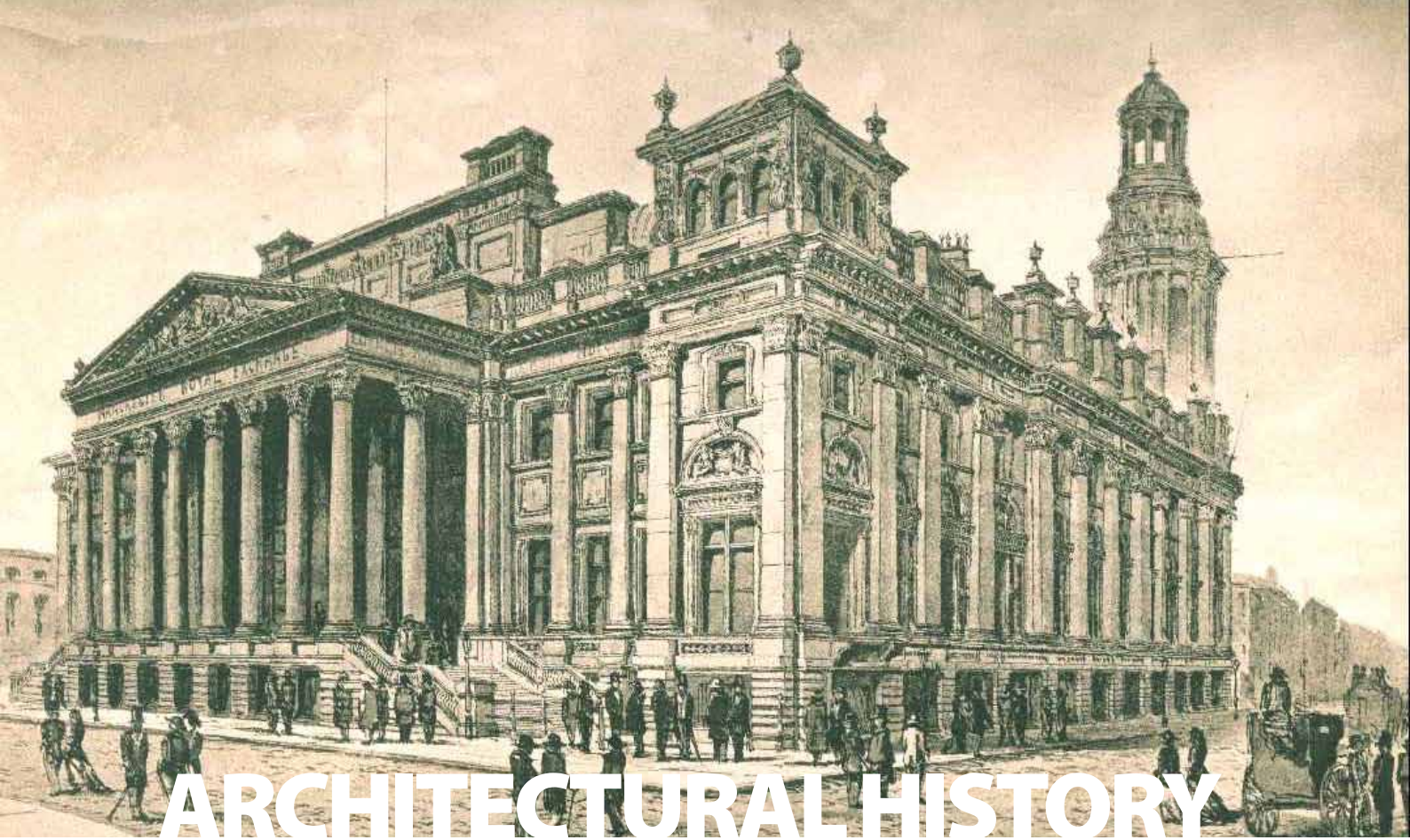
**Larger Urban Zone: 2,539,100**  
(defined by the European Union)

**Metropolitan County: 2,562,200**  
(1972 administrative boundary)

**Greater Urban Area: 2,240,230**  
(UK Office for National Statistics)

**Metropolitan District: 458,100**  
(Manchester City Council)





Although covering a relatively small area, Manchester's dense city centre contains a wonderful variety of places and buildings.

Until the late eighteenth century, Manchester was a small Mediaeval settlement but with the coming of the industrial revolution from 1780 it became the fastest growing city in the world. This development, in response to commercial pressures, occurred without centralised planning and tended to follow existing boundaries and rights of way.

The result is one of the densest city centres in Britain, with buildings placed hard up against the edges of relatively narrow and irregular streets. This grain gives Manchester much of its distinctive character.

The city is made up of buildings of all ages and many styles, but it is the large cotton warehouses that perhaps characterise the city. These large buildings, usually about seven stories high, were built during the nineteenth century when the city's power was greatest. Internally they are simple frame structures but the massive external walls were used as an opportunity to display the owner's wealth, constructed in a style inspired by the cities of northern Italy. The character of these warehouses dominates the area around Princess Street in the south of the city.



Other notable nineteenth century buildings include the Gothic Revival Town Hall, the John Rylands Library (a cathedral to books) on Deansgate, and the former Central Station, now a conference centre. The viaducts and railway stations and from the 1840s dominate parts of the centre, especially Castlefield, an area of canal basins and smaller brick warehouses.

The area around King Street, still the 'quarter mile' financial district, has a smaller scale and wider variety of building style than Princess Street, with the Branch Bank of England by John Soane and a red-brick Romanesque Stock Exchange.

The city was extensively bombed during the second world war, and this destruction inspired town planners to create the Manchester Plan in 1945. This envisaged a segregated network of motor and pedestrian traffic, with all buildings to have a raised deck at third floor level. This deck is visible in most of the buildings constructed during the 1950s and 60s, but is most clear in Piccadilly Plaza, the large complex on one side of Piccadilly Gardens. Another result of the plan was the Education Precinct, the large university strip stretching south from the city centre. The best collection of Modern buildings in Manchester is at the University of Manchester North Campus, near Piccadilly station.

Manchester was bombed again in 1996, this time by the terrorist Irish Republican Army, with the largest bomb detonated in peacetime Britain. It destroyed a large 1960s department store and badly damaged the Arndale Centre, a large covered shopping centre built in the 70s. The result was a wave of government investment in the city, and a new street pattern in the shopping heart of the city, including Exchange Square and Cathedral Gardens.

The building boom of the 2000s changed the character of the city, with many warehouses cleaned and converted to apartments, hotels and offices, and vacant sites or 1960s buildings redeveloped as flats for rent to young couples. The most visible result of this decade is the Hilton Tower on Deansgate.





**As the old saying goes, 'What Manchester does today, the rest of the world does tomorrow!'**

79AD: Roman fort established, the Romans called the settlement Mamucium, which is said to have come from the Latinised form of the Celtic meaning "breast-shaped hill". The Latin name for Manchester is often given as Mancunium. This is most likely a retronym coined in Victorian times.

1500: Construction of the collegiate church completed

1620: Fustian weaving begins in the Manchester

1652: Chetham's library founded

1720: The Rivers Mersey and Irwell made navigable by boat

1736: Ann Lee, founder of Shaker Religion, was born in Manchester. She emigrated to America in 1786 taking her visions and followers with her.

1751: Duke's Canal (now known as the Bridgewater Canal) opened

1767: Hargreaves' Spinning Jenny developed, to have significant effect on the development of Manchester in the latter half of the century.

1783: World's first mill to use steam power set up by Richard Arkwright on Miller Street in the city centre. This marked the move away from natural power sources such as water and paved the way for mass production techniques.



Industrial Buildings, Ancoats

1784: Quarry Bank Mill founded

1818: James Joule born, who discovered heat's relationship to mechanical work. This led to the theory of conservation of energy, which led to the development of the first law of thermodynamics. The SI derived unit of energy, the joule, is named after him. He worked with Lord Kelvin to develop the absolute scale of temperature, made observations on magnetostriction, and found the relationship between the current through a resistance and the heat dissipated, now called Joule's law.

1819: Peterloo Massacre, the last time armed soldiers were in conflict with civilians in the England.

1830: The World's first passenger steam railway opened, the line connected Manchester and Liverpool. The advent of passenger railway lead to the first commuter (or dormitory) towns, and also lead to the creation of seaside resort towns, such as Fleetwood, built to allow the working classes access to the coast on their one day off a week.

1838: Incorporated as a borough

1840: Explosion of Irish population due to emigration in the wake of the potato famine. It is said that 35% of all Mancunians alive today have some Irish heritage.

1842-44: Friedrich Engels lives in Manchester and completes the work Condition of the Working Class in England (1845). During this time he meets with and corresponds with Karl Marx who is working on the Communist Manifesto.

1883: The Anti-Corn Law League created

This was the first modern political movement. It employed full time administrators, teams of public speakers, mail shots, lobbying and the latest technology - the new telegraph. Its methods were the model for the most later political lobbying





groups. The League was a combination of the middle and working classes brought together with the twin aims of freeing trade from tariffs and lowering the price of bread. The victory of the movement in 1846 marked the symbolic end of aristocratic rule in Parliament.

1853: Manchester gains city status

1863: Cooperative Wholesale Society is formed

1867: the National Society for Women's Suffrage founded in Manchester by Lydia Becker

1868: Trades Union Congress holds its first meeting

1889: becomes a county borough

1894: Ship canal completed

1903: Emmeline Pankhurst founded the Women's Social and Political Union

1940-41: Manchester suffers serious damage during the Blitz

1948: World's first programmable computer created at Manchester University following work by Alan Turing

1958: Munich Air Disaster, Manchester United team devastated by a fatal plane crash on the journey back from a European away game against Red Star Belgrade

1962: Co-operative Insurance Society building opened - the tallest office block in Europe.

1974: Borough of Manchester created

1980: Manchester becomes World's first Nuclear Free Zone as council passes resolution

1986: Borough of Manchester devolved into ten boroughs

2002: Commonwealth games held in Manchester

2003: UEFA Champions League Final held at Old Trafford Stadium

2003: Europride held in Manchester

2008: UEFA Cup Final held at the City of Manchester Stadium sees the largest fan migration in history with over 150,000

Glasgow Rangers fans descending on the city. Following ugly scenes of fans clashing with police UEFA praised the organisation with a spokesman saying "I can't believe any city would have done better."





VOTES  
FOR  
WOMEN

## HISTORIES

The course of history is a complex mesh of interactions, often with emergent properties as the results of separate events impact upon each other. This means any explanation of history, especially a potted one, is prone to elements of bias and over simplification. To avoid this, this section does not aim to compose a full and complete history of the city of Manchester and its peoples, rather to stratify some of the major and notable events the city and its people were defined by and gave rise to.

### Political Movements

Manchester has repeatedly shown socialist tenancies, with many ideas that have subsequently had national and global impact having started in, or been allowed to grow in the city.

#### VOTES FOR WOMEN

Emmeline Pankhurst founded the Women's Social and Political Union in 1903 in her home, which still stands, on Nelson Street. Three years later, with the slogan "Deeds not Words", the movement became militant and gained the title suffragette in the battle for the vote. Earlier, in 1867, the National Society for Women's Suffrage had been founded in Manchester by Lydia Becker.



### ANTI CORN LAW LEAGUE

This was the first modern political movement. It employed full time administrators, teams of public speakers, mail shots, lobbying and the latest technology - the new telegraph. Its methods were the model for most later political lobbying groups. The League was a combination of the middle and working classes brought together with the twin aims of freeing trade from tariffs and lowering the price of bread. The victory of the movement in 1846 marked the symbolic end of aristocratic rule in Parliament.

### VEGETARIANISM

Though it can't be said that the practice of not eating meat began in Manchester, the movement began in its modern form 1815 in the Salford Bible Christian Church, inspired by the sermons of the local preacher, named, of all things, the Rev. William Cowherd. From there the movement gained support. A vegetarian cookbook was published here by Martha Brotherton in 1821 and her husband Joseph was the first vegetarian MP.

### NUCLEAR FREE ZONE

In 1980 the City's council passed a resolution to commit to the avoidance of the use of Nuclear power in the city.

**TUC - TRADES UNION CONGRESS** Originally founded in The Three Crowns pub in Salford, the first general meeting of the Trades Union Congress was in 1868 in the Mechanics's Institute, Princess Street.

### THE COOPERATIVE

"a unique business democratically run by members to meet their common needs and aspirations. In turn, the strength and commitment of our membership is vital in helping us achieve our goals."

### INDEPENDENT LABOUR PARTY

A forerunner of New Labour, the ILP was born in Manchester in 1892. Its first MP was Keir Hardie.

Friedrich Engels lives in Manchester, 1842-44, and completes the work *Condition of the Working Class in England* (1845). During this time he meets with and corresponds with Karl Marx who is working on the *Communist Manifesto*.



## Politics

Manchester's dramatic growth had a huge effect on the political landscape in the UK. London centric government has had varying attitudes and responses to the growth of this northern city.

- 1838 Incorporated as a borough
- 1853 Manchester gains city status
- 1889 Becomes a county borough
- 1974 Borough of Manchester created
- 1986 Borough of Manchester devolved

For many years the development of Manchester was unaffected by central government control. Until the 1955 creation of Green belt between Manchester and neighbouring Liverpool which would have created an urbanised area challenging that of London. Even after this though, under a Labour government, Greater Manchester Metropolitan County was created. This, for a brief period, allowed for a greater level of autonomy in all areas, including public transport. With the ability for a regional council to gain taxes from all the areas of Greater Manchester the ability for the region and the city of Manchester to take control of its own development was at its greatest. This is best demonstrated through the proposal of the Picc-Vic tunnel, Manchester's aborted underground transit system.

In 1986, a now Conservative government, saw Metropolitan councils as a threat to the power of central governance and so Greater Manchester was devolved into ten boroughs, thus removing the revenue collecting power of a unified whole.





## Sport

Manchester has a famously strong sporting heritage, which has been increased in the last 15 years with the hosting of numerous established international events.

The world's first professional football league was set up in 1888 in the Royal Hotel, Piccadilly. Curiously of the twelve original members none were from Manchester.

In 1996, five of the Euro '96 games were held at Old Trafford.

The 2002 Commonwealth Games were held in Manchester. The games are the second largest sporting event in the World behind the Olympics, over 5000 athletes from 72 nations competed in 14 individual sports and 3 team sports events.

The 2003 Champions League Final and the 2008 UEFA Cup Finals were held at Old Trafford and the City of Manchester Stadium respectively.

2006 Manchester Street were closed for a demonstration of the newly formed A1 racing formula.

2008 Manchester hosted the World Swimming Championship, UCI Track Cycling World Championships.

At the 2009 Great Manchester Run, Usain Bolt set a new world record for the 150m distance on a track specially laid on Deansgate.

Manchester is an annual host venue for the Triathlon World Cup.

Many many more international events are due in Manchester in the coming years, more details are available online at [www.visitmanchester.com/sport-talks/sports-events](http://www.visitmanchester.com/sport-talks/sports-events)

Manchester is perhaps most famous for its two Premier League Clubs, Manchester United and Manchester City, but it is also home to the all conquering British Cycling team at the the National Cycling Centre in The Manchester Velodrome.



## Science

Manchester's most famous impact on the modern world will probably always remain the Industrial Revolution, though there are many other notable inventions, innovations and discoveries that Manchester can be proud of. To date Manchester can be said to be the birthplace of the Industrial Age, the Atomic Age and the Information Age.

### CAST IRON BEAM

The introduction of cast iron beams strong enough to span large distances was the work of Eaton Hodgkinson and sir William Fairbairn for bridge building, in particular the Britannia Tubular Bridge across the Menai Straits. They also began the large scale use of plated wrought iron. Fairbairn, (1789-1874), an engineering giant, was responsible for a leap forward in boiler making and the invention of riveting machine.

### HENRY'S LAW

This law concerning the solubility of gases was formulated by Manchester doctor, William Henry (1774-1836)

### ATOMIC THEORY, METEOROLOGY, COLOUR BLINDNESS

John Dalton was the scientific colossus of early industrial Manchester. His atomic theory (1803) with its pioneering work on the constitution of elements was the precursor of all modern chemistry whilst his lectures on meteorology turned the study of the weather into a science. He was also the first to describe colour blindness.





#### FIRST LAW IN THERMODYNAMICS

This law of physics concerning the mechanical equivalence of heat was discovered by James Prescott Joule (1819-89) whose work is commemorated by the international name for the unit of energy, the “joule”.

#### SPLITTING THE ATOM

Ernest Rutherford working at Manchester University discovered how to split the atom in 1919.

#### MODERN COMPUTER - information age

Small-Scale Experimental Machine, or Baby, first successfully run of a program occurred on June 21st 1948. The computer was the world's first stored-program computer, it was also first working machine to contain all of the elements essential to a modern electronic computer. The computer formed the basis for the, UK built, Ferranti Mark 1, the world's first commercially available general-purpose computer.

#### WORLD'S FIRST TEST TUBE BABY - In vitro fertilisation

In 1977, Patrick Steptoe and Robert Edwards successfully carried out a pioneering conception which resulted in the birth of the world's first baby to be conceived by IVF, Louise Brown on 25 July 1978, in Oldham General Hospital, Greater Manchester.





## Development

Within its history, Manchester has been the setting for some notable world firsts. These events had repercussions around the world, this section will look at some of these, as well as landmark events in the development of the city. While not necessarily world first, these events often had national and global implications.

### FREE PUBLIC LIBRARY

The modern world's first, free, public library opened as Chetham's Library, off Long Millgate, in 1653, for "the use of scholars and others well-affected." It was a bequest from wealthy merchant, Humphrey Chetham and is still open, public and free. This library, appropriately, was the venue for the meetings between Engels and Marx.

### WORLDS FIRST PASSENGER RAILWAY AND RAILWAY STATION

The worlds first true railway started operating from a purpose built station on Liverpool Road in 1830. Other places had used steam engines but the Liverpool and Manchester Railway had the lot, including steam locomotives throughout (no horse drawn carriages), two tracks, timetables and proper stations.

### STEAM POWERED MILL

In 1783 Richard Arkwright set up the first mill to use steam power on Miller Street in the city centre. This marked the move away from natural power sources such as water and paved the way for mass production techniques. This is the beginning of the Industrial Revolution.



### COMMUTER TOWNS

The world's first true commuter or dormitory towns - suburbs too distant from the city to be reached easily by horse carriage or on foot - developed along the railway routes of southern Manchester from 1842 at places such as Alderley Edge and Sale.

### SHIP CANAL

Being land locked Manchester had to import cotton for its mills through neighbouring port city Liverpool. Frustrated by the rising port taxes imposed on landing in Liverpool mill owners set out on one of the greatest engineering feats of its age, the digging of the Manchester Ship Canal. The canal is a 36-mile (58 km) long river navigation. It was built between 1887 and 1894 at a cost of about £15 million (£1.22 billion as of 2009), and in its day was the largest navigation canal in the world. Upon completion Manchester, over 20 miles from the coast, became the 3rd busiest port in the UK.

### SUBMARINE

The first mechanically powered submarine was launched in 1880 to the designs of eccentric Hulme curate, the Rev. George Garrett. He also invented an armour plated mortar-board for academies under attack.

### TRANS-ATLANTIC FLIGHT

Former Manchester Central High School students, J.W. Alcock and A.W. Brown, were the first to fly the Atlantic Ocean, non-stop, in 1919.



MAY 19-THE DURUTTI COLUMN/JULIED JOHN

MAY 26-BIG IN JAPAN/MANICURED NOISE

# THE FACTORY

JUNE 2-THE DURRUTTI COLUMN/CABARET VOLTAIRE

JUNE 9-THE TILLER BOYS/JOY DIVISION

## MEDIA

In recent years Manchester has been defined by Football and music. This move towards culture as Manchester's chief export defines, documents and mirrors the social and economic changes in the city in the years since the decline of heavy industry throughout the UK during 1980s.

This section will skirt over the city's enormous legacy of music with some anecdotes and notable moments, whilst also suggesting films and television that give a view on the sides of Manchester that media outlets have projected of the city.



# Music

Manchester has a long history of patronising the arts, with Chetham's School of Music, The Royal National College of Music and The Halle Orchestra are long standing and internationally respected institutions.

It is impossible to talk about music in Manchester with the shadow of Factory Records looming over the conversation. Factory Records, along with the Manchester Ship Canal, exemplifies the Mancunian spirit. Frustrated with the state of the music industry Factory Records was established under the notion that the bands signed to the label retained all musical rights and the label owned nothing, Tony Wilson even signed the contract signed in blood.

The bands signed to Factory continued this spirit of bloody mindedness with the insistence that rather than following the well worn path of provincial bands, namely of finding fame and heading to London at the first opportunity, a path taken by Liverpool's main export - the Beatles, the bands would record in studios in and around Manchester.

Among others, Factory signed Joy Division, New Order and The Happy Mondays. During the 1980s Factory operated the controversial Hacienda night club. The club was at the centre of the world rave scene and was not always on the right side of the law.

Other notable Manchester bands from the era include The Smiths, The Stone Roses and Inspiral Carpets.

More recently Factory and their amazing story have revived through film releases such as 24 Hour Party People, a film produced by the late Tony Wilson, the man whose energy was behind Factory, and Control a film of the life of Joy Division singer Ian Curtis, the film is taken from the book written by Ian's widow, Deborah, an out spoken critic of Factory.

Manchester's music legacy is well serviced to this day with a vast array of live music venues across the city. Manchester University's Student Union is home to the busiest music venue in the UK. At the other end of the scale Manchester's MEN arena out sells all other arenas, including Madison Square Garden's, in the world.



## Film

Manchester has been immortalised, to a greater or lesser extent by a relatively small number of films, most of these, though interesting, are not worth a mention here. Instead we shall limit our list to two films that are relevant to the Identity of Manchester and the theme in general:

*East Is East* is a BAFTA award-winning British comedy-drama film released in 1999:

It is set in a British household of mixed-ethnicity, with a Pakistani father and a English mother in Salford, Manchester, in 1971. George Khan (played by Om Puri), the father, expects his family to follow his strict Pakistani ways but his children who were born and grown up in Britain increasingly see themselves as British and reject their father's rules on dress, food, religion, and living in general.

*Looking for Eric* 2009:

Eric is a postman struggling mentally with facing issues left in the past. Feeling alone he imagines conversations with his hero, former Manchester United player, Eric Cantona. Apart from a 5 minute montage of Cantona's impact at Manchester United at the start for the uninitiated football is by no means the topic of the film. The film looks at the strength of the human spirit and the support of friends; it also comments ridiculousness of celebrity.





## TV

There is a list so extensive as to not be worth going into of TV programs made and set in Manchester. It is worth noting that Manchester is home to the UK's longest running soap opera, Coronation Street, which began airing in 1960. Other notable shows include Shameless, Queer as Folk and Early Doors.

Manchester is the home of Granada Television, a major TV production studio. The BBC has some production space in the city and is currently relocating 5 of its television departments to Manchester in what is currently the largest development that is on site in Europe.





**united kingdom**



# UK HISTORY

## Birth of the United Kingdom

In 1707 the Kingdom of Great Britain was created by the political union of the 'Kingdom of England', which already included Wales, with the Kingdom of Scotland. Almost a century later in 1801 the Kingdom of Ireland merged with the Kingdom of Great Britain to form the United Kingdom. This meant that Queen Anne who had favoured deeper political integration between the two kingdoms became the first monarch of the United Kingdom of Great Britain. The union was valuable from a security standpoint, since it meant that the European powers could no longer use Scotland for backdoor invasions of England.

## British Empire

1756 began the start of the Seven Years' War. This was the first war fought on a global scale in Europe, India, North America, the Caribbean, the Philippines and coastal Africa. In North America, France's future as a colonial power was effectively ended with New France relinquishing their power to Britain, this left Britain as the world's dominant colonial power. However, during the 1760's and 1770's relations between Britain and the Thirteen Colonies, a part of what became known as the British America, grew to be rather frayed. This was primarily due to the British Parliament's ability to tax American Colonists without their consent. This sparked violence in 1775 which developed into the American Revolutionary War and in turn, a year later America gained independence. During this period James Cook discovered the eastern coast of Australia while on a scientific voyage to the South Pacific. In 1778, Joseph Banks, Cook's botanist on the voyage, presented evidence to the government on the suitability of Botany Bay for the establishment of a penal settlement; settlements used to exile prisoners and separate them from the general populace by locating them in a remote location. In 1787 the first shipment of convicts set sail, arriving in 1788.

# Industrial Revolution

The UK undertook a massive transformation between the 18th and the 19th century due to the Industrial Revolution. During this time there were major changes in agriculture, manufacturing, mining and transport. These changes had a profound effect on the socioeconomic and cultural conditions which subsequently spread throughout the rest of Europe, North America and eventually the world. The onset of this marked a major turning point in human society; almost every aspect of everyday life was influenced in some way.

Starting in the later part of the 18th century there began a transition in parts of Great Britain's previously manual labour and draft-animal-based economy. This shift was towards machine-based manufacturing and started with the mechanisation of the textile industries, the development of iron-making techniques and the increased use of refined coal. Trade expansion was enabled by the introduction of canals, improved roads and railways. The introduction of steam power fuelled primarily by coal, wider utilisation of water wheels and powered machinery underpinned the dramatic increases in production capacity. The development of all-metal machine tools in the first two decades of the 19th century facilitated the manufacture of more production machines for manufacturing in other industries. The effects spread throughout Western Europe and North America during the 19th century, eventually affecting most of the world. The impact of this change on society was enormous. This then led to the later development of steam-powered ships, railways, and later in the 19th century with the internal combustion engine and electrical power generation. Historians agree that the Industrial Revolution was one of the most important events in history.

# Great Depression

The period between the two World Wars was dominated by economic weakness known as the 'Great Depression' or the 'Great Slump'. A short-lived post-war boom in 1919-1920 soon led to a depression that was felt worldwide. The decade of the 1920s was dominated by economic difficulties. By the late '20s, economic performance had stabilized due to a reduction in defence spending, but the overall situation was disappointing, and Britain had clearly fallen behind the United States and other countries as an industrial power.

Particularly hardest hit by economic problems were the north of England and Wales, where unemployment reached 70% in some areas. The General Strike was called during 1926 in support of the miners and their falling wages, but little improved, the





downturn continued and the Strike is often seen as the start of the slow decline of the British coal industry. In 1936, 200 unemployed men walked from Jarrow to London in a bid to show the plight of the industrial poor, but the 'Jarrow Crusade', as it was known, had little impact until the coming war that industrial prospects improved.

#### Growth of Modern Britain

After the relative prosperity of the 1950s and 1960s, through the 1970s the UK began integration to the European Economic Community but experienced extreme industrial strife and stagflation following a global economic downturn. A strict modernization of its economy began under the controversial leader Margaret Thatcher during the 1980s, which saw a time of record unemployment as de-industrialisation saw the end of much of the country's manufacturing industries but also a time of economic boom as stock markets became liberated and state owned industries became privatised. However the miners' strike of 1984-1985 saw the end of the UK's coal mining, thanks to the discovery of North Sea gas which brought in substantial oil revenues to aid the new economic boom.

After the economic boom of the 1980s a brief but severe recession occurred between 1991 and 1992 following the economic chaos of Black Wednesday under the John Major government. However the rest of the 1990s saw the beginning of a period of continuous economic growth that lasted over 16 years and was greatly expanded under the New Labour government of Tony Blair following his landslide election victory in 1997.

# TIMELINE

- C50: Foundation of London
- 409: End of the Roman Rule in Britain
- 477-495: Saxons settle in Sussex, Wessex, Essex and Angles settle in Norfolk and Suffolk
- 1066: Battle of Hastings. Duke William of Normandy becomes King of England
- 1139-1153: Civil War and defeat of the Vikings
- 1215: Magna Carta.
- 1272-1284: death of Henry III and ascension of Edward I leading to Wales being brought back under English control.
- 1294-1314: War with Scotland, Victory under Robert the Bruce for Scotland.
- 1415-1420: English Victory at Agincourt.
- 1477: First Printed Book in England by William Caxton.
- 1483: End of war of the Rose with the death of Richard II and ascension of Henry VII. The beginning of the Tudor period.
- 1509-1547 reign of Henry VII (Reformation to accommodate womanising, 6 Wives, Church of England Created)
- 1587: Sir Francis Drake first man to circumnavigate the globe
- 1588: Defeat of the Armada
- 1603: James IV of Scotland becomes James I of England and is the first monarch to bring Scotland and England together.
- 1605: Gun Powder Plot (a plot to blow up the houses of parliament while the king was inside. It is still commemorated on the 5th November annually with fireworks a bonfire and often the burning of an effigy of Guy Fawkes)
- 1649: Execution of Charles I and England becomes a republic under Oliver Cromwell as Lord Protector.
- 1665: Great Plague
- 1666: The Great Fire of London
- 1694 Bank of England founded
- 1707: Union of England and Scotland





- 1760-1830: Industrial Revolution
- 1769: James Watt's Steam Engine patented
- 1773: Boston Tea Party, American colonist protest about East India Company's monopoly of tea exports to America
- 1783: Independence of American colonies
- 1801: Union with Ireland
- 1802: Peel introduces first factory legislation
- 1819: Peterloo Massacre in Manchester
- 1829: Police Force Organised by Robert Peele
- 1834: Slavery abolished in British Empire.
- 1844-1845: 5,000 miles of railways laid
- 1851: Great Exhibition is held at crystal palace
- 1878: Women are accepted to degree courses at the University of London
- 1897: National union for women's suffrage founded
- 1922: The Anglo-Irish treaty splitting Ireland into Northern Ireland, which remained part of the UK and the south, became an independent nation.
- 1939-1945: World War II
- 1953: Coronation of Elizabeth II
- 1965: Capital punishment abolished
- 1966: England wins the World Cup
- 1971: Decimal currency replaced shillings, pence and farthing
- 1978: Many strikes and industries shut downs
- 1982: Falkland's war, Britain Defeats the Argentineans and regains control of the Falkland Islands.
- 1994: Channel Tunnel Opened
- 1998 Good Friday Agreement, after 30 years of conflict an agreement was reached between the Unionists and Nationalists in Northern Ireland.
- 2003: Britain Joins American in the invasion of Iraq
- 2005: 52 people killed in the Terrorist attacks in London.





Limthgow Palace / JMW Turner

# UK CULTURE

## Art

Whether it's the striking abstract landscapes painted by the likes of Joseph Turner influencing European Impressionism in the 18th Century, or the highly controversial enigma of Bristol-born Banksy creating amazing graffiti art; the UK have contributed a great deal to the art community over the centuries. These boundary-pushing artists show that even though we're only a little set of islands we can still be a big deal when it comes to creativity.

### *Antony Gormley*

Born: London, 1950

Field: Sculpture

Famous works: Angel of the North, Another Place, Iron Man, One & Other

### *Tracey Emin*

Born: London, 1963

Field: sculpture, drawing, video, photography, painting

Famous works: Everyone I Have Ever Slept With 1963–1995, My Bed

### *Damien Hirst*

Born: Bristol, 1965

Field: Conceptual art, installation art, painting

Famous works: The Physical Impossibility of Death in the Mind of Someone Living, For the Love of God



### *Banksy*

Born: Bristol, 1974

Field: Graffiti, Street Art, Sculpture

Famous works: Naked Man Image, One Nation Under CCTV, Anarchist Rat, Ozone's Angel, Pulp Fiction

### *Joseph Turner*

Born: London, 1775

Field: Painting

Famous works: Ivy Bridge, Calais Pier, Chichester Canal

### *Quentin Blake*

Born: Sidcup, 1932

Field: Illustration

Famous works: James and the Giant Peach, Charlie and the Chocolate Factory, Matilda

### *William Blake*

Born: London 1757

Field: Painting, Printmaking

Famous works: Songs of Innocence and of Experience, The Four Zoas, Jerusalem, Milton

### *John Constable*

Born: Suffolk 1776

Field: Painting

Famous works: Salisbury Cathedral, The Cornfield, The Hay Wain



## Sports

### *Football*

Country of origin: England

Standardised in 1863 by the 'Laws of the Game'.

### *Rugby*

Country of origin: England

Rugby has two varieties; rugby league and rugby union, one with 13 players, one with 15.

### *Golf*

Country of origin: Scotland

Originated from shepherds knocking stones into rabbit holes in the 12th century.

### *Rowing*

Country of origin: England

One of the biggest races of the year is when Oxford University race Cambridge University, a tradition since 1829.

### *Cricket*

Country of origin: England

The ball is a hard leather-seamed sphere with a circumference of 230 mm.

### *Tennis*

Country of origin: England

The most famous grand slam event is played at Wimbledon.

### *Shinty*

Country of origin: Scottish

Almost exclusively played in Scotland.





## Film

We have all heard of Hollywood, but who says you need a gigantic budget to make a truly awesome film? These films illustrate our industrial past, our British humour and how the cockneys aren't to be messed with!

### *The Italian Job*

Director: Peter Collinson, Lincolnshire  
Leading Actor: Michael Caine  
Genre: Action, Comedy, Crime  
Quote: "You're only supposed to blow the bloody doors off!"

### *This Is England*

Director: Shane Meadows, Uttoxeter  
Leading Actor: Thomas Turgoose  
Genre: Drama  
Quote: "You might look about four, but you kiss like a forty year old!"

### *Brief Encounter*

Director: David Leane, Croydon  
Leading Actor: Celia Johnson  
Genre: Romance, Drama  
Quote: "I had no thoughts at all, only an overwhelming desire not to feel anything ever again."

### *Trainspotting*

Director: Danny Boyle, Manchester  
Leading Actor: Ewan McGregor  
Genre: Comedy, Crime, Drama  
Quote: "Who needs reasons when you've got heroin?"

### *Lock, Stock & Two Smoking Barrels*

Director: Guy Ritchie, Hatfield  
Leading Actor: Jason Statham  
Genre: Comedy, Crime, Thriller  
Quote: "If you don't want to be counting the fingers you haven't got, I suggest you get those guns. Quick!"



## Music

The UK has an unparalleled rich and diverse Musical history, from classical to rock to folk and everything in-between. Many genres have been developed and created in the United Kingdom and there is a great sense of national pride in the diversity and regionalism of our music. There is clearly too much UK music to give an accurate representation of it all here, but here are few iconic contemporary bands to whet your appetites...

### *The Beatles*

From: Liverpool

Members: George Harrison, John Lennon, Ringo Star, and Paul McCartney

Tracks: Yesterday, Hey Jude, Fool on the Hill, All you Need is Love, Here comes the Sun, Come together...

"The fool on the hill sees the sun going down, and the eyes in his head see the world spinning round."

### *Pink Floyd*

From: Cambridge and London

Members: Bob Klose, Nick Mason, Roger Waters, Richard Wright, Syd Barrett, David Gilmour

Tracks: Another Brick in the wall, Goodbye Blue sky, See Emily Play, Wish you were here, Time

"10 years have got behind you, no one told you when to run, you missed the starting gun"

### *The Rolling Stones*

From: London

Members: Mick Jagger, Keith Richards, Charlie Watts, Ronnie Wood

Tracks: Heart of Stone, (I can't get no) Satisfaction, Paint it Black, Sympathy for the Devil...

"A lot of heart, a little luck, and just a pinch of self-destruct. If I knew then what I know now, I'd do it all the same."

### *Blur*

From: London

Members: Damon Albarn, Graham Coxon, Alex James, Dave Rowntree

Tracks: Parklife, Coffee and TV, Song 2, Girls and Boys, Country House...

"You should cut down on your Porklife mate, Get some exercise..."

### *Radiohead*

From: Manchester

Members: Thom Yorke, Jonny Greenwood, Ed O'Brien, Colin Greenwood, Phil Selway

Tracks: Just, Idioteque, Karma Police, Paranoid Android...

"Bring down the government, they don't, they don't speak for us. I'll take a quiet life, a handshake of carbon monoxide"



## Literature

*Jane Austen:* 'Sense and Sensibility', 'Pride and Prejudice', 'Northanger Abbey'

*Charlotte Brontë:* 'Jane Eyre'

*Robert Burns:* Scottish poet

*Geoffrey Chaucer:* Father of English Literature 'Canterbury Tales'

*Roald Dahl:* 'The Witches', 'The Twits', 'Charlie & The Chocolate Factory'

*Charles Dickens:* 'Oliver Twist', 'Tale of Two Cities'...

*Sir Arthur Conan Doyle:* Sherlock Holmes

*Ian Fleming:* 'James Bond'

*John Keats:* Romantic poet

*George Orwell:* '1984', 'Animal Farm'

*JK Rowling:* Harry Potter series

*William Shakespeare:* The Father of Theatre, 'Midsummer Nights Dream', 'Romeo and Juliet', 'Twelfth Night', 'Much Ado About Nothing'

*Mary Shelly:* 'Frankenstein'...

*JRR Tolkien:* 'Lord of the Rings', 'The Hobbit'



# ARCHITECTURAL HISTORY

The oldest remnants of architecture in the UK are mainly Neolithic structures such as Stonehenge, The Giants Ring and Avebury. The Neolithic structures are generally those that are assumed to have been used for religious purposes with a few exceptions, scattered around the country. For instance there is a dwelling at Skare Brae on Orkney Island that consists of ten houses, which were occupied roughly between 3100-2500BC and are so well preserved they are often referred to as the 'British Pompeii'.

UK architecture and town planning have a lot to thank the Romans for. They built the first cities and towns, including Chester, St Albans, London and Bath, laying out integral transport and social structures of our towns and cities. Ruins of special note would be the baths at Bath Spa, Hadrian's Wall on the Scottish English Border, The Fishbourne Roman Palace in West Sussex and the London Wall.

Anglo-Saxon Architecture followed from the mid 5th century to the Norman Conquest. The buildings of this period were generally simply constructed from timber with thatched roofs. The Anglo Saxons didn't settle in the Roman towns but instead built small towns near centres of agriculture. The architectural character of these buildings range from Coptic influenced architecture in the early period; Early Christian basilica influenced architecture; and in the later Anglo-Saxon period, architecture characterised by pilaster-strips, blank arcading, baluster shafts and triangular headed openings.

The Medieval Period of architecture can be split into two categories: Defensive architecture and Religious or Gothic Architecture. The defensive can be seen in the many Castles of this period; after William the Conqueror took control of Britain, there was a need to build numerous castles and garrisons to



uphold his authority. The Tower of London is probably the best known of these. During the following two centuries of the Norman period larger castles were built out of masonry, such as Caernarfon Castle in Wales and Carrickfergus Castle in Ireland. British Gothic, like other European examples, is defined by its pointed arches, vaulted roofs, buttresses, large windows, and spires. In the late 12th century the Early English Gothic style outmoded the Romanesque or Norman style and further developed into decorated Gothic during the late 13th century, which lasted until the mid 14th century. It is important to distinguish Gothic as a midway phase between the Romanesque and Early English periods from the middle of the 12th century. Important examples of these styles are York Minster, Salisbury Cathedral and Exeter Cathedral.

During the Tudor period the Gothic style went through its final development stages in Britain, It followed the perpendicular style and can be seen in some of the universities for instance Kings College Chapel, Cambridge and King's College, Aberdeen. The four-centred arch (often referred to as the Tudor arch), Oriel windows and naturalistic carvings were defining features of the style. A move away from fortified domestic dwellings occurred with Elizabethan architecture, with the first unfortified large elegant mansions, such as Hatfield House and Elizabethan Montacute House. The less grand dwellings of the period would





have been constructed from Wattle and Daub and have had timber frames that often showed on the exterior, the windows would have been small as there were taxes on glass at this time, and often the upper floors jugged or stepped out from the lower floors creating a kind of cantilevered shape. Just before the civil war Inigo Jones (often regarded as one of the first significant British Architects) came to prominence. He is responsible for bringing the Palladian style of architecture from Italy to the UK and perhaps his best example is Queens House, Greenwich. After the Great Fire of London in 1666 the Baroque style had an resurgence. Large portions of the city needed to be rebuilt and a master plan by Sir Christopher Wren suggested rebuilding the whole city in the style, however this was only minutely realised in his 53 churches, the best known is St Paul's Cathedral. The Baroque style never really fitted comfortably with the UK and by 1724 there was a return to the Palladian style. This period is called Georgian.

The Georgian style evolved from the Palladian form. It "is characterised by its proportion and balance; simple mathematical ratios were used to determine the height of a window in relation to its width or the shape of a room as a double cube". Regularity of street facades was also a desirable feature of this period's town planning, with architects such as Robert Adams designing long vistas in this style.

The materials used were mainly stone or brick and usually of reds, tans and whites. The designs drew strongly from Roman and Greek architecture and often employed a decorative quality that also related to these two ages. Often older buildings were rebuilt with a Georgian style façade; however these were seen as fairly undesirable as they didn't totally conform to the rules of the style.



In the 19th century, possibly as a repercussion of the strict symmetry of the Georgian period, a Romanticised Medieval Gothic style appeared and buildings such as ... were constructed. Also later in the Victorian period as a result of new technologies, steel framed buildings began to be produced for instance Crystal Palace by Joseph Paxton. In this era, which is often associated with prosperity and development, lots of new methods of construction were embraced. The British style of construction also spread across the globe due to the colonies in India, Australia, America, New Zealand and various other countries; buildings by architects such as William Butterfield (Natural History Museum in London) and Sir George Gilbert Scott (Battersea Power station). Allowing the influence of British architecture to spread across the world.

The Arts and Crafts style became popular in the UK at the beginning of the 20th Century with architects such as Charles Rennie Mackintosh and Edward Lutyens championing it. "Arts and crafts in architecture is symbolized by an informal, non-symmetrical form, often with mullioned or lattice windows, multiple gables and tall chimneys" Overlapping and alongside this style was the Art Deco form, which influenced domestic buildings and some public buildings of the time. These two styles ran in parallel up until WWII with neo-classical designs such as the Bank of England by Herbert Baker and Manchester's Central Library by Vincent Harris. Post World War II like the rest of the World UK architecture was heavily influenced by modernist architects like Corbusier and styles such as Brutalism were prevalent such as the National Theatre in London by Denys Lasduns and The Hayward gallery also in London. Also important at this time was the hundreds of thousands of council houses in a faux-vernacular style that were being built to cope with the mass destruction of domestic buildings.

The economic boom in the Eighties allowed a experimental widening of Modernist teachings, characterised by the Post-Modern and High Tech styles, with buildings such as Richard Rogers' Lloyd's Building and Norman Foster's The Swiss Re Building "Gherkin".



**workshops**





# INTRO

Workshops are the central framework of the EASA assembly, structuring the event and producing the majority of what will remain once the assembly is over.

However, the aim is not necessarily to achieve the best end result in the short time available. There is rather an emphasis on process. A workshop's success should be measured by how the proposal was realised and what the participants and tutors have gained from it. It should be about how well the participants and tutors have worked together and how satisfied every single one is with their involvement.

In this spirit it is not a case of a professional imparting his knowledge to the participants. It is rather about exchange of ideas and dialogue. Workshops should allow students to evolve and have important experiences, meet new people, get together and solve problems as a team.

The EASA workshop ethic is in deliberate contrast to the usual introverted and competitive approach in university education, to the output orientated professional context, and expertise and elite approach of many other summer schools. It is the EASA spirit that joins all in a network without hierarchy.





This is not supposed to and does not limit the variety of approaches tutors can have to their proposals. Instead it widens the possibilities. We aim for workshops at EASA010 to differ as much as possible in scale, theory, material and media, because we believe that it is important to offer participants a broad range of different subjects and working methods to choose from. We invite everyone to submit unique ideas of any kind as proposals for a workshop a EASA010.

These could include for example:  
large built structure - permanent, ephemeral;  
smaller experimental structures with strong theoretical background;  
theoretical workshops with physical output or intermediate stages or purely experimental and theoretical workshops.

Workshops also differ in the way that participants are engaged. Proposals should consider whether:

- there is a preconceived output delivered by the tutor;
- if the whole group work on the same project;
- or if are all participants develop their own ideas, producing many variations under a common framework provided by the Tutor.

All these approaches have been realized as successful workshops in previous assemblies. It is up to the Tutor to decide which one suits best the idea.



# THEME

However different the various workshops are, they will have one common link.

The theme is supposed to be a general framework between the different workshops and activities during the assembly and meant to be a source for creative thought and inspiration. Each workshop should embrace the theme in some way, dealing on a creative level with diverse approaches to the subject and conclude with critical reflection.

Even though for us the theme Identity has its practical origin in looking at Manchester and its current architectural and economic tendencies, we wish to open a much wider spectrum of ideas, going beyond the City, Architecture and Design. This will allow EASA010 to engage people from the wide range of backgrounds in a common idea but at the same time reflect on the locality and its situation.

We hope that the assembly will conclude with challenging and creative outcomes that connect strongly with the location through a series of authentic, exploitative and innovative workshops. We hope that the outcome of all workshops will assemble to a form of dossier about identity and what its role is for design, architecture and our build environment. What better and wider angle could an investigation into a subject have than 400 students from all over Europe working on a range of diverse and different workshops.



# IN THE CITY

EASA010 is a city based event. During the two weeks 400 architecture students from all over Europe will explore the city's characteristics and intervene with its context. This applies equally to the workshops, which are supposed to deal extensively with the city. We hope that successful workshops will engage with the site they are located at, or encompass the city as a whole.

Working in a city environment brings certain aspects into the way a workshop has to be planned and conceived.

Manchester is one of the UK's most important cities and lies in the north west of England with an estimated population of 458,000 inhabitants. Its history dates back to the time of the Roman occupancy but it only reached its important status in the 19th century due to its extensive industrialisation. In the mid 20th century the city was forced to transform into a post industrial economy. The traces of these rapid change are immanent and visible throughout the city.

This setting is in contrast with the circumstances in recent assemblies and exchanges the advantages of a campus for new possibilities. Building or preparation for the workshops will be executed in secure and EASA exclusive locations provided together with the necessary facilities, but ultimately the work is supposed to be put into the public realm. We expect that this will attract public interest and we hope that workshops will take advantage from this situation and actively engage with the people. We believe that especially in regard to the theme this may be a major advantage. It is desired that tutors and participants will be in contact with the local people within the context of their workshop. This will hopefully allow participants to reflect critically on the way cities influence, contain and give identity.





## YOU & US

The problems with planning and development of realistic proposals in regard to the work within the public realm require a high level of communication prior to the assembly. We address this issue by allocating liaisons that will be responsible for certain workshops.

They will deal with the issues and ideas that arise from workshop proposals, investigate what can be achieved and arrange the necessary steps in advance. This will feed information back to the tutors, and we expect that proposals will be changed to some extent after a workshop is chosen. It is, for that reason, important to note at this point that proposals with a strong concept are more likely to be successful compared with those that propose a finished outcome. Such a detailed design can be worked out with the liaison before the assembly, if applicable.

In any case Tutors will be asked to provide as much information as possible with their proposals, to allow a better assessment of their viability.

It is for this reason that the application deadline is set relatively early (see Information section for details). This will allow enough time to deal efficiently with the complications that might arise from the urban context of the assembly. In addition, it allows people whose proposals weren't chosen to apply as participants.



# CONSIDERATIONS

**See the Co:Dec Case Study [section 6.13 p74] for practical guidance.**

The EASA event is never the same and there is no rule of how an assembly has to be. Equally there is no manual on running a successful workshop.

There have been many workshops in previous assemblies, each and every one with their own and unique approach to how to run a workshop, how to engage participants, how to relate to the theme. We won't dictate how to go about any of these topics, but instead provide a couple of things to consider. Keep these in mind when looking at the case studies below and working out your own ideas.

There are no restrictions to who can apply for either tutoring a workshop or competitions and no professional background is essential. However a skill in organising a two week project, working in a group and explaining and communicating effectively are required.





When proposing a workshop you should have an idea of:

*How to actually realize it during the two weeks of the assembly.*  
This can include a timetable or plan of action. If that seems too limiting there still has to be some notion of a realistic target.

*How to work in a group.*

What is the group structure? Are there roles? How are tasks divided or responsibilities allocated?  
Consider how many participants can work on the project at the same time.

*How to communicate the idea of the workshop and what you want to achieve.*

This could be for example in form of presentation material that will also prove useful when first introducing the workshop at the assembly.

*How to engage the participants in your idea.*

What will keep the participants interested in working on the project and stop them from spending their time elsewhere. This is important since its entirely up to the participants if they wish to attend.

*How to document the process and final outcome.*

This will be essential for tutors and participants. It will also feed into the final report produced by the organisers after the assembly.

It is important to keep in mind that the students are usually unskilled in using tools, not accustomed to the city and most of them do not speak perfect English.

Further, as a tutor, you are required to foresee potential danger of your project and if necessary make your participants aware of health and safety issues and give an introduction to tools if applicable.



# SCHEDULING

As you probably know by now, the workshops run over two weeks. At easa010 we are taking a two day excursion, leaving nine working days for workshops.

Pictured is a workshop timetable.

31//sat	01//sun	02//mon	03//tue	04//wed	05//thu	06//fri	07//sat
arrival to easa010	official opening & walking tours  workshop presentations	workshop fair & participant selection  symposium					excursion
08//sun	09//mon	10//tue	11//wed	12//thu	13//fri	14//sat	15//sun
excursion						easa day  final presentations	end of easa010

Please think carefully about how you can successfully execute your workshop within this time, as well as allowing time to produce a video and paper presentation for the final evening presentations.

Workshops start at 10am, after breakfast.



# YOUR PARTICIPANTS

As easa participants don't choose workshops before the assembly starts, it's up to the tutors to promote their workshop to their potential participants. This is to be done in the first two days of the assembly.

At the end of Sunday, 1st August 2010, there will be the workshop presentations. This involves a short 3 minute presentation to give a taste to participants of what the workshop will entail.

The next morning, after the participants have had some time to think and discuss, there will be a workshop fair. Here tutors will be able to answer questions and talk to potential participants on a personal level.

We hope this system will make for a more educated and less rushed selection process than seen at previous assemblies.





# EASA DAY

The majority of workshops will be constructed in a secure site for the majority of the nine working days.

On the tenth day tutors, participants and organisers will install the work in the public realm, all across the city, flooding the city with easa, and hopefully making a memorable impact on an otherwise normal Mancunian Saturday.

Could 'easa day' influence the way you build your project?  
Could it affect an event you plan for your workshop?

As well as having a bigger impact on the city, 'easa day' will make life a lot easier for the organisers and the tutors for practical reasons, mainly safety and security.

Please remember that 'easa day' is not for every workshop, so don't let it dictate your proposal.

If you want to view some of the spaces we plan to put installations please see section 4.02 in the tutorpack - Spaces In Manchester.





# MATERIALS & TOOLS

The organisers of easa010 have put together a shopping list of basic materials which we hope should cover a vast majority of workshop's material needs.

## *Construction Materials*

- Plywood
- Fibre board - e.g. MDF / OSB / Hard Board
- Timber Lengths - Varying lengths and dimensions
- Dowel - Varying lengths and dimensions
- Sheet Metal
- Metal Lengths - Varying lengths and dimensions
- Metal Angles
- Glass / Plastic Sheeting
- String / Rope / Metal Rope / Wire
- Bricks / Construction Blocks / Paving
- Tiles
- Cement / Aggregate / Sand
- Insulation Board / Roll
- Mechanical Fixings - e.g. screws / nails / nuts & bolts / Rivets
- Chemical Fixings - e.g. glues / mastics
- Paint / Spray Paint / Paint Brushes / Paint Rollers
- Fabric - varying types and colours
- Electrics - e.g. lights / cable / switches

## *Stationary*

- Pens / Pencils / Paint / Ink / Glue / Sticky Tape
- Paper / Card / Mount Board
- Clay / Plaster
- Craft Knives / Scissors / Rulers / Erasers / Staple Guns & Staples

If tutors want to use more specific materials they must ask for it in their application, or better yet, find themselves a sponsor who can provide the material for them.

## **Tools and Equipment**

A variety of both hand tools and power tools will be provided to tutors which should allow them to achieve the workshop to the best of their abilities, and on time.

Non building equipment, (for example projectors, audio/visual equipment, computers) will be available to be loaned out to workshops. There is also the use of the IT lab.



# FACILITIES

A variety of spaces will be provided depending on the workshop type

**Construction Workshops** – If the workshop is permanent or semi permanent a specific site will be allocated to the workshop. Tutors are encouraged to specify the characteristics of their desired space and the organisation team will do their best to get it for them.

**Theoretical Workshops** – A quiet working environment where discussions, drawing, model making etc can be carried out will be provided.

**Compound Workshops** - A quiet working environment where discussions, drawing, model making etc can be carried out will be provided. Workshops will also have access to build spaces where they can use power tools and heavier materials and have sufficient space to realise their theoretical work.

**Media** – A working environment where tutors and participants can come together to hold discussions, as well as edit the material they have recorded around the city will be provided.

**IT Lab** – The IT lab will be open to all, however no workshops will be based there.



## EXTRA INFO

Tutors will be glad to hear that if your workshop is accepted you will get to attend easa010 *half price!* We feel this is fair reward for your efforts.

To be included with your application submission there should be a PORTRAIT A1 board in pdf format. This will go into the upcoming EASA: An Exhibition, so usual presentation guidelines should be followed. Above all else, make it pretty.

Finding ones own sponsorship for your workshop is also encouraged, as it will give tutors more to prepare with and also gives a clear signal to the organisers that you are serious about making a great workshop.



# CASE STUDY

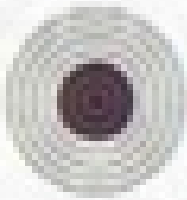
## CO → DEC

### How To Run A Successful Workshop

It goes without saying that it can be a limiting activity to propose an outline structure to a workshop. EASA workshops come in a variety of media, are composed of different numbers of participants, have different goals and revolve around leadership, dedication, a distinct skill-set and coherent organisation on the ground.

With that in mind, we feel that it is beneficial to outline, using one successful workshop from easa007 Eleusina, some striking aspects that were evident to us, as future organisers, and that we felt would be helpful to those seeking to undertake a tutorship this year.

Obviously, these aren't strict guidelines, but rather hints at how to bring a good idea to a successful conclusion.



## CO-DEC

The aim of Colorful Deconstruction is to take an abandoned building in the industrial part of Eleusina and turn it into an artful bright colored work of art.

We need to turn the rock into a shining gem. This will be done by adding a layer of color. This layer should be of architectural value.

## Realistic Aims

From inception, tutors should make clear what they foresee as the ultimate realisation. This will help the organisers to provide for, and the participants to commit to the workshop. Motivating participants is key, the tutors can take certain lengths to help this happen.



## Engaging Participants

If applicable, the backing of a sponsor can lend a workshop a little extra financial clout. It may allow tutors to provide starter packs for the participants. This is a great way to gain commitment and interest from your participants early. A workshop starter pack may include a participants guide/ sponsorship info/workshop t-shirt or hat/whatever raw material may be relevant to that workshop.



**Color**  
Color is the visual perceptual property corresponding in humans to the categories called red, yellow, white, etc. Color derives from the spectrum of light (distribution of light energy versus wavelength) interacting in the eye with the spectral sensitivities of the light receptors. Color categories and physical specifications of color are also associated with objects, materials, light sources, etc., based on their physical properties such as light absorption, reflection, or emission spectra.

Typically, only features of the composition of light that are detectable by humans (wavelength spectrum from 400 nm to 700 nm, roughly) are included, thereby objectively relating the psychological phenomenon of color to its physical specification. Because perception of color stems from the varying sensitivity of different types of cone cells in the retina to different parts of the spectrum, colors may be defined and quantified by the degree to which they stimulate these cells. These physical or physiological quantifications of color, however, do not fully explain the psychophysical perception of color appearance.

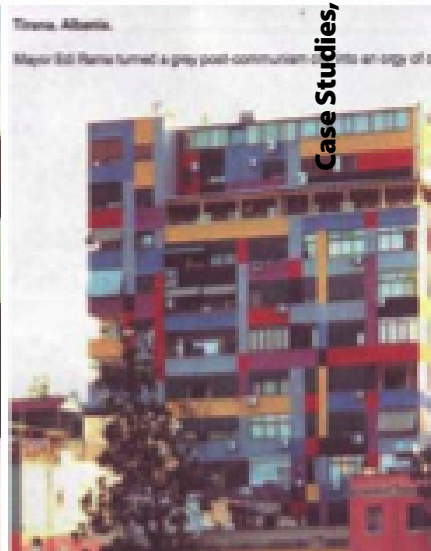
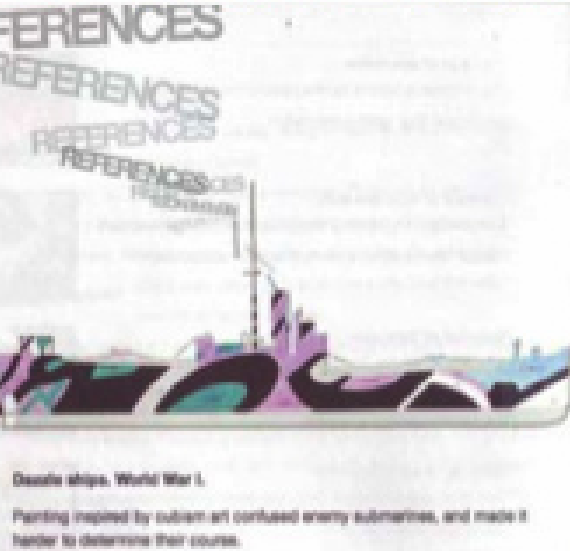
Deconstructivism in architecture, also called deconstruction, is a development of postmodern architecture that began in the late 1970s. It is characterized by ideas of fragmentation, an interest in manipulating ideas of a structure's surface or skin, non-rectilinear shapes which serve to distort and dislocate some of the elements of architecture, such as structure and envelope. The finished visual appearance of buildings that exhibit the many deconstructivist "styles" is characterized by a stimulating unpredictability and a controlled geometric chaos.

### Architecture

While the primary application of the word "architecture" pertains to the built environment, by extension, the term has come to denote the art and discipline of creating an actual, or inferring an implied or apparent plan of any complex object or system. The term can be used to connote the implied architecture of abstract things such as music or mathematics, the apparent architecture of natural things, such as geological formations or the structure of biological cells, or explicitly planned architectures of human-made things such as software, computers, enterprises, and databases, in addition to buildings. In every usage, an architecture may be seen as a subjective mapping from a human perspective (that of the user in the case of abstract or physical artifacts) to the elements or components of some kind of structure or system, which preserves the relationships among the elements or components.

## Informing Participants

It's impossible to assume that the average participant will have the same depth of understanding of the workshop topic as the tutor of that workshop. Therefore it can be very helpful to garner the participants with a synopsis of research done, as well as any other important information and considerations.



## Informing Participants

As with any architectural undertaking it is helpful to see previous examples and precedents for the type of work the tutors are proposing. Far from steering participants, this allows them to be inspired by people who have had a lot more time to consider their interventions.

...that's associated with objective color, and the psychic and emotional values of colors.

...also looked at how color affects a person psychology and spiritually; he believed that there were certain characteristics inherent in particular colors that would have a direct influence on how the viewer felt.

"Harmony implies balance, symmetry of forces," he writes, and goes on to say that such a balance would be expressed when the colors used together would produce not another color (such as when mixing yellow and blue to produce green) but when the colors mixed together produced gray. This was because medium gray matches the required equilibrium condition of our sense of light," he writes.

He also discovered that color harmony is quite individual. "BLUE IS COLD" Every person has his/her own "subjective colors". He pointed out that people might see the world in a red, blue or yellow light, and that their choice of colors is linked to this.

Through his research he devised seven methodologies for coordinating colors utilizing the hue's contrasting properties. These contrasts add other variations with respect to the intensity of the respective hues; i.e. contrasts may be obtained due to light, moderate, or dark value.



...This color is a monochromatic composition.

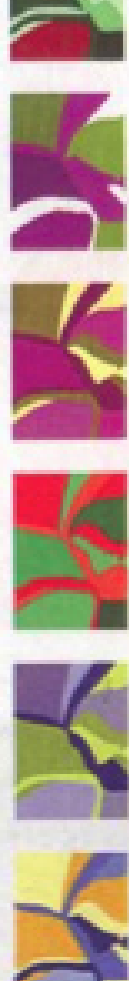
**Contrast of Extension**  
Also known as the Contrast of Proportion. The contrast is formed by assigning proportional field sizes in relation to the visual weight of a color.

**Contrast of complements**  
The contrast is formed by the juxtaposition of color wheel or perceptual opposites.

**Simultaneous contrast**  
The contrast is formed when the boundaries between colors perceptually vibrate. Some interesting illusions are accomplished with this contrast.

**Contrast of hue**  
The contrast is formed by the juxtaposition of different hues. The greater the distance between hues on a color wheel, the greater the contrast.

**Contrast of warm and cool**  
The contrast is formed by the juxtaposition of hues considered 'warm' or 'cool.'

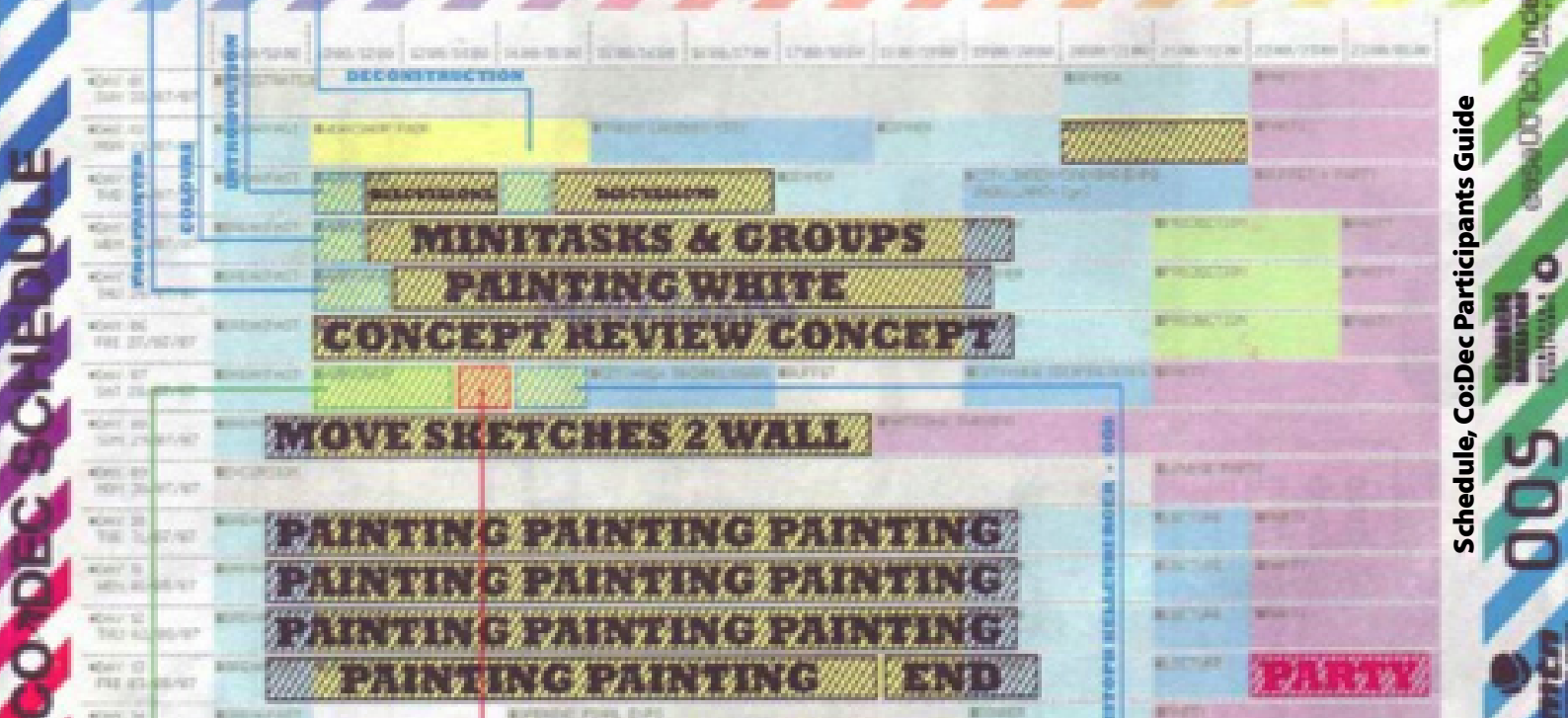


HEINRICH'S SEVEN CONTRASTS

## Informing Participants

Observing case studies is one thing, being able to achieve the desired finish is another. For a built workshop this may mean having a strong understanding of the assembly details, for Co\_Dec, it was knowing how to actually use paints. Workshops should aim to provide both the theoretical platform, as well as the means with which to implement it. Disregard for either ingredient may well make for a weak end-product



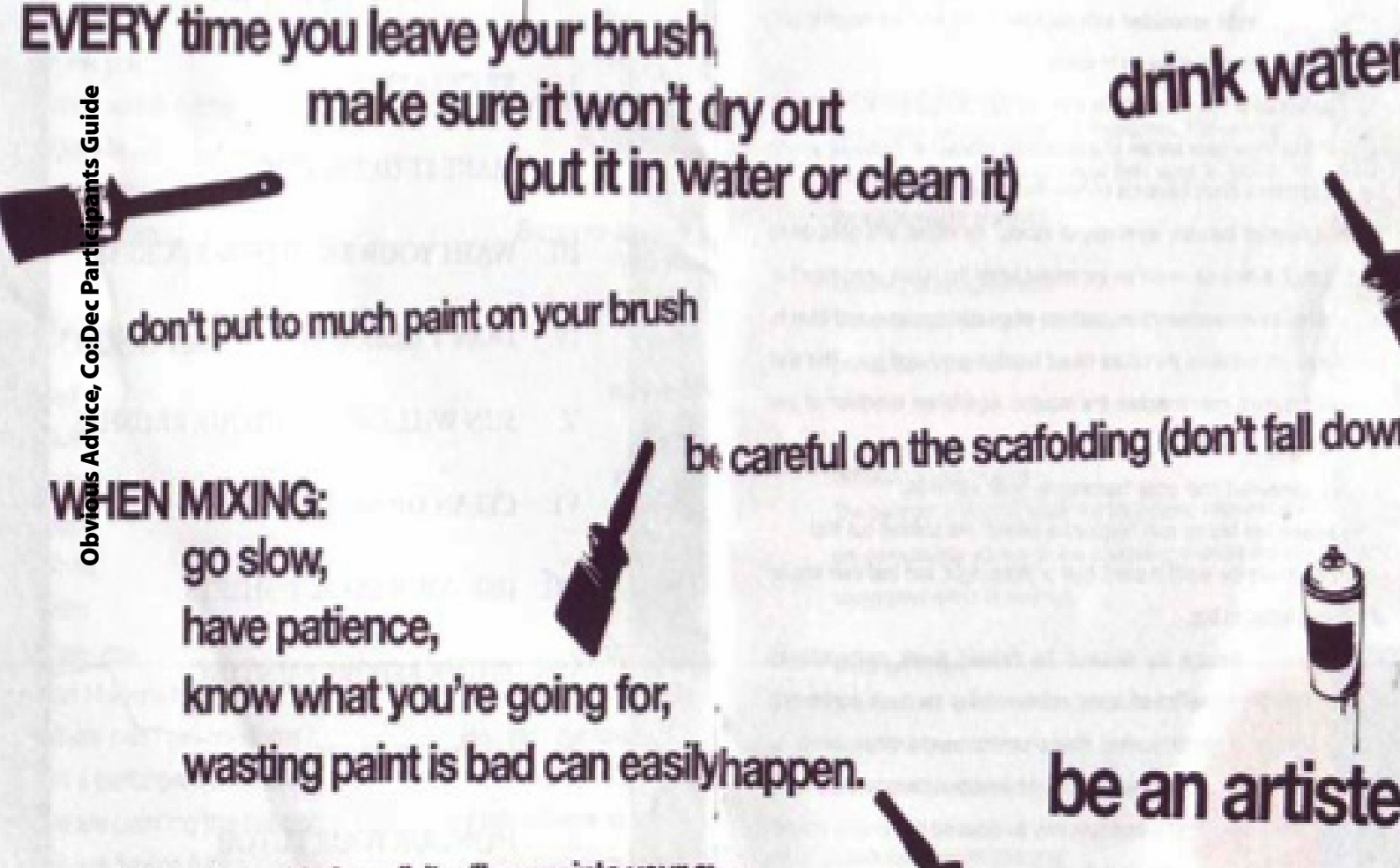


## Maintaining participation

EASA workshops are about involving all the participants, basically it's important for a tutor not to make his/her participants feel like lackeys. This may require a certain amount of 'holding-back' from tutors. Creating a healthy and non-prohibitive atmosphere is an essential part of the EASA spirit. However, if you've been selected by your NC to travel with your country to participate at a EASA, we think you have an onus to your tutors and your hosts to muck in. Discipline will come more naturally from some than others. The rule of thumb is; the more you put in to a EASA workshop, the more you are likely to get out.

Continuous discussions and exercises are very helpful for both developing ideas, and helping participants to get to know one and other. To get the best out of the short time available, we think it would be helpful if exercises and discussion topics were considered in advance by the tutors and given a deliberate slot in the workshop schedule.

A schedule is essential. It's very easy to put things off until the 'next day'. If everyone knows the progress expected throughout the workshop period, then it relieves the tutors from having to convince people to work - i.e. It becomes clear that if you loose time one day, then you'll have to make it up the next if the workshop is to be completed. This probably sounds strict, which it generally isn't - adjustments are inevitable and always negotiable.



## Safety

What may seem obvious always needs to be reiterated as regards safety. During the course of a workshop participants will be using any number of different tools, as well as materials of all descriptions and size. Although EASA has sported a clean bill of health in recent memory, tutors must not grow complacent. Attending the power-tool demonstrations lecture early in the workshop period is a great idea, not only for tutors but for anyone intending to use these tools. Including a small house-keeping and hazards advisory relevant to the proposed workshop in the 'participants guide' is clever.

Suppliers of 120 cans  
of free spray paint

*Christoph Kellenberger*  
Guest critic and lecturer  
from Swiss architect oos

*Vitex Paints*  
Suppliers of 500 Litres  
of free paint

*Elefsina, Greece*  
EASA 2007 hosts

*Gramberg Haberstroh*  
Printing company



## Sponsorship and Lectures

Sponsorships and some bare-faced brand pushing allowed Co\_Dec to spend more money than most workshops. Everyone benefited. The sponsors were well advertised and their donations allowed the tutors to invite a guest lecturer from a top contemporary Swiss architecture practice. Obviously this isn't a necessity for all workshops, but it is a fine example of what can be achieved with a little foresight and organisation.



Image Still, from Co:Dec Final Video



★★★★☆ 3 ratings

1,068 views

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**danchoice**  
22 October 2007  
[\(less info\)](#)

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## Documentation

Collating written reports and photographs during the course of a workshop will aid in the production of a final report, whether that be a printed publication, an exhibition or a DVD. A well produced body of work is a great testament to the effort put in by the organisers, tutors, participants and also the sponsors. It can also provide a lasting memory for works that may have been more temporary or intangible in nature.



**competition**





# INTRO

All tutors are, in essence competing for the opportunity to run their workshop at easa010. All defining their own brief and scale according to what they want to achieve and how they interpret the theme.

However, we plan on hosting some workshops where tutors will all enter their possible solutions to a single brief, proposed by the organisers.

Currently we have 3 potential competition types:

*Big Build*

*Essays*

*Docu-mation*






## BIG BUILD

To raise our visibility within the city we plan on staging a 'big-build' international student competition. This will deal directly with two of the pillars of easaUK's bid: Integration and Legacy. Entries will have to deal with the relationship between itself and its immediate context, the wider urban fabric, and the people that live and work in it.

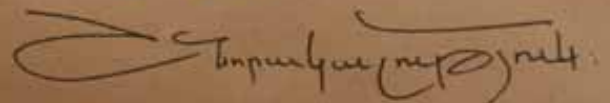
We are currently holding negotiations with several high profile cultural institutions from Manchester who are keen to work with us and stage the possible build. Therefore, at this time, we cannot release further details or the brief. However, we are aware of the limitations of running such a project at easa, namely, it has to be completed with the assembly time-scale. We predict the scale of the build will be similar to those ran in the past – most likely it will be a medium to large pavilion, to be enjoyed by Easans during the assembly, as well as the people of Manchester once the event is over.

We will release full details of our competitions in the coming months. We will put out the information on all easa websites, and first up at [www.easauk.net](http://www.easauk.net).

GRAZIE  
THANK YOU  
БЛАГОДАТЯ  
GRACIAS  
OBRIGADO  
DANKE  
MERCÍ

commercial 

TEŞEKKÜRLER  
KÖSZÖNÖM!  
ÇOX SAĞOL  
Bedankt!  
FALEMINDERI  
ДАЛА  
AZIŪ



HVALA - ХВАЛА

## ESSAY

Hoping to build on the success of the essay competition, 'The Future of the Profession of Architecture' for INCM009, we aim to launch a similar competition. Serving as a basis for we were convinced that we too would have an essay competition. The experience was enjoyable, above all, but also got everybody thinking about the theme way before the event started, hoping to hit the ground running when we arrived in Liechtenstein. We hope to emulate this so our participants will feel more at ease with Manchester and the theme upon arrival.

Competition winners and entries we believe to encapsulated the theme and brief given will be invited to present their essay or other work during some student-led lectures and discussions. We feel that the easa 'by students for students' ethos seems to be lost when it comes to the subject of lectures and debates, and hope that these proposed events will go some way in resolving the issue.



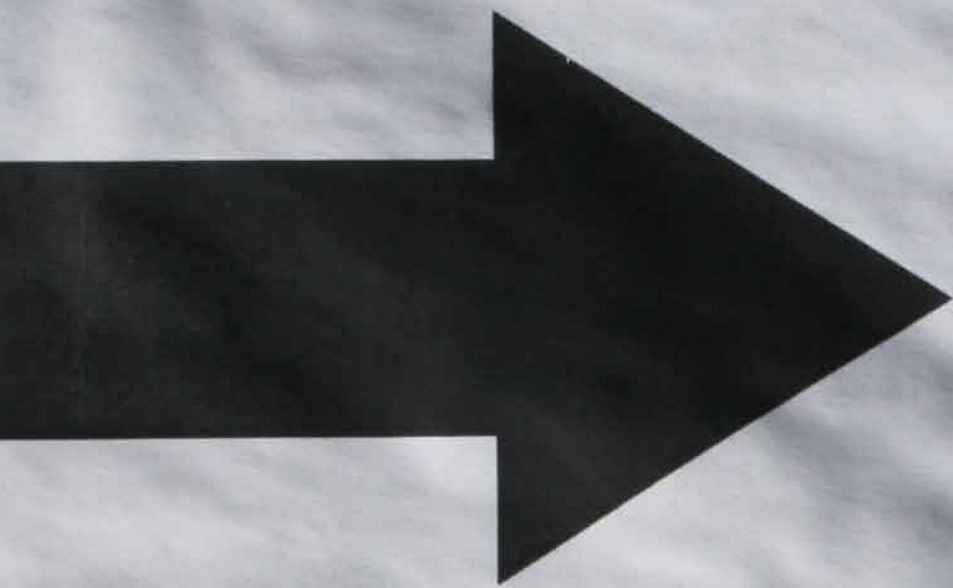
As organisers, the only evidence we will have for all our hard, fruitful work after easa010 is the documentation of the event. So, naturally, we want it to be the best that the organisation can provide. To encourage new, fresh approaches and raise the benchmark in 'docu-mation', we would like to choose the event's documentation via open competition.

Above all else, be creative. Photography, Video, Audio. Print and Web. They have all been done in the past, and done well. Ten years in to this new century how can we combine, juxtapose or offset these technologies from the 20th century to produce a result that can leave a lasting impression of easa010 for the City of Manchester, the easa network and beyond.

There will be no separate brief for this, please complete a workshop application and put Docu-mation as the Workshop name.



day 26\_July



**information**  
**INFO POINT**



# INFO

<b>TutorPack 2.2 Released</b>	<b>22.1.10</b>
<b>Competition Entry Deadline</b>	<b>TBC</b>
<b>Workshop Proposal Deadline</b>	<b>12.2.10</b>
<b>Successful Workshops Announced</b>	<b>19.2.10</b>
<b>Participant Application Deadline</b>	<b>7.4.10</b>

**easa010** **31.7.10 // 15.8.10**

**workshop queries**      **workshops@easauk.net**  
**general queries**      **info@easauk.net**





TRAVEL

## Getting here

Manchester Airport is easily the busiest UK airport outside London, and there are direct flights here from more than 80 airports in Europe. Cheaper airlines tend to use Liverpool, only one hour away from the city centre by train.

Express trains from London Euston take two hours, and run every twenty minutes. There are frequent trains to Manchester from everywhere else in the UK.





## Getting around

This is a city-centre EASA, and all of the sites will be within walking distance of each other and train stations. If you don't feel like walking there are three city-centre free bus routes (numbers 1,2 &3) which run every 5 minutes or so, and the Metrolink tram which crosses the city centre in three directions.

Other buses in Manchester are operated privately. Tickets are bought using cash from the driver when you board; tell the driver where you are going and they will ask for the correct fare. Tickets are only valid for the company that you bought them from. Generally, Stagecoach operate buses to the south of the city, and First to the north. If you are making more than two journeys in a day, it's worth asking for a day ticket. See [www.gmpte.org.uk](http://www.gmpte.org.uk) for journey planning advice.



We asked a few of the easaUK organisers to attempt to translate the theme 'Identity' into a few chosen words, in an attempt to widen the collective understanding on the subject.

A photograph of a park at dusk. In the foreground, several large, dark, cylindrical concrete pipes are scattered on the ground. The first pipe on the left contains a glowing, white, wireframe sculpture that resembles a chair or a similar structure. In the background, there is a playground with colorful equipment, a house with warm lights on, and bare trees against a twilight sky. The word "appendix" is overlaid in large white text on the lower part of the image.

# appendix

## Identity

The way we see ourselves, our identity, is the product of a balance of nature and nurture. It is a combination of the genetic code taken from our parents that forms the basis of our personality and personally attested experiences collected over the course of our lives. It is a combination of things that have happened to us and all the stories we have been told. Our identity is a simplification of all these things, and provides us with a frame with which to judge the world around us; a set of values to hold in contrast with the experiences we are yet to have.

We can if we like, attempt to express our identity through signs and signifiers; the way we dress, the way we walk, the way we talk, the food we buy the people we associate with can be tuned in an attempt to represent how we see ourselves. We will, however, only ever succeed in representing how we wish to be seen.

## City

The propagation of a mutual identity aids social cohesion. Members of a homogenous group will interpret each other's actions, and importantly, potential actions from a point of mutual understanding, meaning that less errors in interpretation are likely. Social identity of this kind draws on shared history and values and allows confidence in predicting the outcome of interactions. Group identity also allows strength in dealing with outside groups. Values of the society can be attached to the individual, or sub group of individuals, without them necessarily needing to demonstrate them to the third party.

Cities have always needed to relate to other urban environments, whether locally or, in some cases, globally. At this scale their reputation would have grown in part due to their character, but in the main due to their *raison d'être* – their reason for being. Traditionally cities grew from the necessity of improving trade and social functions through density<sup>1</sup>. More often than not they were sparked into being by some kind of geographical advantage, be it a sheltered natural port, the confluence of trade



routes or the abundance of a natural resource. Advances in communication and transport systems allow for commercial practices, which were traditionally bound to a given geographical spread, to take place remotely anywhere in the world<sup>2</sup>. In the developed world, this has led to the traditional geographical advantage and functions that saw cities grow being undermined and are now in competition with urban environments with similar facilities around the world. Over time cities have grown individually into complex organisms, with populations in the thousands or millions. Understanding a city, in the true sense, is impossible, but the feeling of comprehending it is not.

## **Branding**

Identity, as we have seen, is a combination of components of values and experience, in a society these are grouped and pooled and transmitted through teaching and propaganda. Externalised identity, the identity given to a subject by an external observer, is a mix of the observer's personal identity and the projected image from the subject; the information from the subject attested against the observers own value sets<sup>3</sup>. Simplification of the projected image allows for a feeling of comprehension to be achieved more quickly, and with less effort on the part of the observer. This simplification of message is known in the commercial world as branding.

Taken at the city scale branding can target demographics – essentially just another social grouping – to stimulate investment and development. As we have seen branding is the control of projected image, when aligning to the values of a demographic the brand essentially makes promises of experience in future interaction<sup>1</sup>.

## **Externalised image**

Barnsley is a former coal mining town in Yorkshire, UK; its *raison d'être* was the vast coal fields in the area. The decline of the industry had hugely negative effects on the economy and, in turn, saw a trend towards depopulation.

In reaction to this the Barnsley Development Agency (BDA) was created, and with Architect Will Alsop worked on a visionary scheme that aligned Barnsley as a 'Tuscan Hill Town', drawing on imagery of walled towns, public pedestrian streets and the revitalising of the town market<sup>2</sup>. Despite negative reaction in the press at the idea of a Yorkshire town being similar to that of a town in Tuscan Italy the development that has followed has succeeded in returning the town's economy back to the levels it reached before the downturn in the coal mining industry<sup>3</sup>.

## **Manchester**

Manchester, UK, grew throughout the 19th Century as the invention of the Water frame and Spinning Jenny saw Manchester become the world's first industrial city. Manchester is an example of a city driven by an abstracted internalised identity; throughout the history of the city there is evidence of a rejection of the possibility of nostalgia stifling progress along with a deeply held desire to do things in Manchester.

It was in Manchester: that Marx met with Engels to discuss the plight of the working class (1844) work which lead to the Communist Manifesto; that when port taxes in neighbouring Liverpool became extortionately high in the eyes of Manchester mill owners, they worked together to build the Manchester ship canal to link landlocked Manchester to the sea 36 miles away (1887 - 1894); that Rutherford split the atom for the first time (1909); that the world's first programmable computer - Manchester Small-Scale Experimental Machine - was built (1948).

I include these examples to demonstrate the nature of the inhabitants of the city to continually invent and to define events of a global scale, even though Manchester cannot be truly called a global city.

Perhaps the best explanation of the identity of Manchester can be seen from the story of Factory Records. Factory was established in the 1970s as a way of promoting up and coming bands in the city, not unusual in itself, what was unusual was the attitude displayed by the management and the bands. Factory only had one contract with its bands written in blood by co-

founder Tony Wilson, the contract stated that '...the artists own all their work. The label owns nothing. Our bands have the freedom to fuck off.'<sup>4</sup> This attitude was displayed by the willingness of Joy Division to sign to Factory and reject approaches from established London based record labels<sup>5</sup>.

## Internalised image

At the beginning of the 21st century, while Barnsley was redefining itself as a Tuscan hill town in an effort to turn its economic fortunes, Manchester was undergoing a period of regeneration. As part of this the newly formed Marketing Manchester approached graphic designer Peter Saville with a brief to rebrand Manchester, logo slogan and all. This was an opportunity to project an image Manchester and therefore externalise its identity. Saville refused, stating that Manchester didn't need to be branded. Instead he summed Manchester up as 'The Original Modern',<sup>6</sup> not an attempt to produce a slogan by another name, rather to give the council and the city an aspiration. In my opinion this attitude is in keeping with the social identity of Manchester, the ability to both venerate the past and be ever forward thinking, while maintaining an overtone of self-reliance.

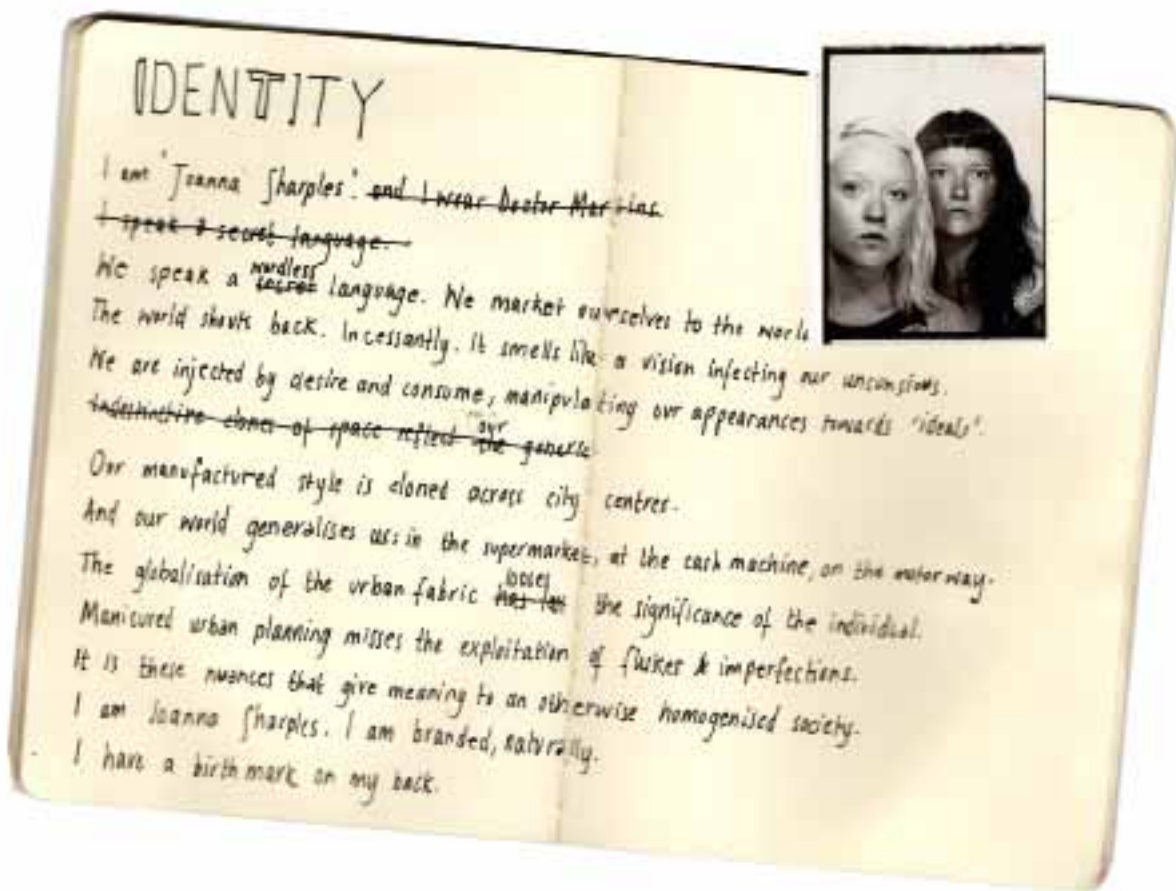
Saville is now employed as consultant to marketing Manchester<sup>7</sup>. It is also worth noting that Peter Saville was made famous by the work he did as graphic artist - for Factory Records.

Chris Maloney  
EASAUk2010 Ltd.

*In summer 2010 the European Architecture Student Assembly will convene in Manchester. The theme for the assembly will be identity, giving the opportunity for students to further explore the implications of identity within architecture in a city that has grown and developed due to strong its strong sense of identity.*

**Notes supplied**





**Emma Uncles**



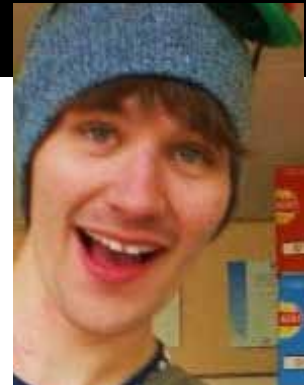
Identity is facing a crisis. The digitalisation of our daily lives, working to satisfy the machine and to tick the boxes is resulting in lost individualities, and a lack of comprehension of identity and oneself. Fewer people are willing to express their individualities, step out from the crowd and be true to their genuine character.

Commercialism, the expansion of the celebrity culture and the spread of transnational companies is resulting in a bland landscape of identical high streets, identical clothing and identical people. Architecture too, is facing the same downfall. New housing developments have been copied and paste across the UK, with a shameless disregard for any geographical or architectural context, and, most importantly, for stimulating design. The Sterling Prize, a premier architecture prize has been reviewed this year as “signifying something of an identity crisis for British architecture”. The shortlist highlights how little coherence there is in modern architecture today.

What can be done to retain our sense of identity, to step away from the expected, and to embrace individuality?

How can it be encouraged within such a city like Manchester?  
Can we instill a sense of identity in such an overwhelming city?

Adam Powell



**MEDIUM MAINTENANCE**

Buxom blonde, 53, WLTM tall, well-built, sincere gent for nights out/in, romance & more. Mancs. Box 703578

**TIME FOR AFFECTION**

Honest F, 51, 5'4", likes most things, seeks smart, affectionate M, 45-55, for new things & relationship. Mancs. Box 691015

**COULD YOU BE LOVED?**

Attractive, genuine, honest F, 65, n/s, loves life. WLTM attractive, loving, sincere M, similar age or slightly younger, n/s. Mancs. Box 994215

**YOU SHOULD CALL**

Intelligent F, 69, 5'9", GSOH, seeks tall, intelligent, solvent retired gentleman, GSOH, for friendship, companionship & relationship. Mancs. Box 617702

**LIVE LIFE TOGETHER**

Divorced F, 52, drives, own house, seeks M to share her life with. Stockport. Box 893332

**GET TO THE GOOD TIMES**

Mixed-race F, 52, likes movies, seeks M for good times & maybe more. Mancs. Box 413505

**SHE KNOWS THE SCORE**

F, 58, likes football, gardening & nights in & out. Seeks nice M for relationship. Mancs. Box 667829

**ARRESTING BEHAVIOUR**

Slim, fit, pretty F, 46, enjoys most things, seeks profess M, 40+, or policeman, for relationship. Mancs. Box 600617 ☒MN 600617

**BOOK EARLY!**

Blue-eyed single mum, 43, 5'2", size 14, own home & job, likes books, film, telly, pubs, restaurants & animals. Seeks honest, caring M, 39-48, n/s. Warrington. Box 559939

**WHY NOT CALL?**

Easy-going, sociable F, 58, 5'1", smoker, fair hair, green/grey eyes. Seeks caring, honest M for friendship, maybe more. Mancs. Box 215325

**RAISE ME UP**

Blonde, blue-eyed, likes swimming, hands along, genuine, caring, make her. Box 256855

**THE PERFECT**

Widow, 64, n/s, 69, n/s, for relationship, holiday. Mancs. Box

**OVEN UNDER**

Easy-going, swimming, days. Seek to this winter

**KNOW WHAT**

Honest blonde, like & sand. S & more. F

**LAUGHTER**

Honest F,



**Jonathan Curtis**



Identity is formed by the individual characteristics that distinguish someone or something. Everything has some form of identity; whether its people, art, architecture, place. I believe these classifying features are crucial to society and that everything needs a factor that differentiates them from the others. Without these we would live in a monotone world without variety or excitement therefore it needs to be wholly conserved.

Much architecture lacks this 'Identity'. It lacks any coherent style that says "yes this is me". To me, buildings that lack these discerning features are not architecture; architecture has to have an identity. This identity can only truly come from the locale in which it is designed for. This means as architects we can enhance the identity of a place with architecture we design and without doing so we subsequently ruin it.

**Kim Ji Hum**



Most people may come up with the image of rain when they think of Manchester. It is true it rains a lot in Manchester in fact, it rains approximately 21 days per a month and the average rainfall is about 5.3 cm. However, the people living in Manchester do not really care how often it rains even when walking and doing sports in the rain which are just normal things to the people in Manchester. I personally cannot imagine 'Manchester without Rain'.

Weather is the most significant fragment of architecture design process. Rain is one of the considerable weather conditions. It can be harmful to architecture, for example, it weathers timber and metal. It may weaken the material's durability so it might lose its sustainability. On the other hand, since the eco - friendly approach became more important to architecture. Rain water has also become a vital resource. The water can be collected when it rains and it can be stored and reused.

The ambiguity of rain can change the emotion and mood. Someone may find chaos by looking at the rain hitting the mud ground and the mud splashing around but, on the other hand, someone may find peace in the morning the dew drops stayed on the grass and leaves after it rained overnight. Since rain does not belong to anywhere, the liberty of rain may derive someone's nostalgic. As rain implies diversity Manchester has its variety and dynamic characters through the history, too.



*Thanks go out to the authors of the Tutor Pack for Letterfrack008, Ireland, for use of their well written case study on Co:Dec workshop.*

*Thanks also go out to all present at INCM009 in Liechtenstein, for their valuable criticisms and comments.*

*Thanks to the organisers, co-ordinators and those involved with easa010, for their valuable texts, photographs, illustrations and insights.*