



**Manchester  
Metropolitan  
University**

---

Jolley, VS and Sanderson, L and Aston, H (2017) *Events // A Decade of Student Led Collaborative Projects*. In: AAE Conference 2017: Architecture Connects, 06 September 2017 - 09 September 2017, Oxford Brookes University.

---

**Downloaded from:** <http://e-space.mmu.ac.uk/618713/>

**Publisher:** Oxford Brookes University

Please cite the published version

<https://e-space.mmu.ac.uk>

# Events // A Decade of Student Led Collaborative Projects

**KEYWORDS** student-led projects, student experience, collaboration, problem-based learning

## **ABSTRACT**

Now in its 10th year, the Manchester School of Architecture's annual Events programme has completed over 200 diverse live projects across the city and beyond. Collaboration drives each project's delivery, content and resolution. Now an annual focus, this fuels the programme's success by requiring students to step outside the protected environment of the School to engage in outreach projects. In this respect Events sits between academia and professional practice providing students with different design-team experiences as they progress through their architectural education.

For two weeks each year approximately 400 students from three different levels of architectural education unite through 20 simultaneous projects to work with local and international communities from beyond academia such as architectural practices, arts organisations and research groups. Working with a collaborator, the brief for each Event is prepared by groups of three or four students in the postgraduate Master of Architecture course and delivered to groups of approximately 16 undergraduate students from the BA (Hons) course in Architecture Years 01 and 02. Activities during Events are researched, designed, planned and taught by postgraduate (Year 05) students who are then assessed on their project management and delivery.

Although the programme's delivery has evolved over its lifespan, each year it has

consistently provided a 'seed bed' : an opportunity to explore, exchange and promote ideas across trans-disciplinary networks. Whilst doing so, this creates an opportunity for students to foster new contacts as well as demonstrate professionalism and ability to manage creative enterprises from conception to completion.

Through a series of case studies, this paper will introduce Events and outline how the School coordinates and supports multiple student-led collaborative projects on an annual basis and at a mass scale. A pedagogic evaluation will be presented focusing on student experience, diversity, problem-based learning and reflective practice. This will be demonstrated through a discussion of the programme's evolution over ten years through three distinct phases and will illustrate the transition from staff to student-led activities; the encouragement of student reflection through digital media and the students' selection of collaborators with an emphasis on employability and job running.

Films submitted for the exhibition will cross-reference and support this paper.

## 1. INTRODUCTION

The Manchester School of Architecture's highly successful Events programme unites students from the undergraduate (BA(Hons) Year 01 and 02) and the postgraduate (MArch Year 05) courses through student-led projects. Concluding as collaborative outreach outputs located across the city and beyond, the programme requires students to step outside the School environment to engage and work with communities, practitioners, art institutions and research organisations. The programme offers a rich student experience due to its learning style, its focus on problem-based learning (PBL) and opportunities for reflective practice.

Events is launched and introduced at the beginning of each academic year to postgraduate students who then develop their projects in anticipation of an intense two-week period of Events activities during the third term. The format of the programme aligns with Kolb's (1984) learning theory cycle that encompasses 'abstract conceptualisation' (Events ideas distilled into a promotional poster), 'active experimentation' (brief development and planning), 'concrete experience' (exploration of an idea during Events weeks) and 'reflective observation' (in-action and on-action via the film and blog).<sup>1</sup>

Assessment is continuous and is based on postgraduates' conduct and their critical reflection during the co-ordination and delivery of their project. Students' observations and accounts are communicated via a short film and also a group blog. The blog has a dual role as it is also used to record and disseminate resource material to students. Initial tasks include forming small groups to work in, which can either be linked to a studio atelier or, to bring together different ideas from across the School, cross-atelier. Students then decide on their architectural agenda, which is subsequently enhanced by considering who their collaborator will be, the craft or production methods required, where the Event should take place and the nature of the final

output, which usually range from temporary and permanent built structures to artefacts, exhibitions, design work and legislation. This process and its conclusions are recorded on the blog and disseminated to the undergraduates through the promotional poster. Risk assessments and session plans are developed during the planning stage and again these are posted on the blog prior to the Events weeks commencing. Based on this information and the poster, the undergraduate students sign up to an Event by producing an illustrated postcard to express their interest or potential contribution.

This paper is split into three parts – first, a pedagogic evaluation is provided; second, evolution of the programme will be outlined and third, a number of case studies will demonstrate the legacy of the programme.

## 2. PEDAGOGIC EVALUATION

Events provides a rich student-centred learning experience because, by simulating practice, it combines problem-based learning, collaborative active learning and reflection. Comprehensively defined as 'a total education strategy based on the principal of using real world problems as a starting point for the acquisition and integration of knowledge'<sup>2</sup>, Problem Based Learning or PBL has roots in medical training and is characterised by applying knowledge to practically resolve problems<sup>3</sup>. Over the last three decades the main characteristics in implementing and designing PBL programmes for Higher Education have been extensively researched and can be broadly summarised as:

- 1) Learners explore open ended real world problems as the starting point of learning.
- 2) Learners engage in self directed learning, including planning, implementing and evaluating their overall learning process.

---

<sup>1</sup> 'The Lecturer's Toolkit'. *Phil Race*. 1998, 2001. Pg 7.

---

<sup>2</sup> 'Problem Based Learning'. *Anna Kwan*. 2009. Pg 91.

<sup>3</sup> 'Intercollege Problem Based Learning'. *Christina Ioannou*. 2007. Pg 1.

- 3) Learners work cooperatively in small groups to support each other to achieve the learning outcomes.
- 4) Teachers assume the role of facilitators and co learners.
- 5) Learning outcomes emphasise not only content knowledge but also process skills and learning attitudes. <sup>4</sup>

PBL is valuable as it contributes to employability and life long learning skills such as communication and interaction skills, research skills and the ability to handle problems and work in groups, <sup>5</sup> which begin to set the context for a lifetime of formal and informal continued professional development. This is particularly relevant in architectural education as professional practice demands design skills alongside the ability to analyse, organise, collaborate and communicate ideas.

In the Events programme students are required to set their own problem or agenda and this is usually explored through learning-by-doing or active learning. This is organised through a three-tier mentoring system that relies on contributions and debate by the collaborator or client, the postgraduates and the undergraduates. By running a short project, often sited off-campus, that responds to a live brief, all students work autonomously and collaboratively as part of a design team and are able to pro-actively take full but shared responsibility and ownership of the project, which in turn increases motivation and promotes deep learning. High-level transferrable skills, essential for life-long learning and employment, are nurtured through self and group critical evaluation. Accumulation of dynamic knowledge is encouraged through opportunities to hypothesise, test strategies and evaluate conclusions whilst gaining an in depth critical and practical understanding of a subject. Through the programme, students learn how to learn by building new knowledge and skills and this demonstrates compliance with

constructivist learning theories <sup>6</sup>. These approaches to study may further evolve on an individual basis in later years of architectural education and the content encountered during Events may possibly inform atelier choices and new personal lines of enquires.

Learning-by-doing and problem based learning is undertaken collectively and collaboratively as group work. It is usual for each team to work together in studio (or an alternative location) even if tasks are distributed across smaller sub-groups and later synthesised. The studio becomes a forum for debate and enables the opportunity for students to network, reinforcing connections vertically through the school. This in turn increases engagement and motivation. The blog ensures transparency within and across the groups, allowing all participating students to witness projects unfold and in some cases instil a positive competitive atmosphere of dynamic learning, either within or across groups, where issues and agendas become a shared focus.

Opportunities for reflection, both in-action and on-action, occur during all stages. Postgraduates capture their reflection of the undergraduates' interpretation and testing of the agenda through the blog and film and, after Events have concluded, undergraduates retrospectively capture their impressions through a poster which must respond to the themes of agenda, craft and production.

Prior to the Events weeks the blog plays a critical role in encouraging reflective practice. Having self-selected their task and criteria, postgraduates prepare their brief and

---

<sup>4</sup> 'Problem Based Learning'. *Anna Kwan*. 2009. Pg 91.

<sup>5</sup> 'Intercollege Problem Based Learning'. *Christina Ioannou*. 2007. Pg 4.

---

<sup>6</sup> 'Aligning the curriculum to promote good learning, constructive alignment in action: imaginative curriculum symposium', Learning and Teaching Support Network Generic Centre. *J, Biggs*. 2002. Pg 1-7.

'Engagement and achievement: a core study of design-based learning in a science context', *Journal of Technology Education*, 19. *Y, Doppelt., M, Mehalik., C, Schunn., E Silk., D, Krusinski, D*. 2008. Pg 22-39.

'Basic Principles of Curriculum and Instruction'. *R,W, Tyler*. 1949.

session plans by making appropriate contacts and retrieving and researching relevant theories and techniques that may be needed later by the undergraduates to resolve the challenge. Groups use the blog to store relevant knowledge that can be easily accessed by the undergraduates whilst the project is still in inception. When the project is delivered by postgraduates during Events weeks this allows the undergraduates, who are readily prepared and familiar with the agenda and resources to quickly, effectively and experimentally test the knowledge through learning-by-doing and, by transferring declarative knowledge to functioning understanding of an Event agenda, this culminates as deep learning. The unravelling and realisation of the project is captured through multiple daily posts, often illustrated by numerous maquettes, design options and models and this process, as valuable as the finished output, demonstrates the students' engagement in discussions and reviews as well as individual and group reflection<sup>7</sup>.

In the last year (2016-2017) film has become a mandatory assessment due to its potential to reinforce and reiterate thinking and problem solving skills. The consideration of the film's

narrative by the group enables students to again demonstrate research, collaborative working, problem solving, organisation and technological capabilities. This supports theories<sup>8</sup> that promote film as a means to increase student engagement through motivation, quality learning experience, autonomy, team working and communication skills and it is possible that, as Events occurs in the third term, the films may improve student retention by enhancing student experience. The Events weeks concluded with a cinema screening at a former picture house followed by interim feedback and informal debate prior to the postgraduates finalising the film and the undergraduates submitting their poster.

### 3. PROGRAMME EVOLUTION

Over the programme's ten-year life span, three members of staff have co-ordinated Events (Helen Aston 2008-2011, Laura Sanderson 2012-2014 and Victoria Jolley 2015-2017). This evolution has led to a series of important modifications and developments. Active reflection from staff and students at the end of each academic year has allowed the programme to evolve, both in terms of its pedagogy and also its ambition, learning from the successes and failures of previous projects. In short three distinct developments have been 1) the movement from a staff to student-led programme in 2009, 2) the requirement for students to select their own collaborators with an emphasis on employability and job running in 2012 and finally 3) the use of digital media for student reflection in 2015.

When setting a curricular project brief or problem there has been an inclination to set a simulated setting which allows students to show off the full range of drafting and design skills but not necessarily the additional skills required to deal with a real life problem. John Bishop touched upon this in *The Architecture in the Community Project* (1997) where he stated :

---

<sup>7</sup> 'Aligning the curriculum to promote good learning, constructive alignment in action: imaginative curriculum symposium', Learning and Teaching Support Network Generic Centre. *J, Biggs*. 2002. Pg 1-7.

'Notes on education and research around architecture,' *The Journal of Architecture*, 10. *A, Cunningham*. 2005. Pg 415-441.

'Towards characterising design-based learning in engineering education: a review of the literature', *European Journal of Engineering Education*, 36. *S,M, Gómez Puente., M, Van Eijck., W, Jochems*. 2011. Pg 137-149.

'Methods that may stimulate creativity and their use in architectural design education', *International Journal of Technology & Design Education*, 13. *D, Kowaltowski., G, Bianchi*. 2009. Pg 444-476.

'Problem based learning in architecture', *CEBE Briefing Guide Series No.11*.

*A, Roberts*. 2007.

'Educating the Reflective Practitioner'. *D, Schon*. 1991.

---

<sup>8</sup> 'Using digital video reporting to inspire and engage students'. *Peter Willmot, Mike Bramhall, Keith Radley*. 2012.

*“Much design education is very remote and esoteric and even where design work has a ‘real life’ context there is a tendency to ‘tailor’ the design brief, often for valid educational reasons, in order that the creativity of the student is not limited by the reality of the context of the design problem.”<sup>9</sup>*

This has been noted generally in architectural education, as ‘real’ projects are tailored to meet the requirements of the RIBA and ARB. As a curricular project, Events sits within the studio unit of each academic year and is therefore bolstered by other projects which meet the broader professional requirements. This gives the programme a degree of flexibility, allowing students at postgraduate level to write their own agenda, and those at undergraduate level to choose the project that they feel most appropriate to their on-going architectural development. In the case of Events, the agenda has moved from being set by staff to being set by the student and enhanced by their live collaborator, in this manner the programme is disconnected from the restraints of the curriculum.

Creating an inclusive learning environment is another key concern. Honey and Mumford (1992) define four distinct learning styles as Activist (likes lots of activities), Pragmatist (likes to apply what they have learnt), Theorist (likes to read before they apply), and Reflector (likes to try something and think again)<sup>10</sup>. Creating a mixed approach is the key to curricular planning for a diverse cohort and this is evidenced in the variety of projects offered in each years programme. Although not necessarily intentional, the spread of projects on offer is tantamount to the structure of the programme, providing for students with diverse learning styles. This variety has evolved through continual reflection on the successes and failures of previous events, allowing the programme to approve more diverse projects.

One of the key concerns of PBL is the complexity of the role of the facilitator.

---

<sup>9</sup> The Architecture in the Community Project. *John Bishop*. 1997. Pg 87.

<sup>10</sup> Preparing to Teach in the Lifelong Learning Sector. *Ann Gravells*. 2012. Pg 32.

Barrows states that ‘the ability of the tutor to use facilitory teaching skills during the small group learning process is the major determinant of the quality of success of any educational method aimed at 1) developing students thinking and reasoning skills as they learn, and 2) helping them to become independent, self directed learners.’<sup>11</sup> In essence this involves two stages for the facilitator, firstly setting the appropriate context and secondly standing back and allowing the process to unfold.

In the case of the Events programme the role of the facilitator has changed over the years, initially delivered as a staff led project and then moving towards a student led and staff facilitated programme and finally to a student led and student facilitated programme where the staff role is limited to;

- 1) Giving an overview of the expectations of each Event in an initial briefing.
- 2) Assessing the validity of each student led brief.
- 3) Providing overall strategic support of the programme.
- 4) Monitoring the risk associated in each Event risk assessment.
- 5) Overall assessment of students at each level.

In the current programme this allows for postgraduate students to develop their own agenda, choose and contact their own collaborator(s), plan their Event, run the relevant sessions and disseminate the final output with very little engagement with staff. A significant evolution of the programme in 2013 involved the students writing their own risk assessments, in previous years the programme had been covered by one overarching assessment. Moving this responsibility to the student facilitators had two specific benefits, firstly it allowed the groups to gain skills in the assessment of risk and secondly it provided a more thorough and event specific review of the risks which in

---

<sup>11</sup> How to Design a Problem Based Curriculum for the Preclinical Years. *Howard Barrows*. 1992. Pg 12.

reality is difficult to map when the project is student rather than staff led.

The final evolution of the project has centred on assessment and the use of a live blog and film to replace the previous submissions of portfolio sheets (2007-2011) and a booklet (2012-2014). Utilising a live format has allowed a significant development in the documentation of the process rather than the output centred formats previously adopted.

#### **4. LEGACY**

Three case studies have been chosen to illustrate three specific legacies of the programme in the categories of built legacy legislative legacy, and research legacy.

##### ***Case Study 1 // Atelier Zero Built Legacy // 2012***

Atelier Zero was an Arts Council funded collaboration between Manchester School of Architecture, École Spéciale d'Architecture (Paris), the Office for Subversive Architecture and curator Jane Anderson delivered as part part of Events 2012 for the Cultural Olympiad.

The context for Atelier Zero began over a year before the students began the project in the application for funding and a site. One of the key difficulties was not knowing what the project would be at the point of setting this context. This was a difficult negotiation for both the Art Council who were funding the project and Town Centre Securities who owned the site. Convincing everyone that students could do this and that even though we did not know what the project would look like, we knew it would be safely constructed, that it would not wear over the summer or cause any damage to the public or the reputation of the collaborators involved.

As the project developed, it was decided that the Events programme would provide an appropriate setting for the design and construction of the installation. 12 designs were completed by the two collaborating Schools of Architecture (MSA, Manchester and ESA, Paris). In short the final project for a boating pavilion comprised 13 adapted garden sheds, five boats, five giant swing balls and a

layered collection of sporting line markings. The project was built over 12 days and spent the following 77 days in situ under the supervision of two attendants and five volunteers.

From the onset, the proposed legacy of the project was to go beyond the physical creation of an installation and the educational objectives of the programme. It was thought that the project could act as a catalyst for the longer term occupation of the site. When a past use is redundant and a future use is not yet possible, a meanwhile use occurs. The objectives are vast and varied dependant on the landowner, and range from aiming to attract a buyer, raising the profile of the area or simply wanting to use space effectively in the meantime. Landowners are wary about any temporary projects as the outcome of such activities is often unknown at the onset.

*“Although, by definition, temporary uses are activities limited to a certain duration, they do leave traces and often influence further developments on the site. A disused space may have become invisible to potential developers. Temporary users then become “pioneers” discovering the place and making it publically known.”<sup>12</sup>*

*“Temporary use does not in itself influence a properties net asset value, yet many owners fear that their property may depreciate because unwanted temporary users block redevelopment and frighten away more profitable users.”<sup>13</sup>*

In the case of Atelier Zero, the complex site sat at the edge of the City Centre on a redundant canal basin and the installation acted to draw attention to the potential uses of the water and its margins. This created both opportunities for the design but also complications, although the basin was owned by Town Centre Securities, the water was owned by British Waterways,

---

<sup>12</sup> Urban Catalyst: The Power of Temporary Use. *Misselwitz, Oswald and Overmeyer*. 2006. Pg 276.

<sup>13</sup> Urban Pioneers. *Senatsverwaltung fur Stadtentwicklung*. 2007. Pg 46.

who applied a further layer of complications when it came to risk assessment. The land owner was eternally sceptical about the use of the water and it was only agreed a few days before the opening that the boats were actually allowed to be borrowed by visitors, highlighting one of the on-going negotiations required for a pure PBL approach in architectural education.

During the occupation on site, there were four incidents of anti social behaviour observed over the summer but none of any huge significance. There was no graffiti and no vandalism. Three lifejackets and three balls were stolen from site. There were sometimes people sat on the pontoons at night which was a cause for concern for the land owner in terms of risk however these were the same people who sat on the canal edge anyway before the installation was built. In this type of project, it is worth noting that there is a difference between perceived disorder and actual disorder although to a large extent those who have a vested interest in the risk are perhaps more likely err on the side of caution.

*“The mixture of diverse activities and people, the occurrence of unexpected events and actions, apparent disarray and physical deterioration all create a certain amount of disorder in loose space. Disarray and deterioration have benefits: they invite people to take the initiative in imagining and creating their own arrangements of space and finding alternative uses.”<sup>14</sup>*

Mediating interaction is a very difficult boundary. Allowing people to act freely in relation to an installation whilst also maintaining order was a common problem for both this project and others in the Events programme. Acting as a facilitator to the projects, the School of Architecture has a fundamental role to the safe implementation of the students creative but sometimes unruly ideas.

Both physical and virtual feedback was collected from visitors in the form of boat handover forms and a visitors book on site as

---

<sup>14</sup> Loose Space. *Karen Franck*. 2006. Pg 21.

well as Facebook and Twitter. The project was also published in a number of local and national publications and alongside a cluster of projects in the Basin over the summer generated an estimated PR value of £450,000<sup>15</sup> and reached 162,292 people on Facebook. Atelier Zero was decommissioned at the end of the Cultural Olympiad and the parts dispersed to six locations across Greater Manchester.

### ***Case Study 2 // Gate 81 Legislative Legacy // 2013***

Gate 81 was launched in January 2013 by Sally Stone, an academic and director of the postgraduate atelier Continuity in Architecture (CiA) at the Manchester School of Architecture, together with creative producer Ruth Heritage from They Eat Culture (TEC) and architect Dominic Roberts, partner at Francis Roberts Architects.

*“The specific intention of Gate 81 was to create a series of projects that would bring to greater attention the plight of Preston’s Bus Station, with the objective of raising the profile of the building, and therefore increasing the chance of saving it from the intended demolition. There had been a considerable amount of negativity surrounding the future of the Bus Station, and this was an attempt to bring some optimism to the situation.”<sup>16</sup>*

The project became part of the Events programme not long after its inception and utilised the building reuse agenda of the postgraduate atelier run by project instigator Sally Stone, who acted as the collaborator for the Event. Year 05 student facilitators had been working on reuse projects in the UK and this Event provided live experience of the politics of retaining heritage assets which have outlived their original intended use. The intention was to engage the local community in real options for the future of the Bus Station and demonstrate options for reuse as a viable alternative to demolition.

---

<sup>15</sup> Report for the Arts Council. *CityCo*. 2012.

<sup>16</sup> ‘Gate 81: Saving Preston Bus Station’ published in *IDEA Journal* 2014 : Design Activism. *Sally Stone*. 2014. Pg 86.



*“The most ambitious project was the workshop or HacLab, which was held on a Saturday in May, at the northern end of the ground level concourse of the Bus Station. This was a one-day event that could be likened to a village gala. It was deliberately highly accessible and open to anyone and everyone. Lots of different activities were planned; some were more serious than others. The day centred upon an open charrette or workshop, which was interspersed with a series of lectures.”<sup>17</sup>*

Postgraduate and undergraduate students planned and ran the Event and then disseminated the findings, which resulted in local and national press including a significant section on the Channel 4 News.

Like many of the events in the programme, it is sometimes difficult to map a live project into a specific curricular window, especially one which is only two weeks long. In the case of Gate 81, the programme acted as a catalyst for other things to happen outside of the taught curriculum which were led by academics. Further projects included work with local schools and an architectural charrette in the offices of BDP Architects who designed the original Bus Station. A final project occupied the city as a procession and was discussed in ‘IDEA Journal 2014 : Design Activism’.

*“The last project was a procession; not an aggressive march, demonstration or protest making demands and ultimatums, but more like a cavalcade or cortège. It was again an opportunity to celebrate, recognise and enjoy the building. Continuity in Architecture in collaboration with the Gate 81 project team constructed a huge model of the building, which was based upon the Ancient Roman warfare technique of the turtle formation. This was carried in sections through the streets with the intention of creating recognition and delight.”<sup>18</sup>*

---

<sup>17</sup> ‘Gate 81: Saving Preston Bus Station’ published in IDEA Journal 2014 : Design Activism. Sally Stone. 2014. Pg 88.

<sup>18</sup> ‘Gate 81: Saving Preston Bus Station’ published in IDEA Journal 2014 : Design Activism. Sally Stone. 2014. Pg 90.

Following on from just under 12 months of activity, Preston Bus Station was granted Grade II Listed Status at the end of 2013. A legislative legacy of the programme.

*“English Heritage is very pleased that the Heritage Minister has agreed with its advice to list Preston Central Bus Station and Car Park at Grade II. A dramatic building which combines innovation with architectural panache, the Bus Station fully deserves this marker of special recognition.”<sup>19</sup>*

### **Case Study 3 // MerzBahn Research by Design Legacy // 2015 - 2017**

In recent years Events has received repeat research and design projects from the same collaborator with data and outputs consecutively revisited. Work with the Littoral Trust for the Merz Barn in Elterwater is one example. In 2015 the Littoral Trust, who are developing the Kurt Schwitter in England programme, contacted the Manchester School of Architecture inviting students to consider the Elterwater’s potential as a visitor attraction. The brief included the design of a library, Merz museum and artists residences as well as proposals for how the Merz Barn itself, the former location of the Merz installation, may be preserved for future generations. A key requirement was the translation of Kurt Schwitter’s creativity into the design’s spatial qualities. This became a focus for one Event group in 2015<sup>20</sup> who sub-divided their team to address each of the desired buildings. Session plans and risk assessments needed to allow for a short residential trip and site visit. Skills transferred between postgraduates and undergraduates included sketching, model making, visualisation and client presentations. Numerous reflective in-action blog entries capture the energy and knowledge encountered during Events week as well as skills progression, outputs and activities.

In 2017 the project was revisited. Treating the 2015 work as a seedbed, a clear brief for the Museum was developed and this was expanded

---

<sup>19</sup> ‘Preston Bus Station Advice Report’, English Heritage. 2014. Online.

<sup>20</sup> <http://events.msa.ac.uk/2015/group/14>

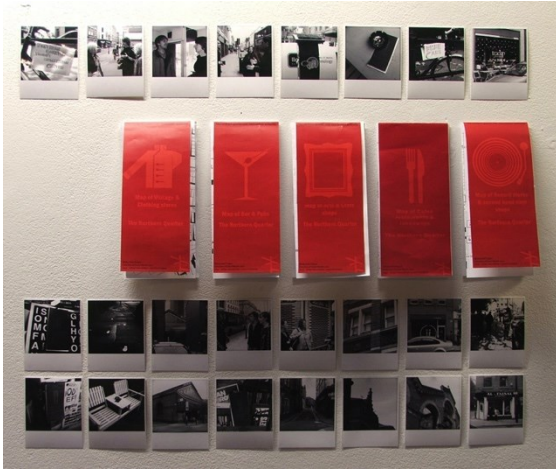
to ask that also asked students to use the Dada movement to inspire alternative means of architectural representation for client presentations. The building's requirements were refined to include an exhibition art shed where visitors could learn about Kurt Schwitters and artists can exhibit their work. Group leaders embraced the blog's potential to disseminate resources and communicate logistics as well as present final outcomes, which were also exhibited in the Manchester School of Art. By repeating the project the work of Kurt Schwitters and the Merz Barn has a presence in the School and students are encouraged to engage in summer schools and workshops to further their personal learning journeys.

## **5. CONCLUSIONS**

It can be observed that the increased implementation of PBL projects into Higher Education have provided a strong research platform to critically evaluate the value of this pedagogy in relation to architectural education. In the case of Events this offers students a different learning experience from the 'studio' approach most commonly applied in architecture schools.

Events is pedagogically rich, celebrating the diversity of the discipline through projects which reflect the current, cutting edge, agendas of the student body. Transparency, introduced through assessment methods, such as blogs and films, allow all students to access those Events. Live agendas are rooted in the Schools atelier ethos, allowing themes being explored at postgraduate level to disseminate to undergraduate years.

The diverse and wide reaching legacy of the programme is evidenced in over 200 projects spanning the last decade. Events has consistently provided a 'seed bed' : an opportunity to explore, exchange and promote ideas across trans-disciplinary networks. Projects have had published outputs in the city and beyond, often leading to repeat commissions and allowing the programme to build on previous knowledge.



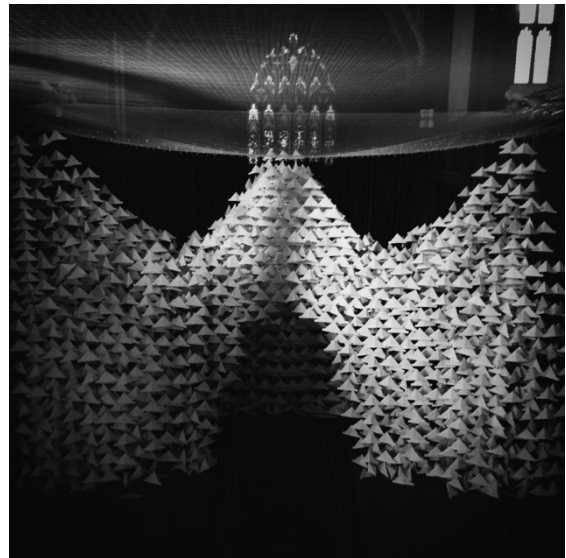
*Fig 1 : Events Exhibition, CUBE Gallery, Events 2010 (Helen Aston).*



*Fig 2 : Atelier Zero, OSA + ESA, Arts Council England and CityCo, Manchester, Events 2012 (Helen Aston + Laura Sanderson).*



*Fig 3 : Guerrilla Tactic with the National Football Museum, Manchester, Events 2013 (Laura Sanderson).*



*Fig 4 : Making Headway, Hat Works Hat Museum, Events 2014 (Laura Sanderson).*



*Fig 5 : Transgrestival Pavilion, Events 2015 (Victoria Jolley).*



*Fig 6 : Palletable Playground, Events 2016 (Victoria Jolley).*