

of Consumption & Participation in the Movable Module

S. Hitscherich

Summary

Design Analysis

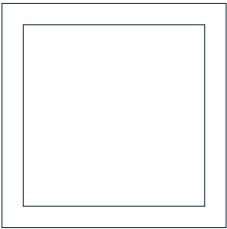
01–09

Mapping Chorlton
Chorlton Creative Businesses Map
Existing Creative Context Analysis
Conclusions From Existing Creative Context Analysis
Introducing The Clients & Their Needs
Site Selection & Justification / Site I
Site Selection & Justification / Site II
Environmental / Site Analysis
Building Users & Observational Photography / Site II

Design Development

10–24

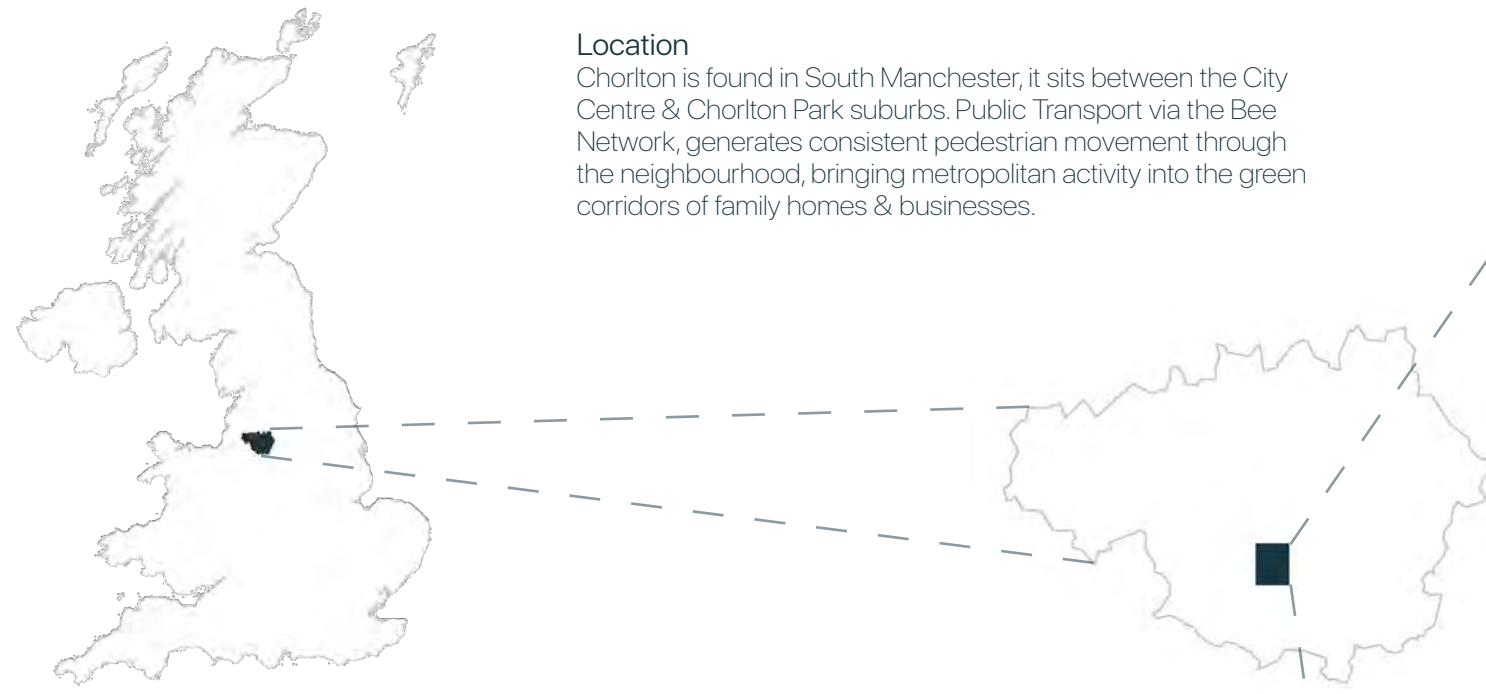
Retrofit Strategy Development / Iterations
Precedent Study 01 / Intermediae Matadero
Retrofit Strategy / Unfleshing the Building
Remaining Structure / Concrete Frame
Remaining Structure / Post-Demolition Stage
Permanent Programme Distribution
Permanent Structure / Iterative Resolution
Demolition Waste as Permanent Wall Envelope
Permanent Structure Solved
Exhibition Space / Shared Courtyard
Movable Modules / Initial Conceptualisation
Precedent Study 02 / Naked House
Arrangement Experiments from Grid / Movement of Modules
Selected Arrangements / Movement of Modules
Building Users Affected by Selected Arrangements / Movement of Modules



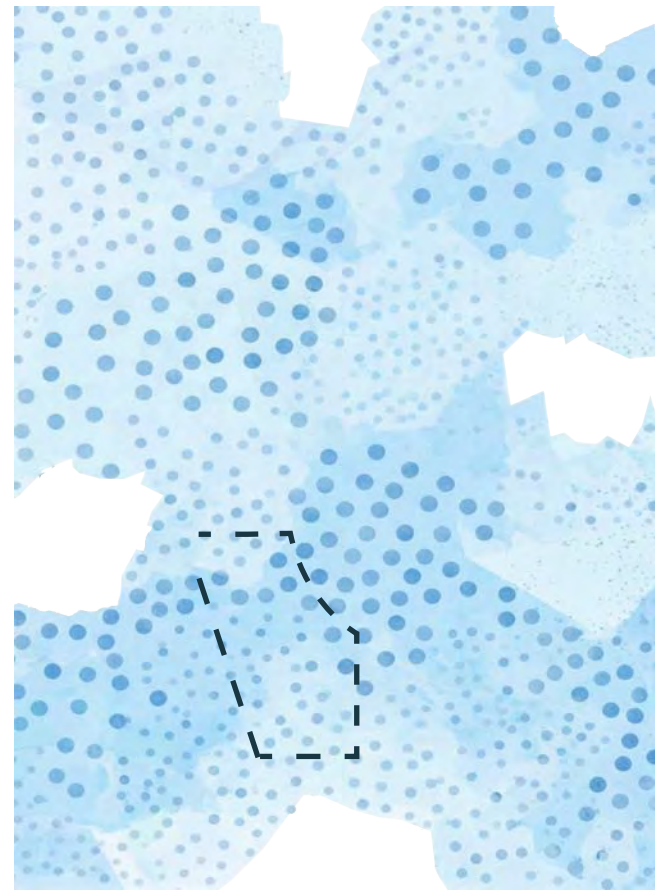
Design Resolution

25–35

Movable Module Tectonics
Systems Detail / Movable Modules
Ergonomics of Participation & Consumption
The Meyer Residence
Building Technology
Ground Floor Plan
First Floor Plan
Final Composite Cross Section
Model in Context
Model as a Spatial System
Model Final Overview



Statistics / Education & Employment

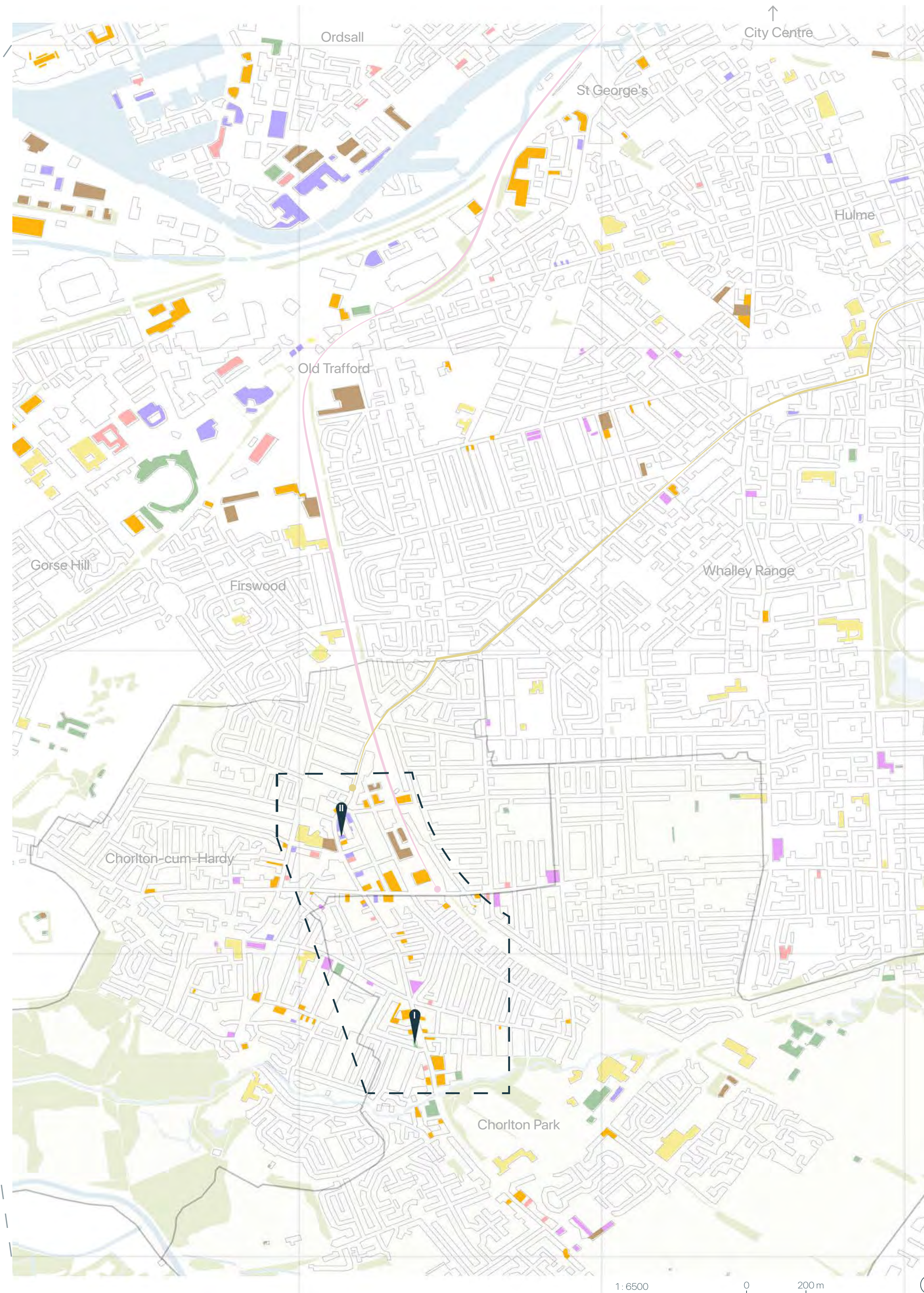


Statistics / Areas of Economic Activity



Macro Socio-Economic Context

Ward centres such as Chorlton, Whalley Range, & Hulme concentrate higher levels of education, employment, & economic activity. These indicators decrease over short distances beyond each centre, producing sharp variations in prosperity. This supports an architectural intervention to increase education & employment access through creative practices, not only in Chorlton, but around it too.



Map Key

- Bodies of Water
- Chorlton Ward Boundaries

- Green Spaces

Site Key

- Meso Site Perimeter
- Corner Building (Site 1)
- Three Buildings (Site 2)

Public Transport Context

- Bee Network Bus (Bus 86)
From City Centre to Chorlton is 20 stops & 22 minute commute.
- Metrolink (Pink Line)
From City Centre to Chorlton is 4 stops & 13 minute commute.

Macro Building Context

- Educational
- Emergency Services
- Industrial
- Offices
- Recreational
- Religious Spaces
- Retail
- Residential

Faith
 Religion
 Joy
 Employees
 Studios
 Communities
 Money
 Boss
 Canvas
 Story
 Live Work
 Consumption
 Capitalism
 Poems
 Reading
 Painting
 Bench
 Kegs
 Cutlery
 Planters
 Crockery
 Business
 Bakery
 Till
 Receipt
 Meditation
 Chairs
 Sad
 Theatre
 Apéritifs
 Counter
 Greenery
 Menu
 Blackboard
 Apron
 Live music
 Sticker
 Flyer
 Pleasure
 Creativity
 Headphones
 Vegetable
 Blossom
 Signage
 Coffee
 Teachers
 Festival
 Cracks
 Cozy
 Nightlife
 Puddles
 Bumps
 Reflection
 Co-working
 Shadow
 Drizzle
 Shop
 Front
 Shelter
 Warmth
 Cafés
 Home
 Eat

Data
Creative businesses are denoted with a (*), these make up a portion percentage from general industries set. While within some are numbered 1-10; this selection will later be analysed for human actors, dwell time and demographics to contextualise the creative businesses that make up Chorlton.



Engagement Duration

i Short (≈15 min)

ii Medium (15–60 min)

iii Long (>60 min)

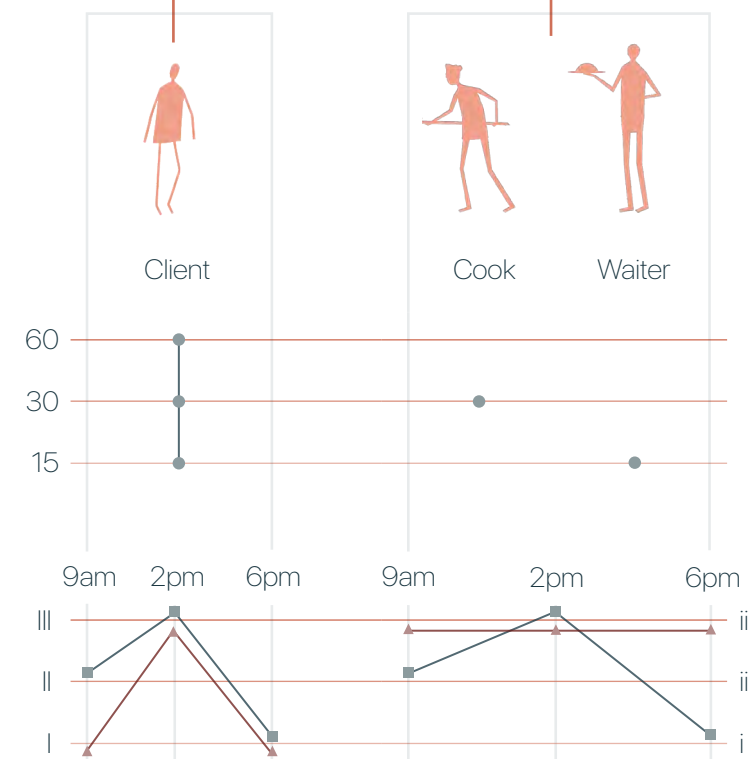
● Age (Years)

■ Presence Intensity

| Low

|| Medium

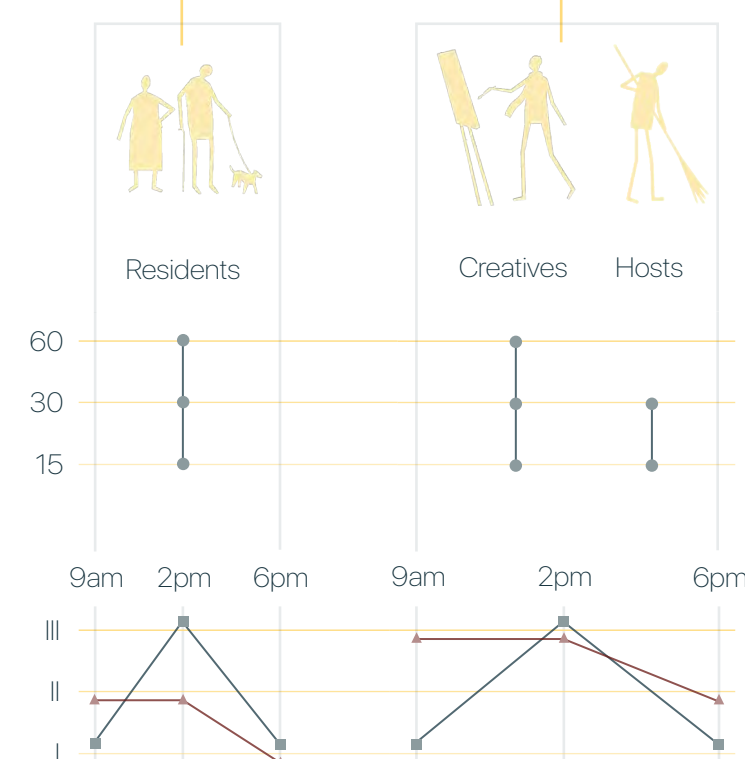
||| Peak

Good / Service
ConsumptionCafé
Operator / Skillset

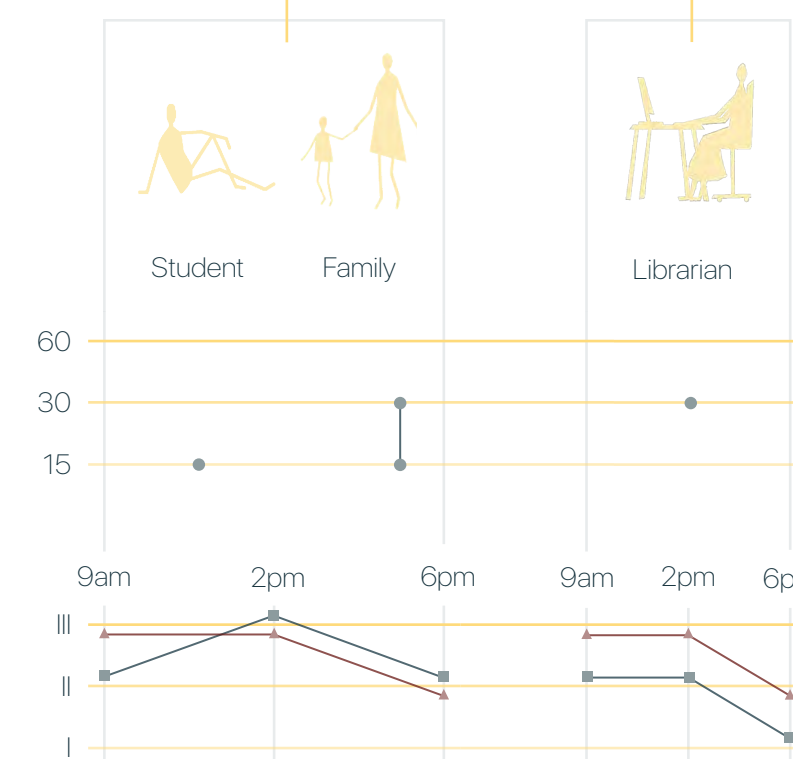
Short consumer engagement & prolonged operator occupation shows high-turnover consumption space. There is opportunity to extend public dwell time.

Good / Service
ConsumptionCheese Shop
Operator / Skillset

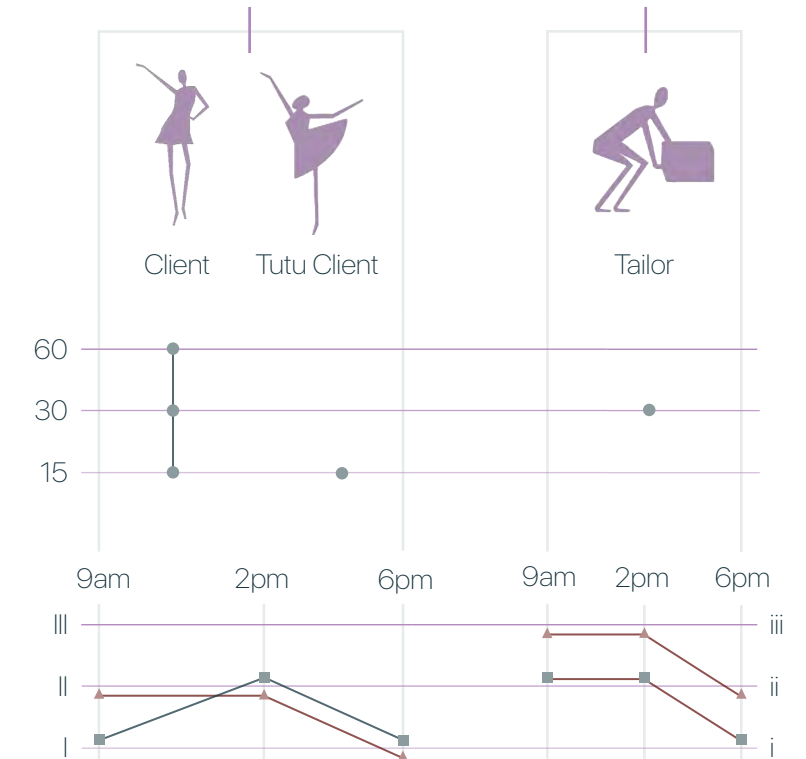
Low-duration consumer visits, a transaction space supported by an operators expertise. Should expose artisanal production processes into visible craft.

Good / Service
ConsumptionArtisan Market
Operator / Skillset

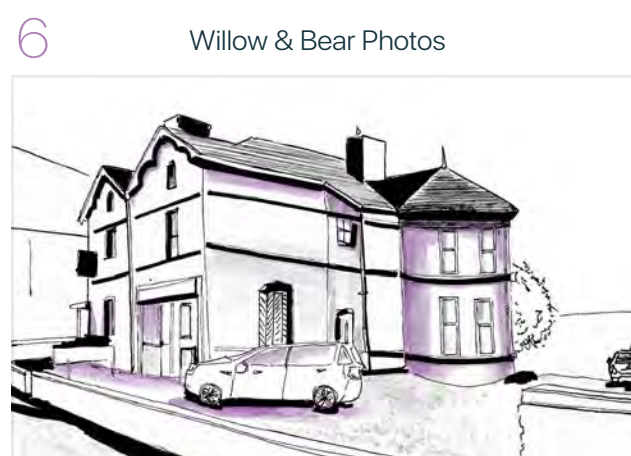
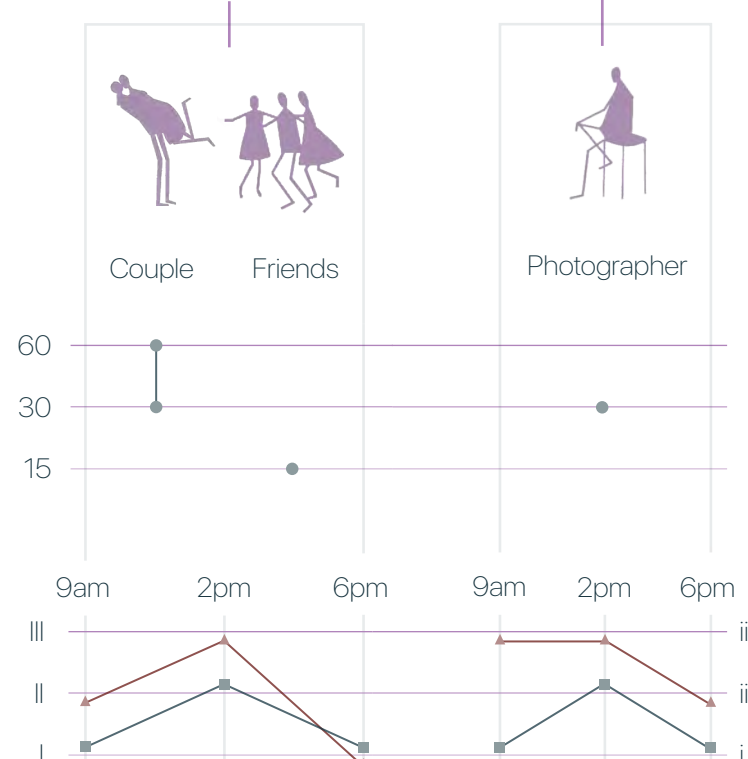
Peak midday presence & moderate engagement reflect a periodic social marketplace. Flexible spaces sustain artisanal exchange as temporary events.

Active
ParticipationLibrary
Operator / Skillset

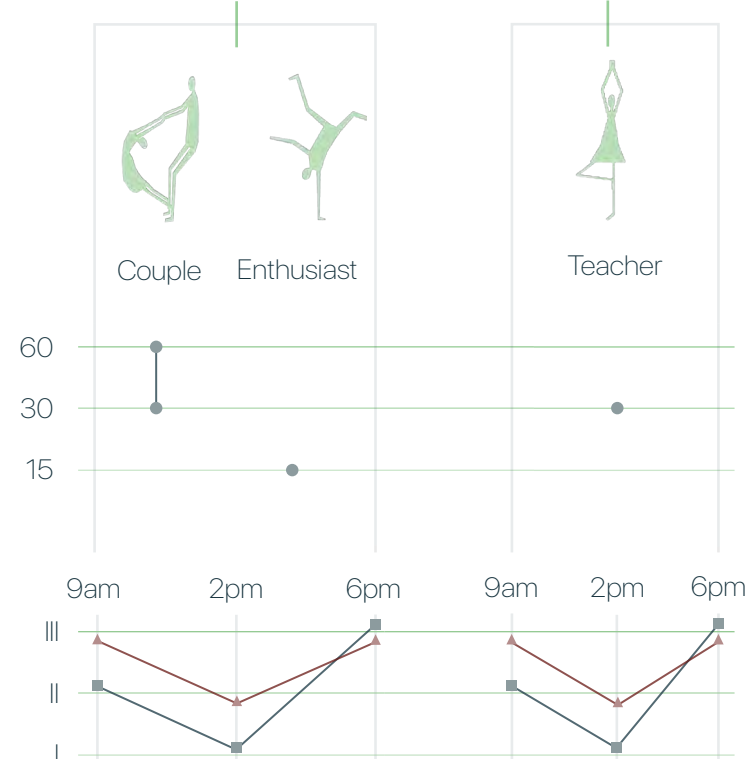
Presence across the day combined with long engagements make the library a space for learning & social participation. Creative productions should be community institutions.

Good / Service
ConsumptionFashion Boutique
Operator / Skillset

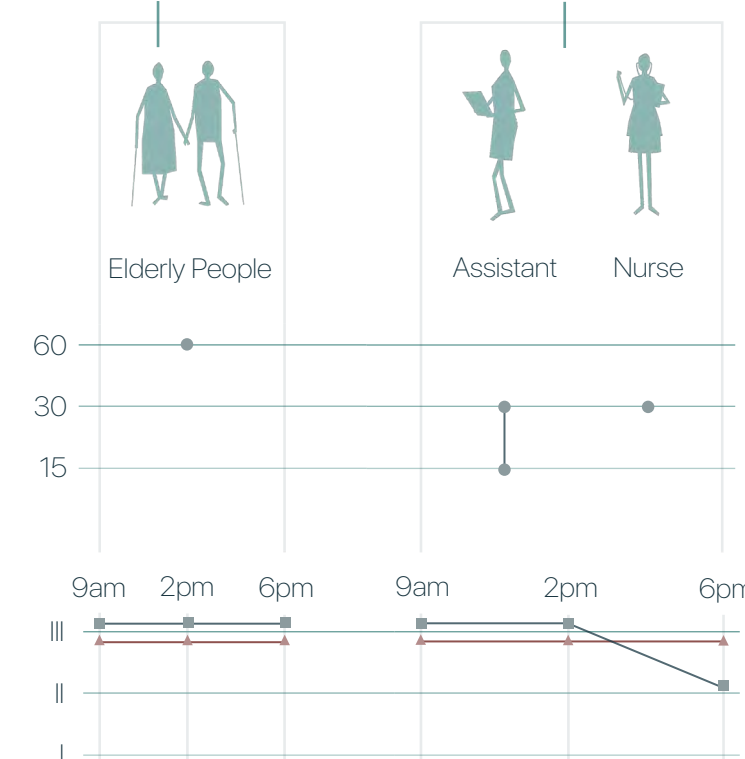
Moderate presence with longer operator engagement indicates specialised labour, suggesting opportunities for processes having a publicly visible production.

Active
ParticipationPhotos Studio
Operator / Skillset

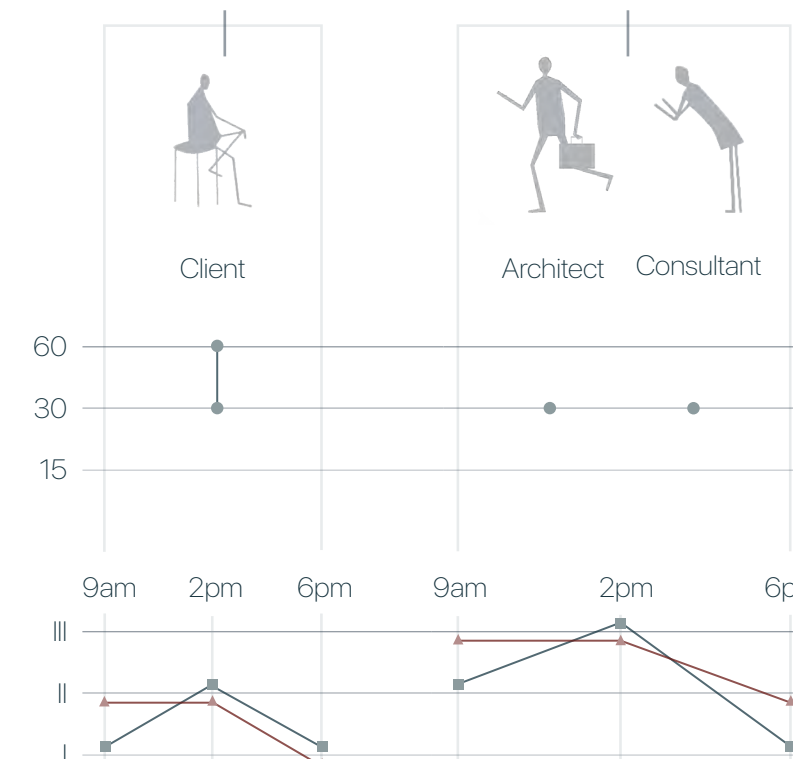
Scheduled presences during sessions, make a service where creative production occurs privately between photographer and modelling client.

Active
ParticipationYoga Studio
Operator / Skillset

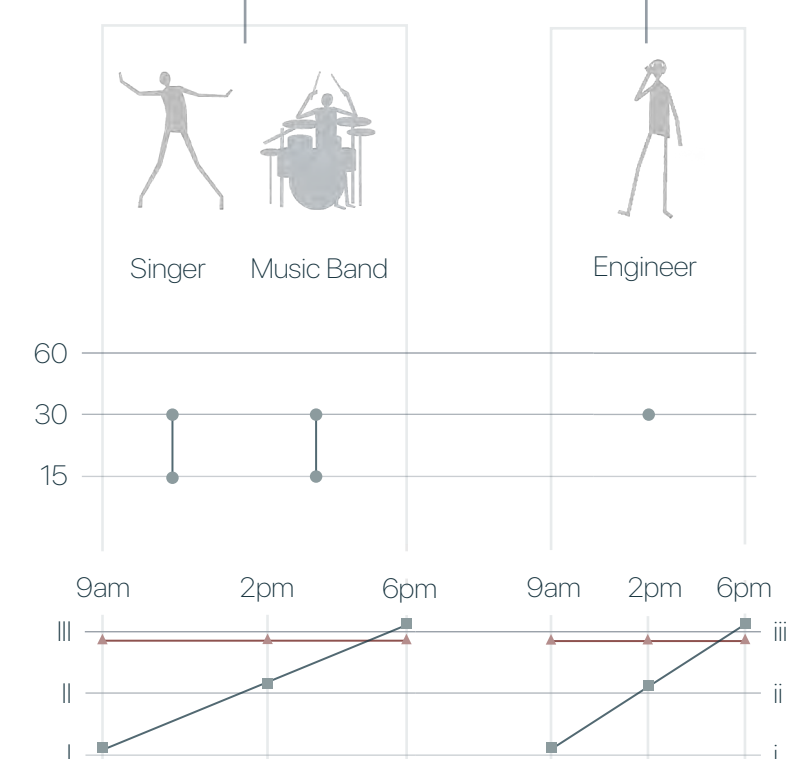
Scheduled peaks with long engagement reveal a time-based participatory activity. Teacher has flexibility in its space for yoga and home-living between classes.

Active
ParticipationNursing Home
Operator / Skillset

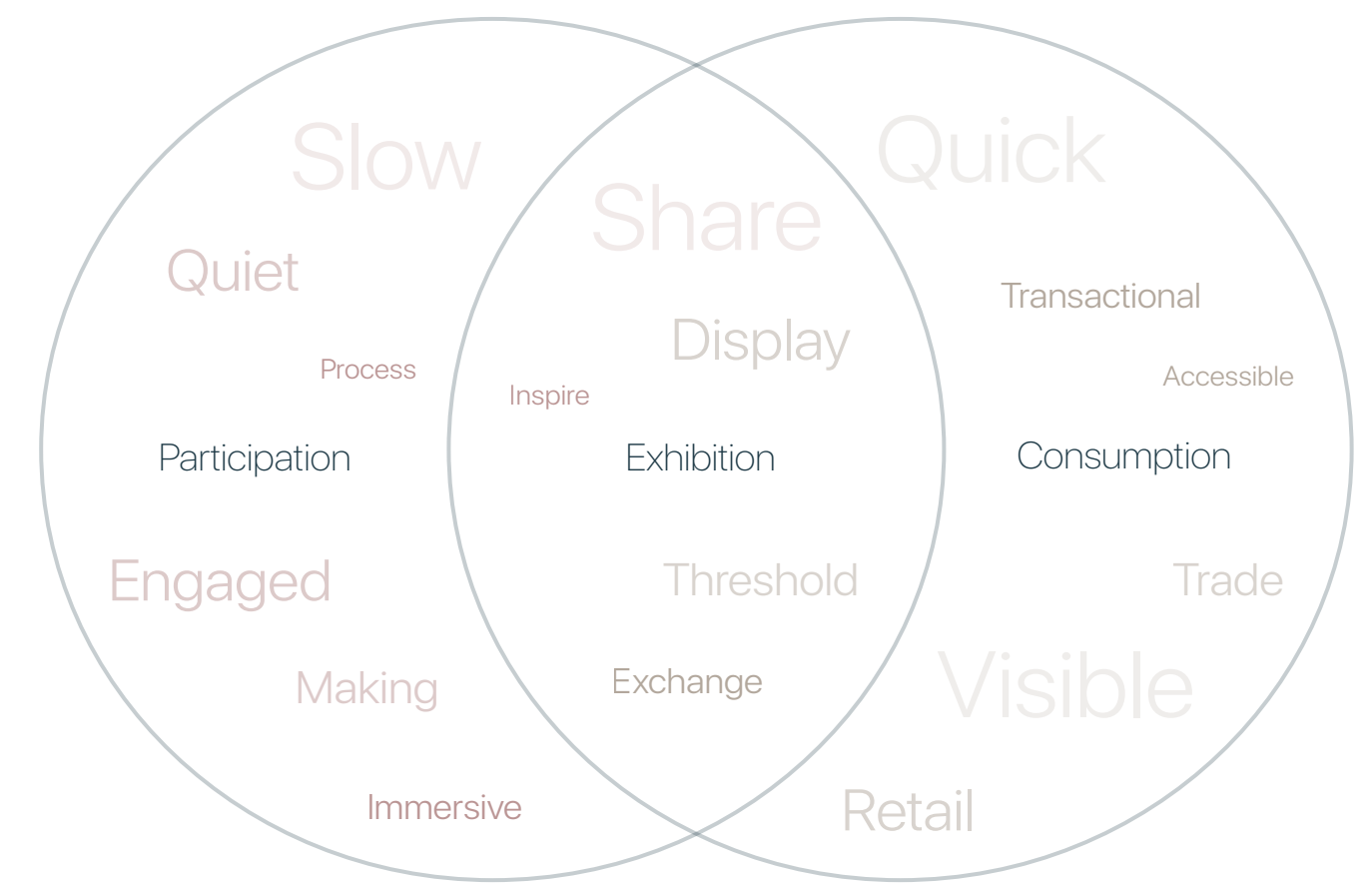
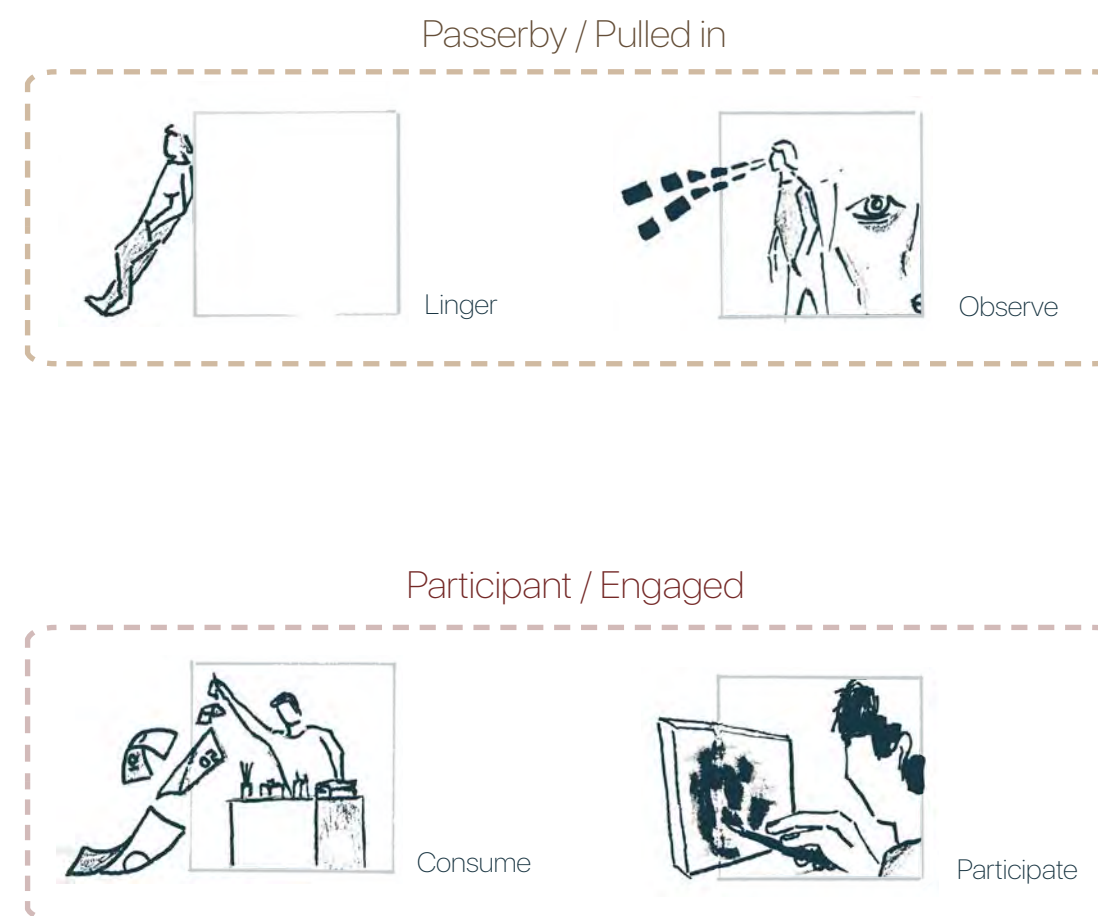
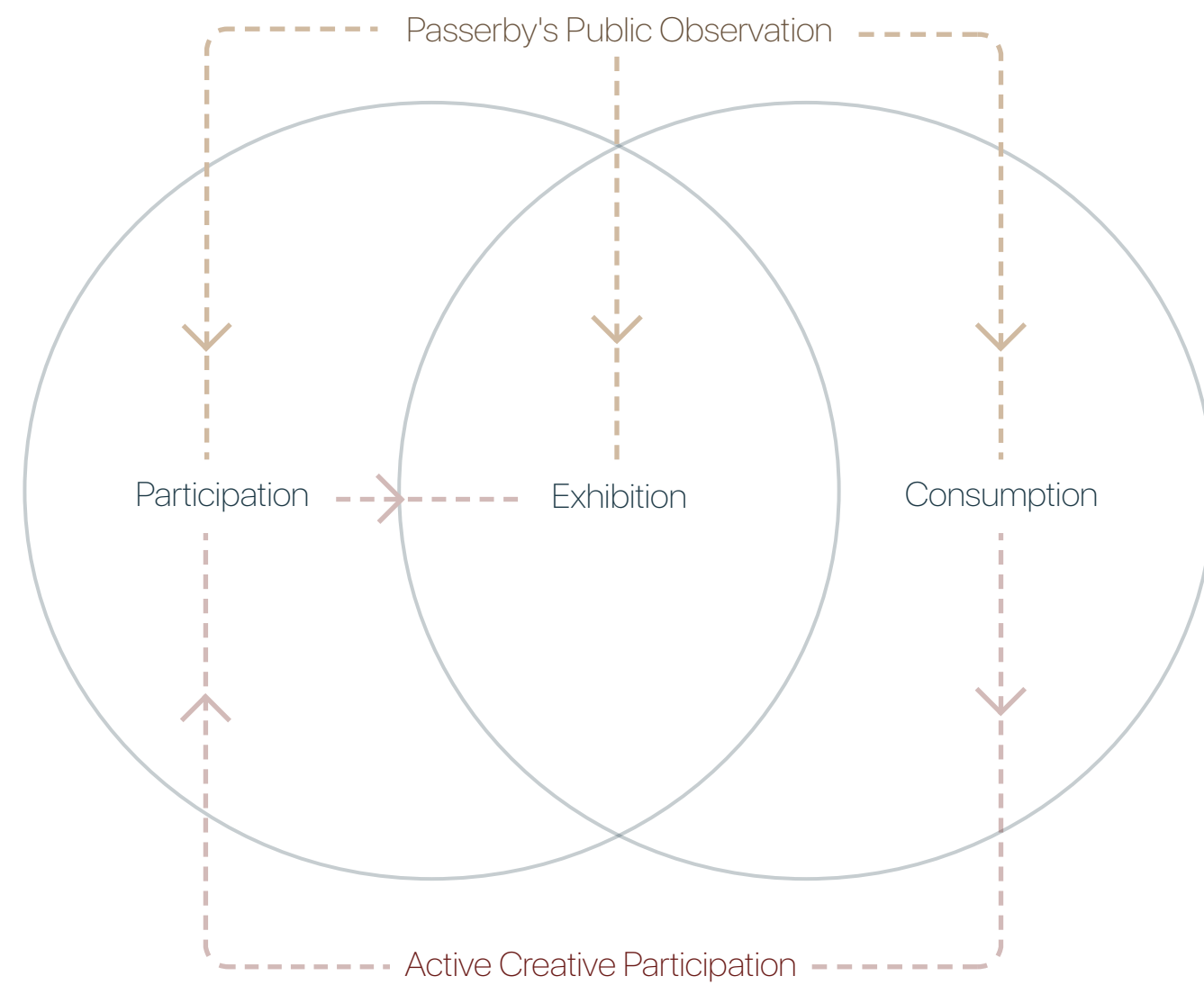
Continuous presence from residents & caregivers in a care-based environment. May add intergenerational activity within Chorlton's creative civic infrastructure.

Good / Service
ConsumptionArchitecture Practice
Operator / Skillset

Limited client presence contrasted by sustained operator engagement indicates a knowledge-production workspace largely hidden from public life.

Active
ParticipationRecording Studio
Operator / Skillset

Operating outside typical retail rhythms. Acoustically controlled, time-flexible spaces that create collective creative production in music.



Creative Piece

A frame model explores the relationship between consumption and participation, translating Chorlton's creative economy into a spatial sequence of making & exchange between inside and outside modules.

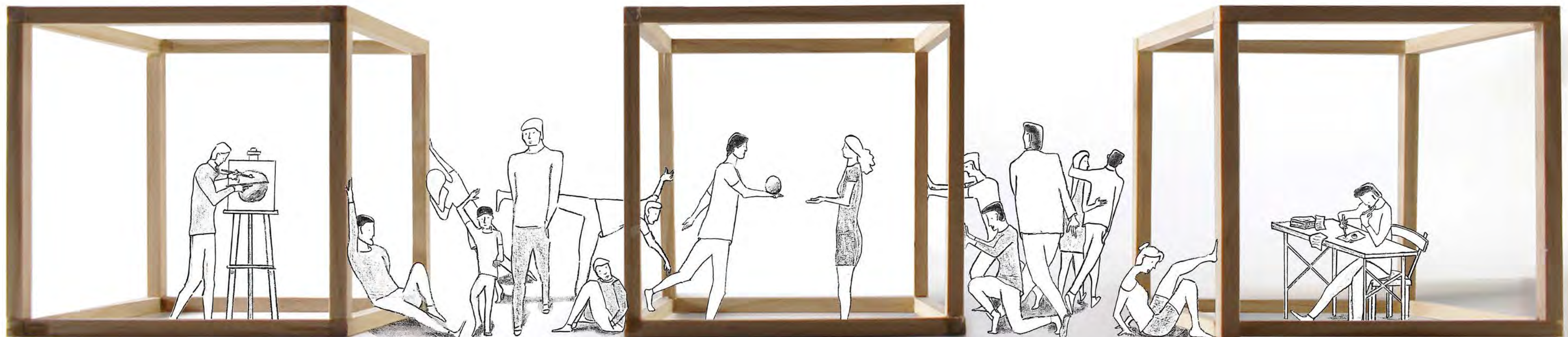
From Consumption to Participation

Passer-by observe spaces of consumption, participation and exhibition from the street. From here, they become curious, seeing creatives in active participation. They may inquire, or flâneur through exhibition spaces. They are nudged into retail modules for consumption. Said consumption may be a one-off purchase; else the passerby may join participation, creating a cycle of creative production, exhibited to bring in further clientele.

Participation
Active creative participation
through art making.

Consumption
Active consumption through purchases for goods
made to aid creative art making or writing.

Participation
Active creative participation
through writing





Are you family business owners around here ??

Well, my husband, Thomas, and I got granted a loan to start our business, we want to be craft-based, but must still be profitable.

We have the choice between one of two abandoned sites to purchase and retrofit, into our creative business.

Used to live in the Centre for a few years, I barely saw or spoke to our neighbours. Here, it feels more connected. Thomas says Chorlton has a great reputation for family-owned businesses.

How does it feel demographically ??

Bohemian, a bit more mixed. Alternative people, everyday, yeah. A lot of neighbors are remote workers or people in creative industries.



There's kind of more money being brought into the area. When I was first there, it was more kind of student houses, shared housing. Now, a lot of those houses are occupation residences for families.

Chorlton feels like it is in transition and may undergo gentrification, putting family businesses at risk.

Age: 42
Trained as a painter



Thomas Meyer

Visual Artist

Age: 36
Studied literature & poetry



Rosey Meyer

Creative Writer

Housing Module

Single Family Home

Private Terrace

Art Module

Painting / Drawing

Studio Working Tables

Art Material Store

Artist's Exhibition Space

Journal / Book Writing

Quiet Spaces

Book Store

Writer's Exhibition Space

Writing Module

Consumption Module

Shared Courtyard

Motivation

Sell Creative Products

Rent Modular Studios

Profitable Business

Pay Business Loan & Living Expenses

Creative Participation

Community for Artists & Writers

Encourage Public Making

Share Creative Knowledge

We want to encourage artisans & family businesses. We should involve the community in local creative participation.

How about the future of Chorlton ??

The people from Chorlton are very resistant to corporate chains & large developments because we see it more villagey, a more rural & nostalgic community.

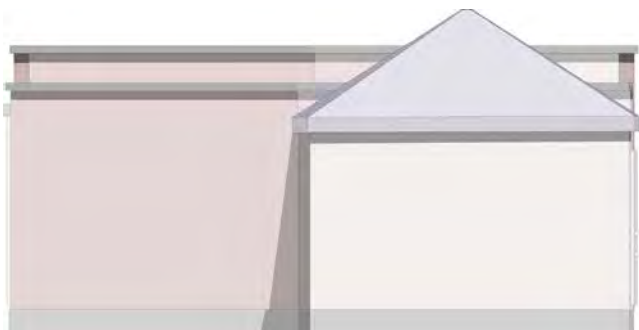
A lot of the street life now revolves around cafés, bars and shops, so leisure here is mostly about consumption. Yet, spaces for making, learning and creative production are hidden from the public fabric.



Chorlton's future lies in making creative production & participation visible within everyday public life.

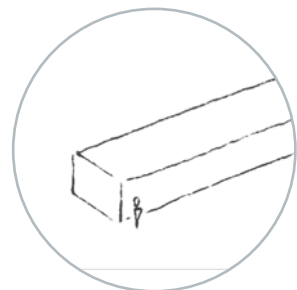
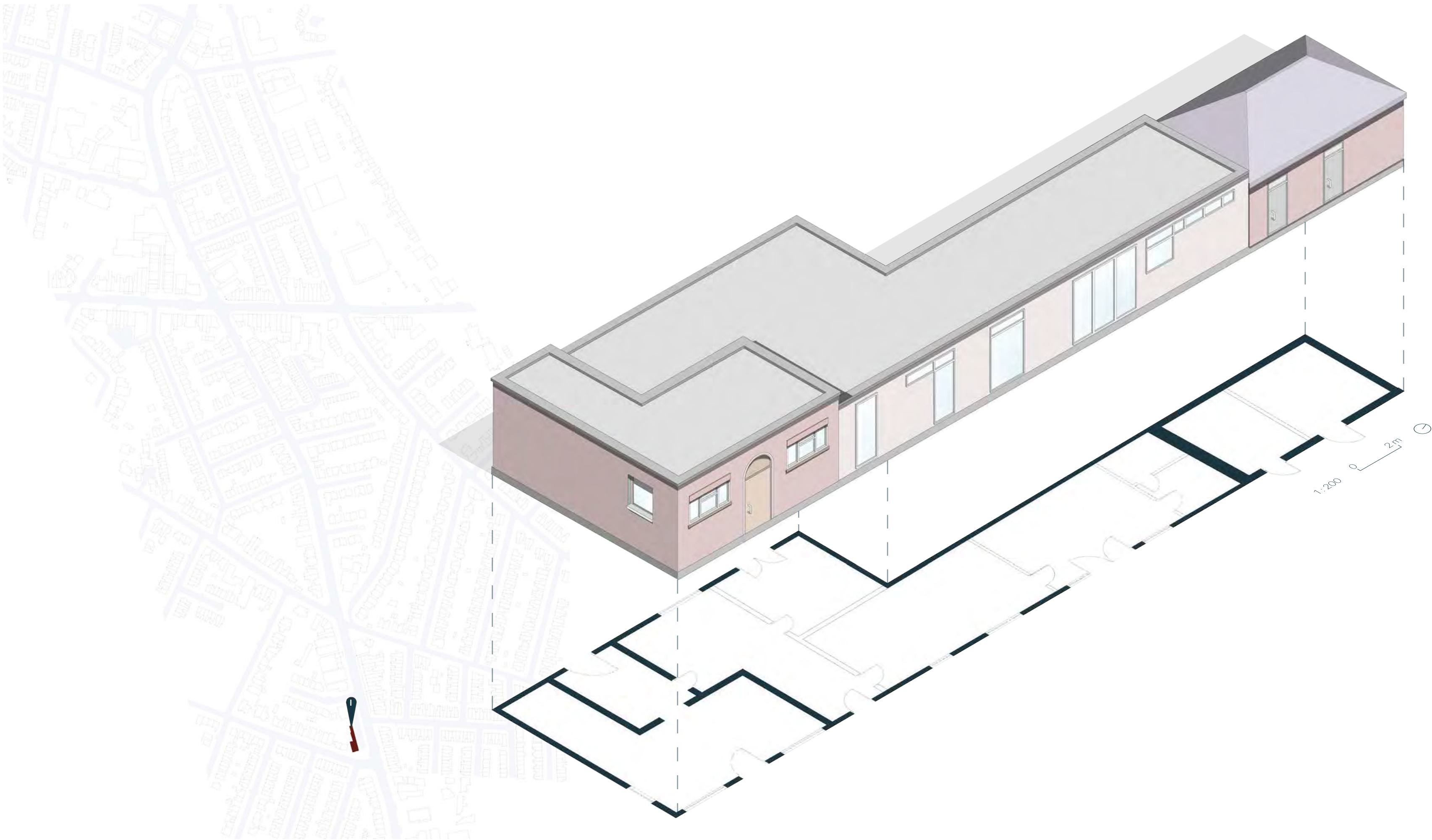


Back Elevation

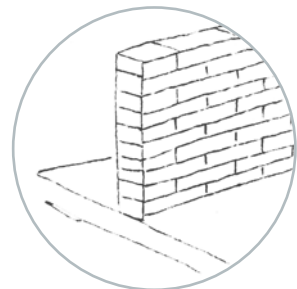


Right Elevation

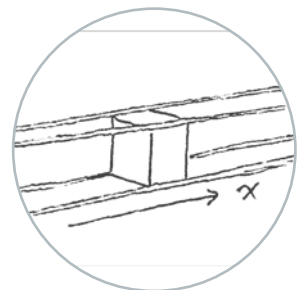
Analysis
A prominent corner location, its form is restrictive. Its long, single-storey configuration produces a linear & inward organisation, making it harder to establish a relationship between public engagement, creative production, retail activity & domestic life.



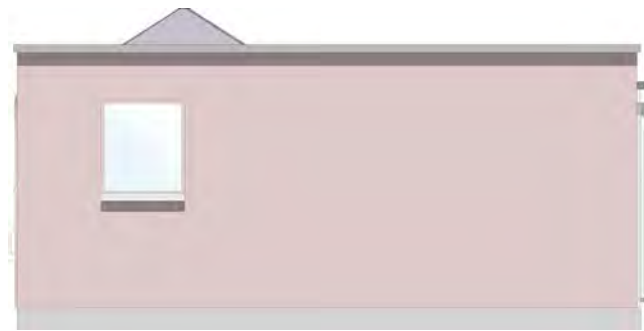
Long narrow, single storey building.



Load bearing masonry wall, no concrete frame.



Existing mass restrains modular movement to single axis.



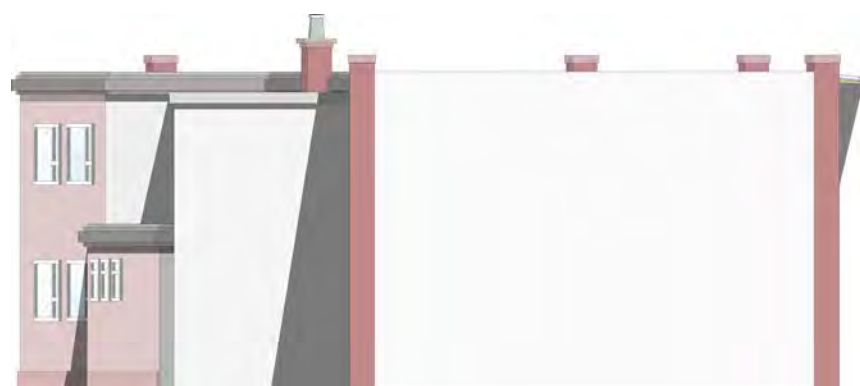
Left Elevation



Surrounding urban presence is mainly residential, while creative context is mainly culinary.



Front Elevation

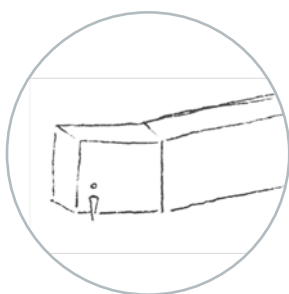


Left Elevation

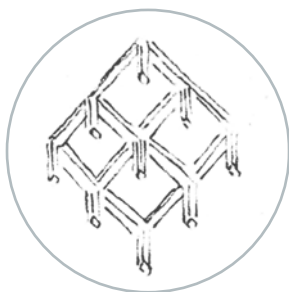
Analysis
Site II is a two-storey mass, repeated bay rhythm and longer active frontage allowing the programme to be distributed with greater hierarchy and flexibility, accommodating a clear gradient from public to private. Its form enables this to change through multi-axial modular movement.



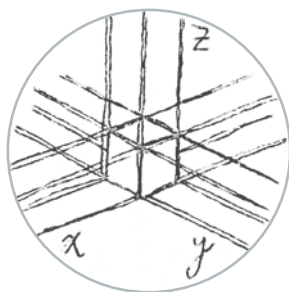
Back Elevation



Site II has a larger overall mass than Site I &, unlike Site I, extends across two storeys.



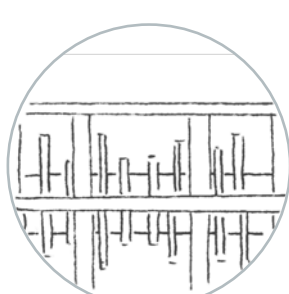
Repeated bay structural system. Including columns & beams.



Existing mass enables multi-axial modular movement across the x, y, z axes.

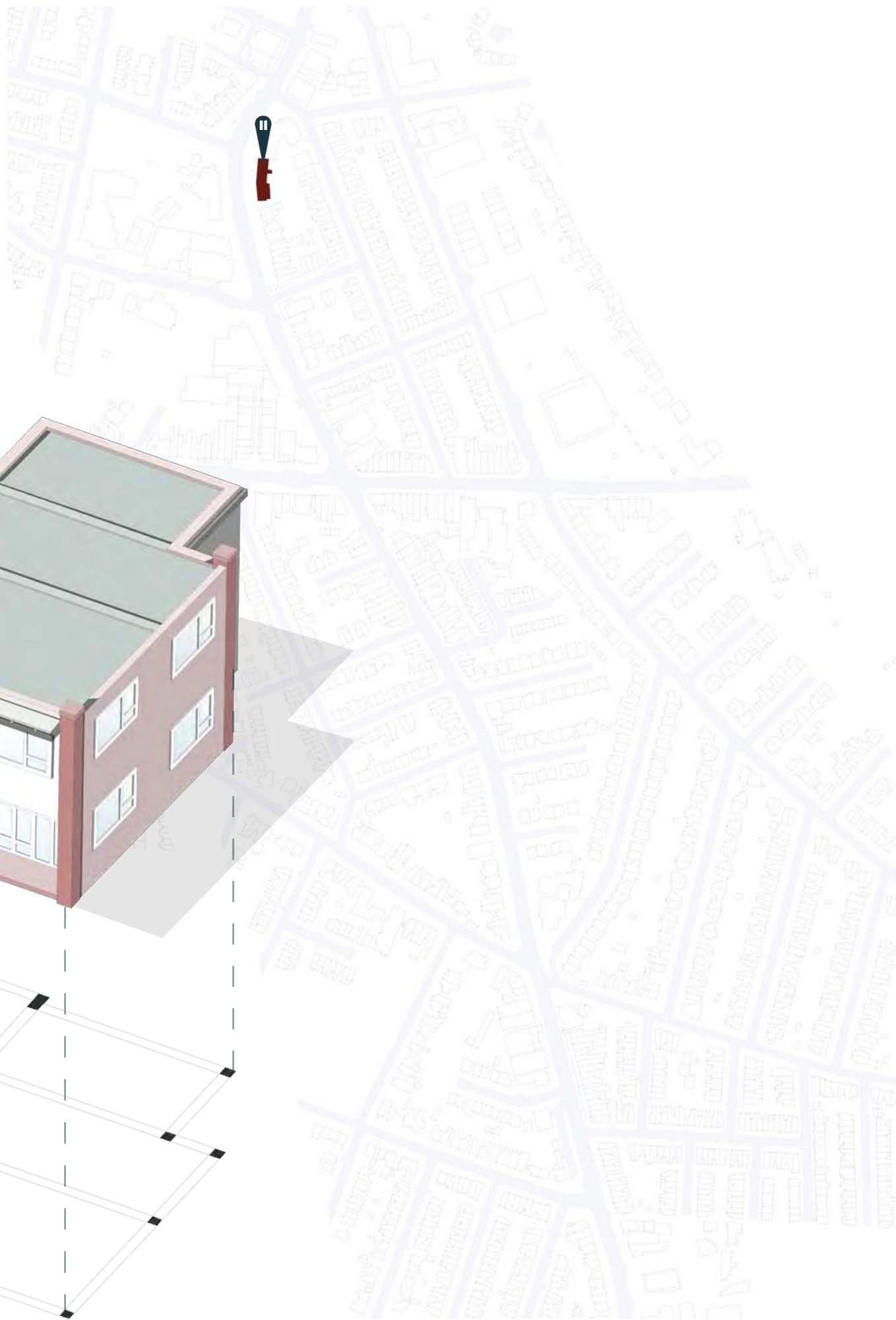
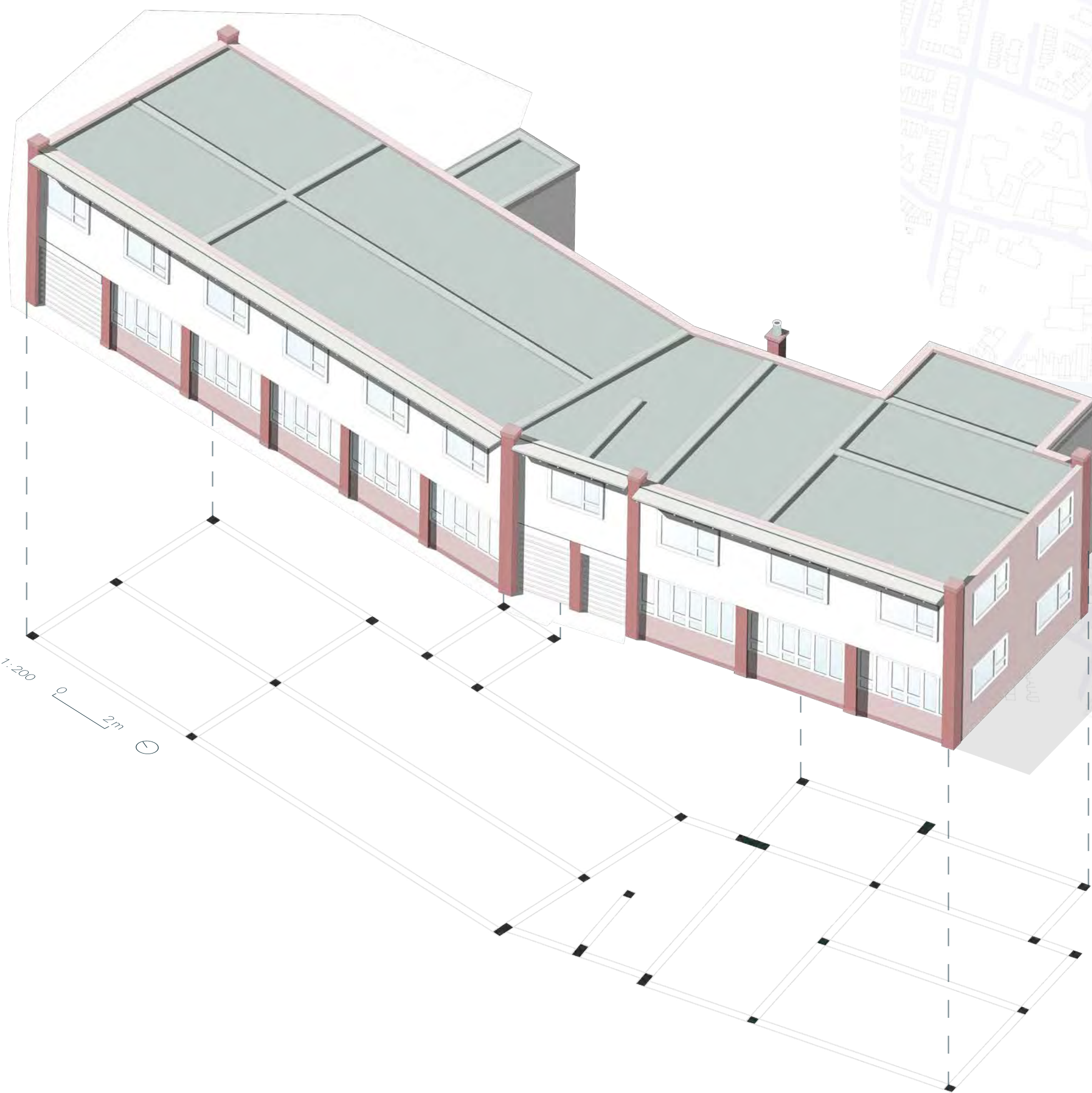


The existing mass enables a better public vs private gradient.



Primary structural concrete frame can support the implementation of modules.

A stronger creative context with Schools, Libraries & Nursing homes. Bringing a wide age range.



Front Elevation

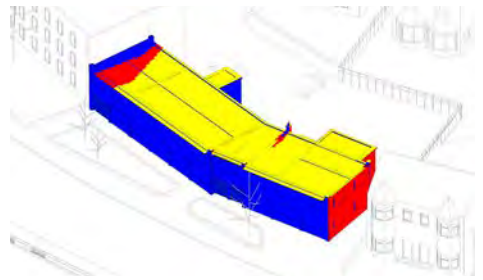
Therefore, Site (II) is selected

Site (I) is rejected

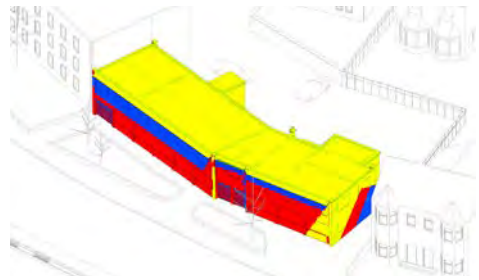


Right Elevation

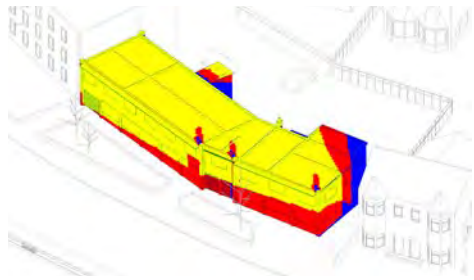
Winter Solstice ————— 21st December



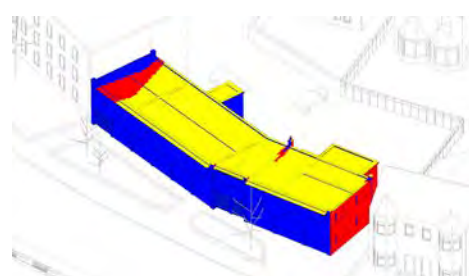
Morning
8 AM — 9 AM



Noon
12 PM — 1 PM

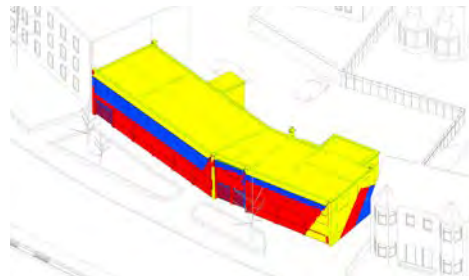


Afternoon
3 PM — 4 PM

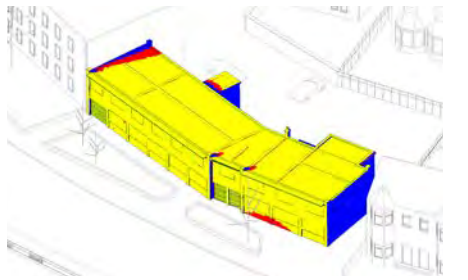


Morning
7 AM — 8 AM

Summer Solstice ————— 21st June



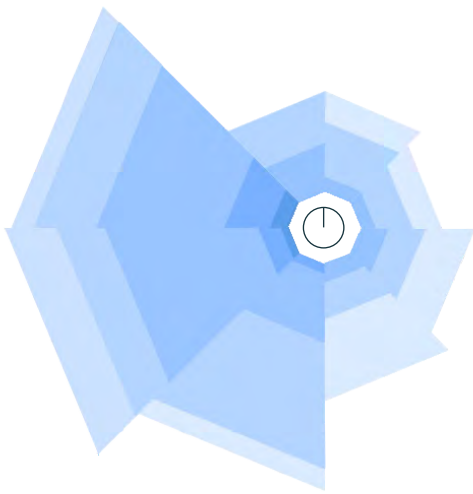
Noon
12 PM — 1 PM



Afternoon
5 PM — 6 PM

- Direct
- Indirect
- Shadow

Wind Analysis



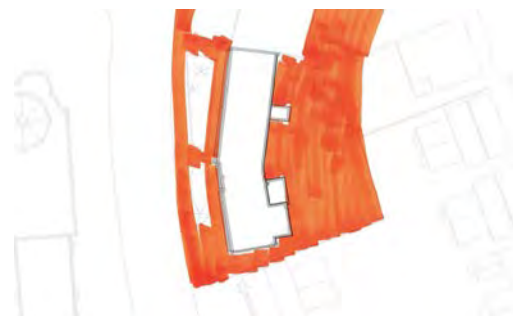
- 7.5 ms⁻¹
- 5.0 ms⁻¹
- 2.5 ms⁻¹

Sun Paths



The site's roof receives most consistent solar exposure, making openings (skylights or courtyards) may maximise sunlight within.

Heat Island Effect



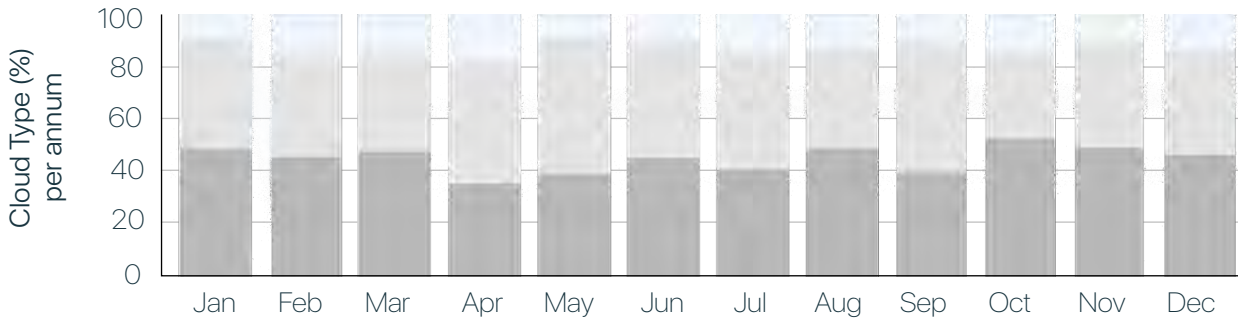
Black surfaces and asphalt surrounding the built mass increases heat retention around site, intensifying thermal build-up.

Shadow Gradients



Deepest along the inner and more enclosed edges of the site, while the outer perimeter remains consistently exposed to daylight.

Cloud Coverage



- Clear
- Partial
- Cloudy

Prevailing Winds



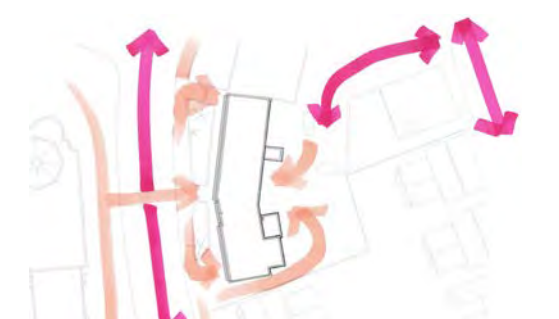
Predominantly due South-West, with the existing mass beginning to deflect and redirect airflow around its edges.

Green Areas



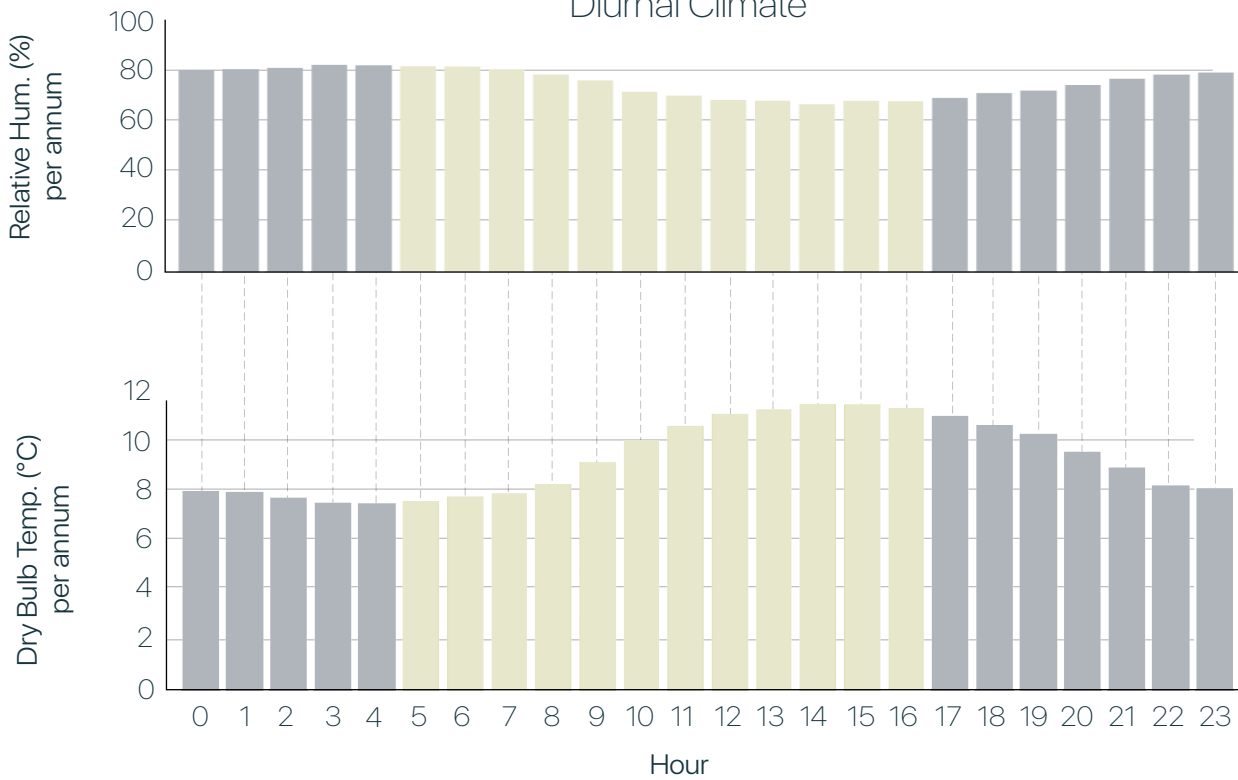
It is limited and mostly peripheral, meaning the site currently receives less landscape buffering, particularly useful for wind.

Circulation Paths



The site is bordered by both pedestrian and vehicular movement, with the strongest flows occurring along the more public-facing street.

Diurnal Climate



- Day
- Night

Public vs Private



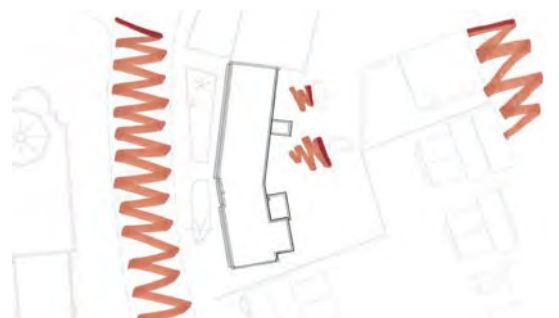
West street edge reads as the most public and exposed condition, while the eastern side transitions toward private & residential.

Building Views

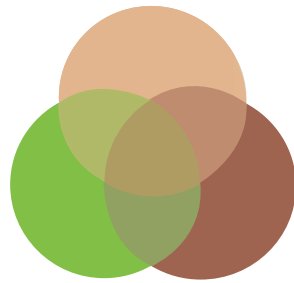


Views are strongest toward the street, while inward and side-facing aspects are defined by residential surroundings.

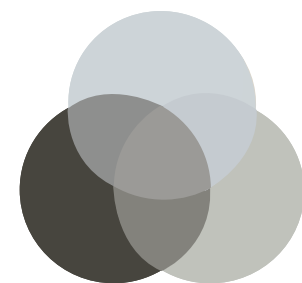
Sound Pollution



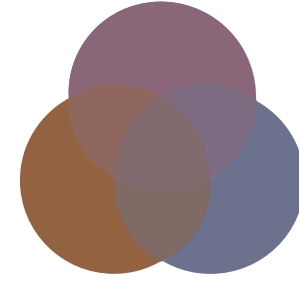
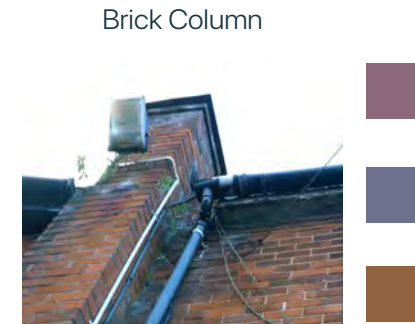
Vehicular traffic generates the strongest and most persistent acoustic exposure, amplified by the road due west & parking area due east.



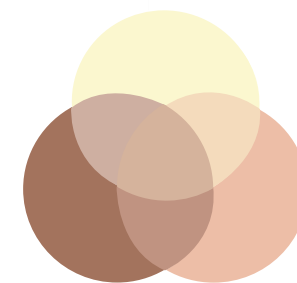
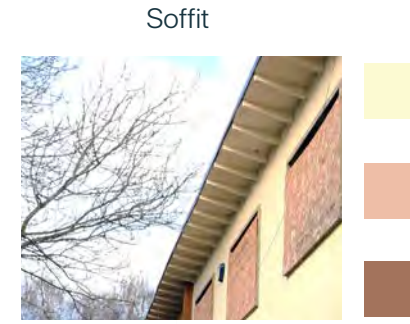
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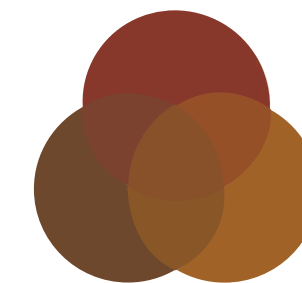
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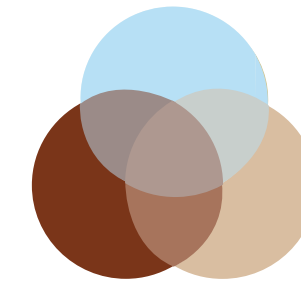
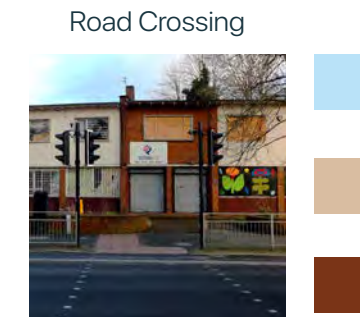
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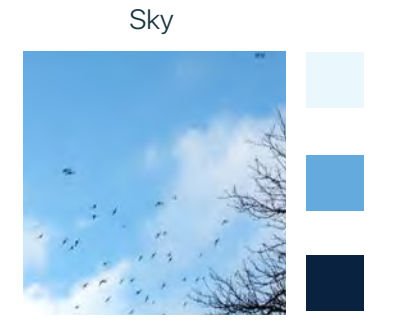
#d6b49d



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#6d9cb5

1, 2, 3, 4, 10
Family home residentials only

5
NHS Health Practice

6
Site (II)

7, 8, 9
Home residentials with business in
the ground floor

11
Chorlton public
Library

12
Chorlton
Wetherspoon pub

Parent + Child
These users are found in residentials nearby the
site or from the school cluster

Behavior
Observing
Playing
Slow

Spatial Interest
Shared Courtyard
Exhibition Space
Public Areas

Creative Participant
These users are found in the wider Chorlton
network, living along Barlow Moor Rd.

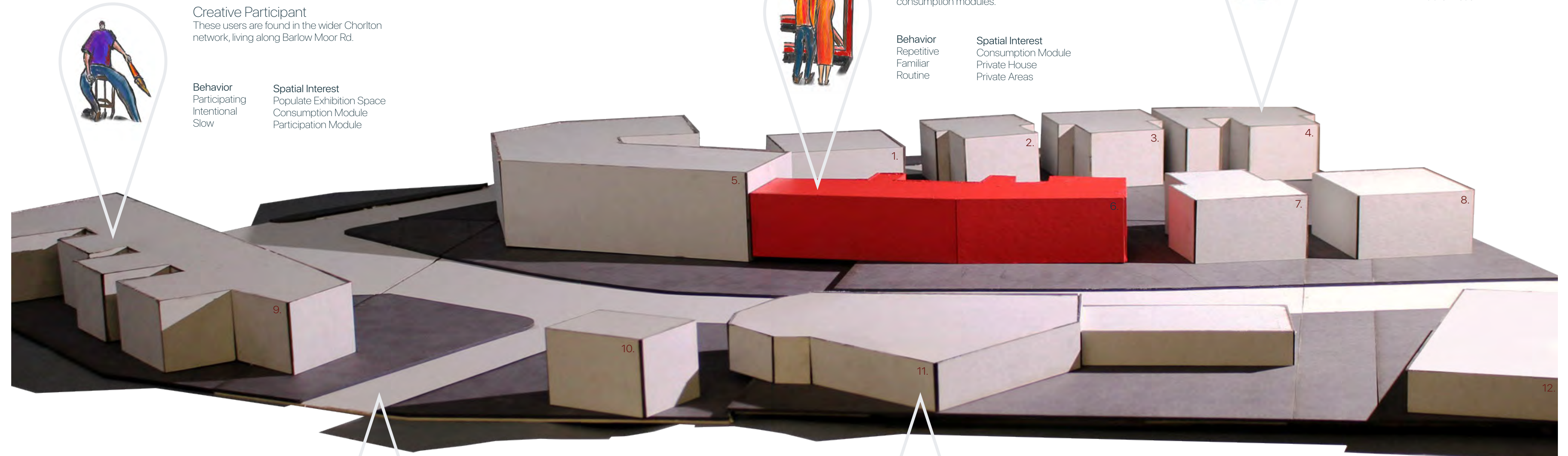
Behavior
Participating
Intentional
Slow

Spatial Interest
Populate Exhibition Space
Consumption Module
Participation Module

Meyer Family
These users live in the building, making use of the
private house areas, & working at the till within the
consumption modules.

Behavior
Repetitive
Familiar
Routine

Spatial Interest
Consumption Module
Private House
Private Areas



Site Context Model

1:100 0 4m

Commuter
Probably works and commutes along Barlow Moor
Rd, they may use public transport.

Behavior
Passing through
Observing
Fast

Spatial Interest
Consumption Module
Public Areas
Visibility

Student
Coming to and fro the library or school to their homes,
passing through the site or even participating.

Behavior
Passing through
May participate
Lingering

Spatial Interest
Participation Module
Consumption Module
Public Areas



Repair / Restoration

Too conservative for a programme based on visible making and transformation.

Strength

Identity Preserved
Low Intervention
Continuity

Weakness

Hidden Production
Limited Change
Static Shell



Historicising Retrofit

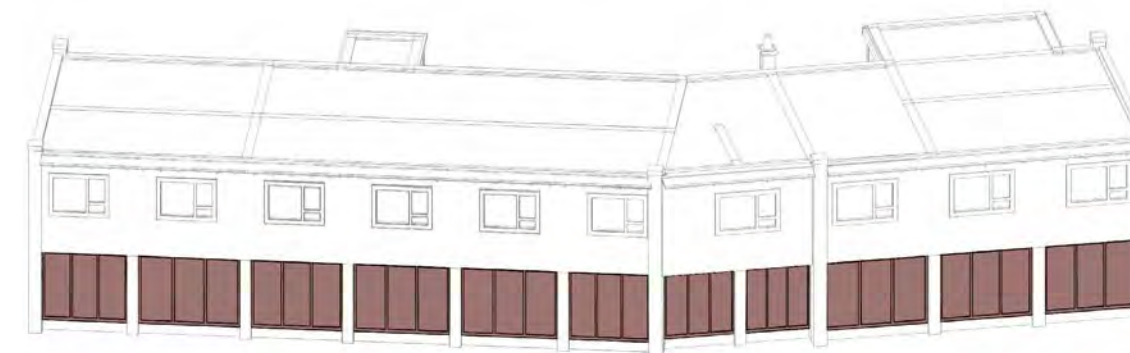
Improves frontage, but does not meaningfully reorganise the building for the programme.

Strength

Active Frontage
Rhythm

Weakness

Hidden Production
Limited Change



Curtain Wall Insertion

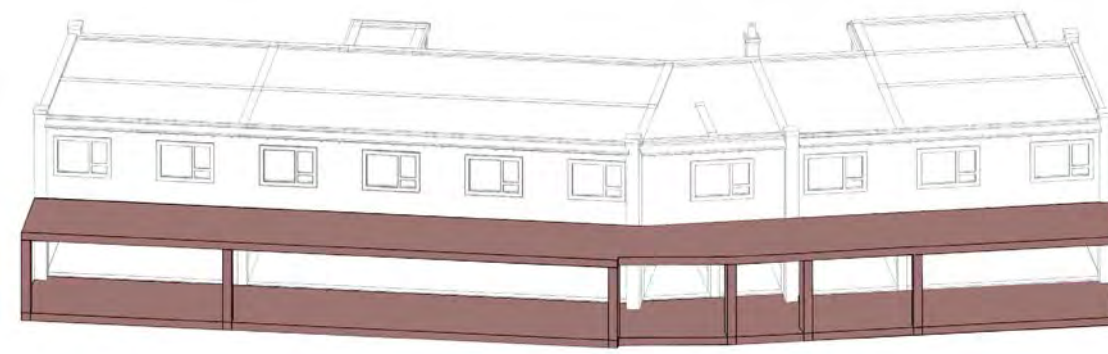
Improves visibility, through larger glazing but not programme adaptability.

Strength

Street connection
Transparency
Visibility

Weakness

Unresolved Structure
Generic Envelope



Ground Floor Extension

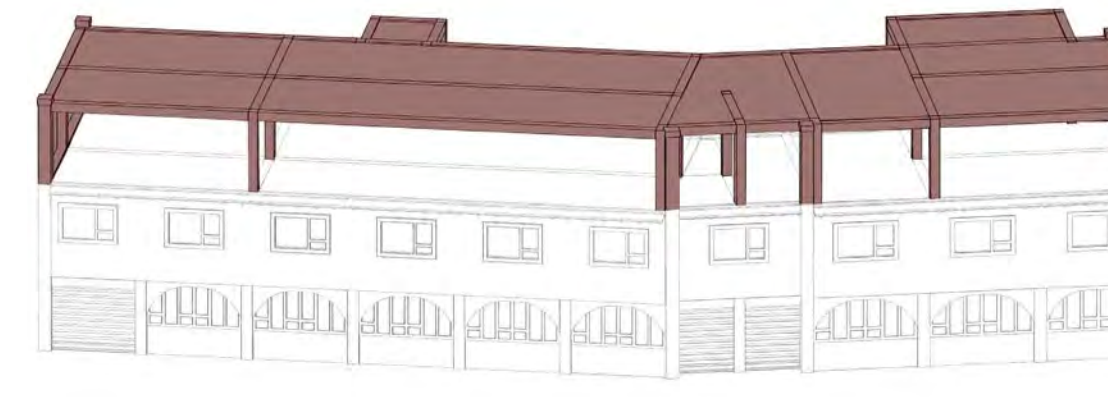
Extends occupation, but competes with rather than works through the original fabric.

Strength

Public Occupation
Open Pergola

Weakness

Host Building Concealed



Vertical Addition

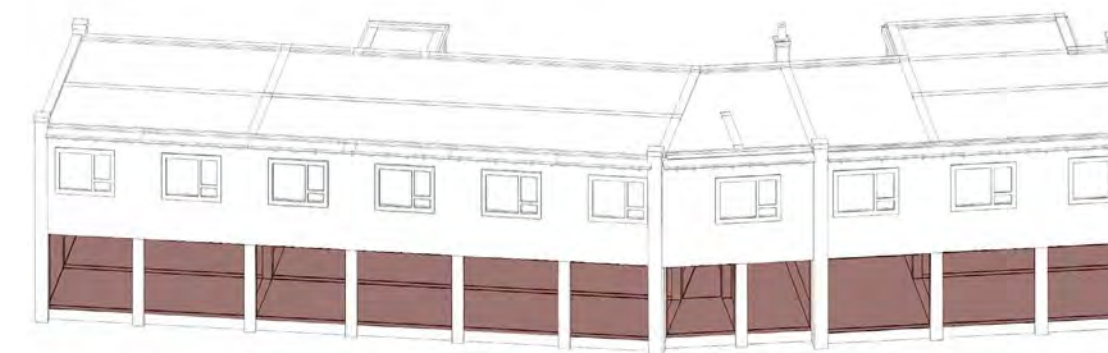
Adds capacity, but moves the project away from adaptive reuse through revelation.

Strength

Programme Expansion
More Capacity
Extra Area

Weakness

Focus Upward
Added Mass



Ground Floor Subtraction

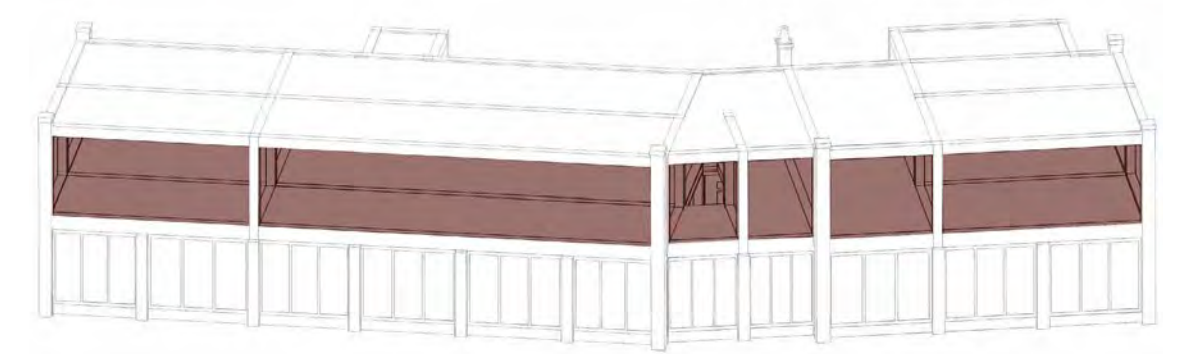
Useful for threshold activation, but too partial for the full programme.

Strength

Threshold Activation
Public Access
Openness

Weakness

Incomplete Subtraction
Upper Static Shell



First Floor Subtraction

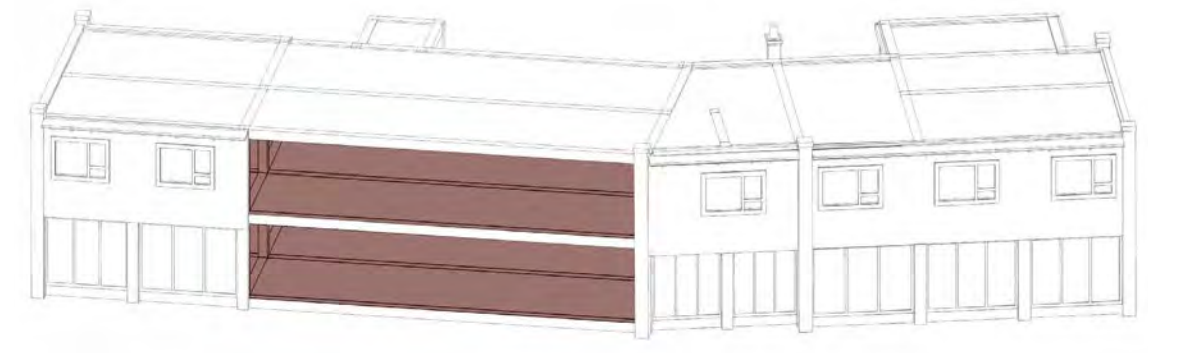
Opens the building above, but misses the importance of the ground-floor interface.

Strength

Lightness Effect
Spatial Release

Weakness

Detached Ground Threshold
Reduced Public Pull



Selective Subtraction

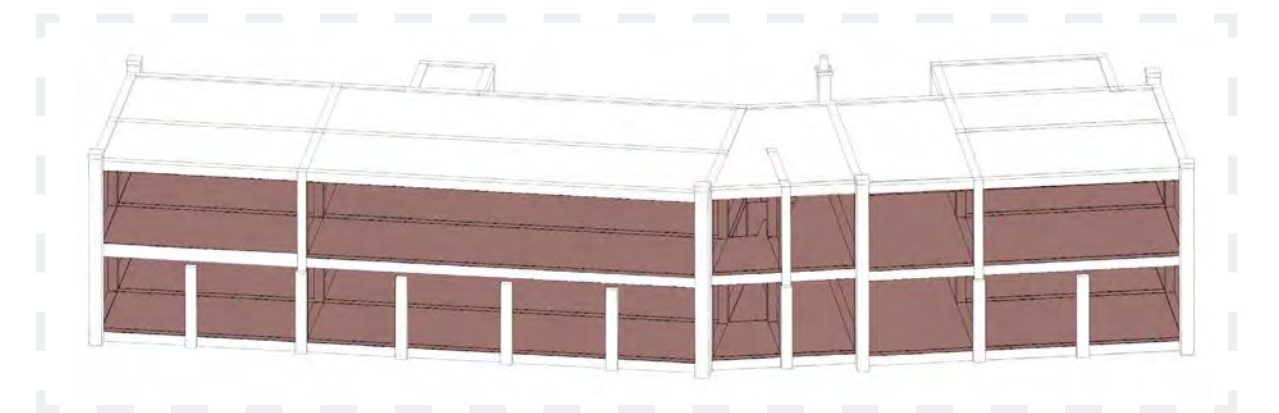
Establishes the right direction, but still requires a complementary strategy of insertion.

Strength

Structural Exposure
Spatial Clarity
Contrast

Weakness

Requires Insertion



Unfleshing the Building

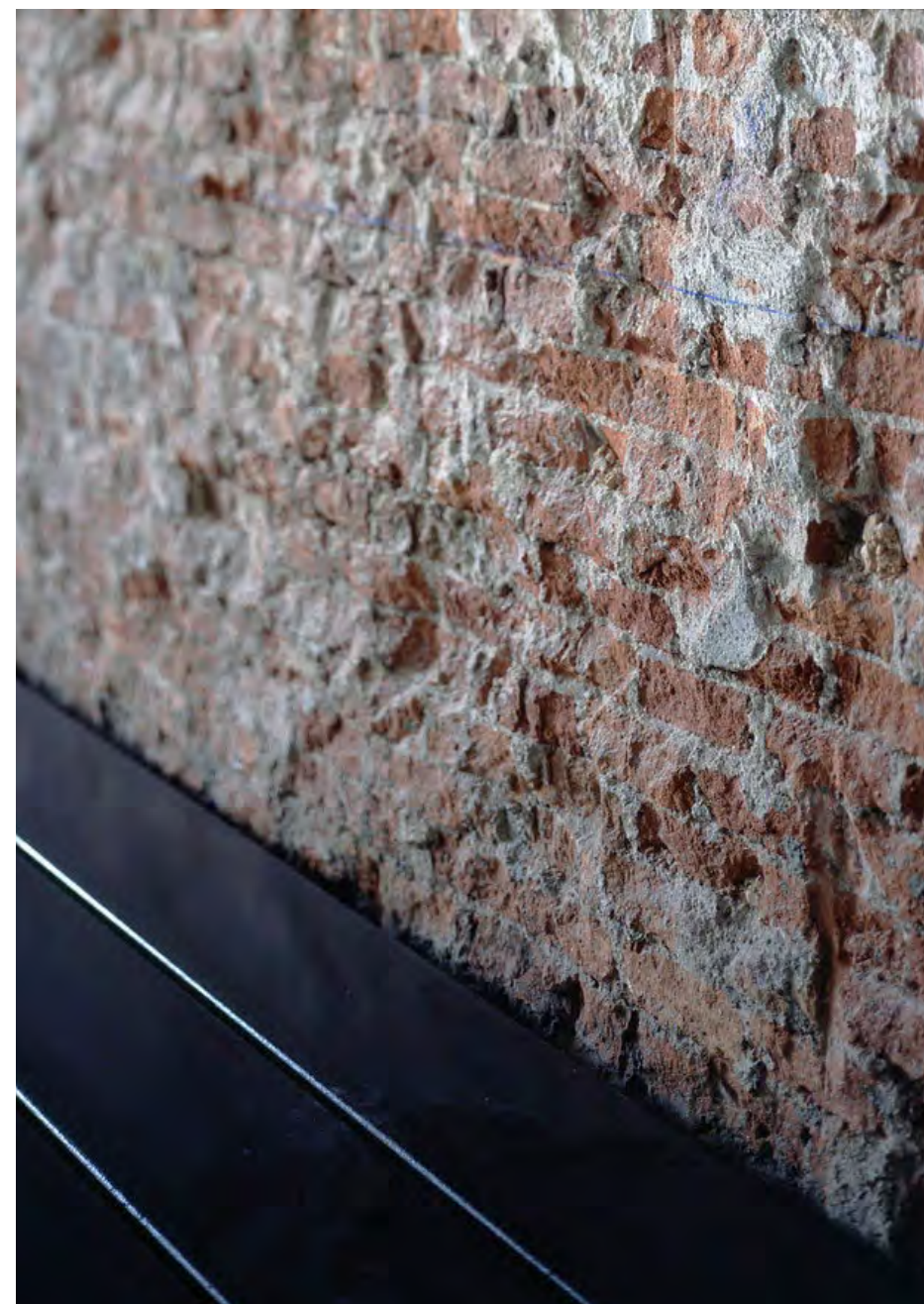
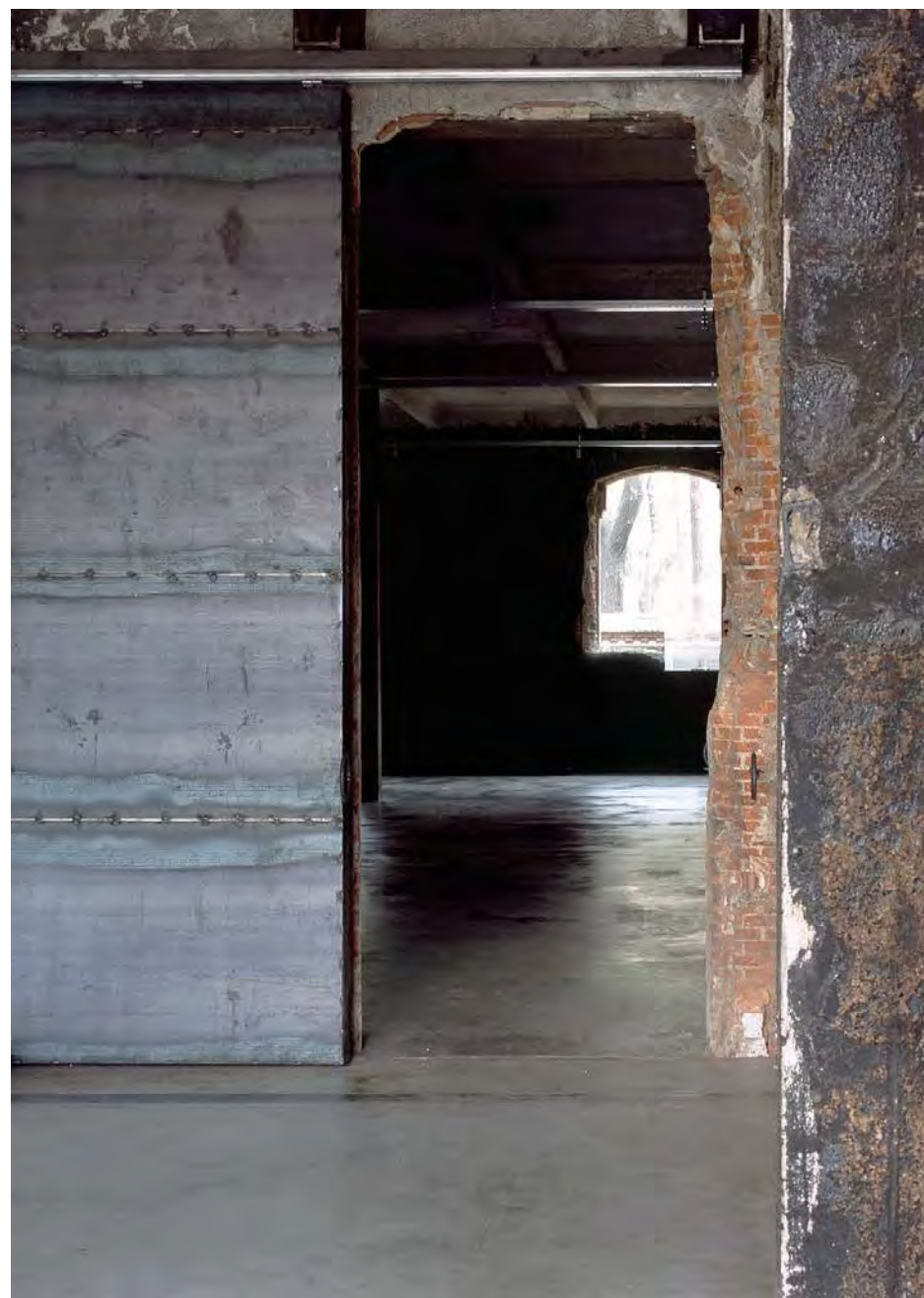
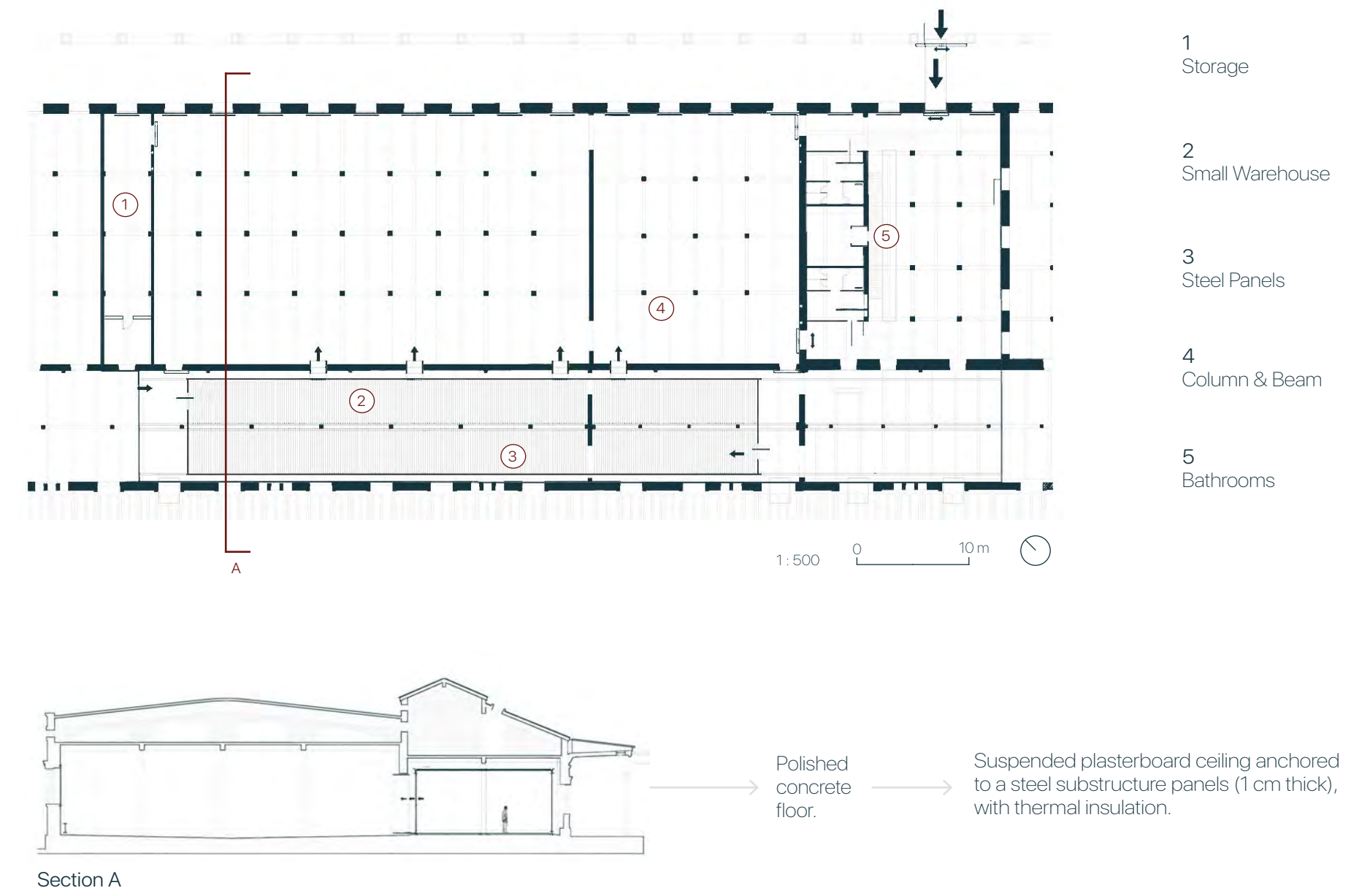
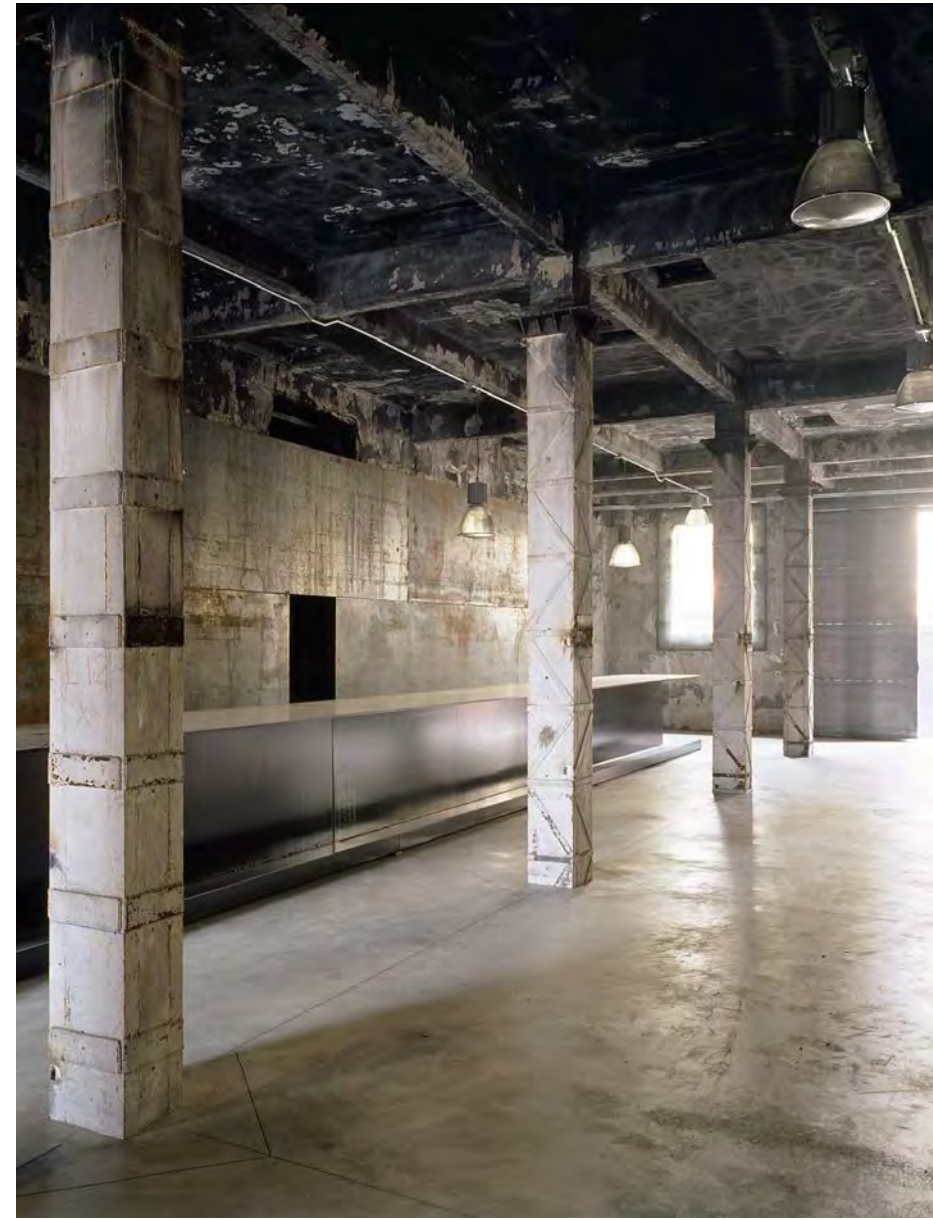
This becomes the strongest basis for the project when paired with inserted modules.

Strength

Structural Legibility
Adaptive Potential
Frame Revealed

Weakness

Programme Absent
Empty Armature



Subtraction
Architectural value emerges through removal, exposure & reveal.

Material Honesty
Age, structure, and construction remain visible & legible. Revealing deterioration caused by time.

Insertion
New programme, inserted steel panels, sit within the old structural frame without erasing it.

Openness
Unfinished space remains adaptable, active, & open to change for future programme changes.

Retention
Existing brick fabric and load-bearing structure are preserved.

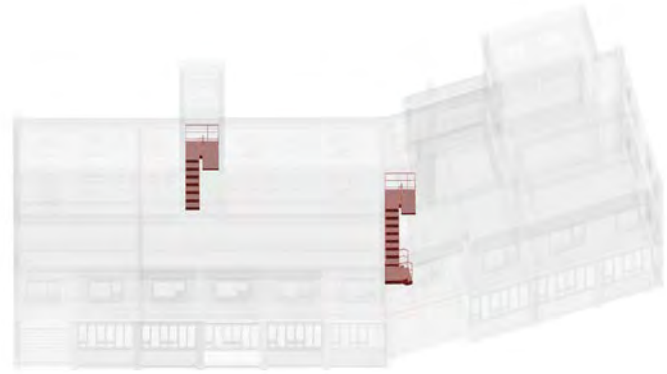
Contrast
New intervention remains distinct from the old elements. For instance the old brick wall vs the new polished concrete floors.

Retrofit Strategy

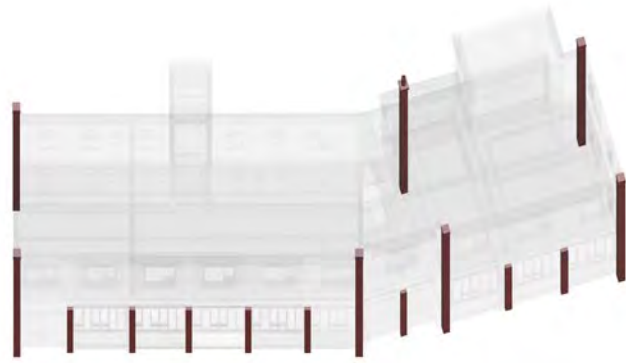
Intermediae Matadero supports a strategy of selective subtraction & insertion within a retained frame.



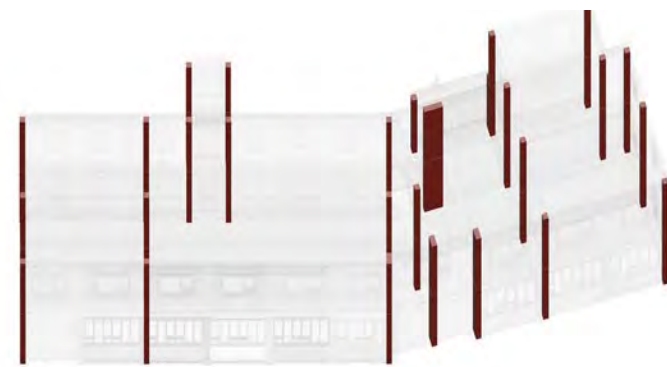
The existing shell is unfleshed to uncover the structural frame as the foundation for new occupation.



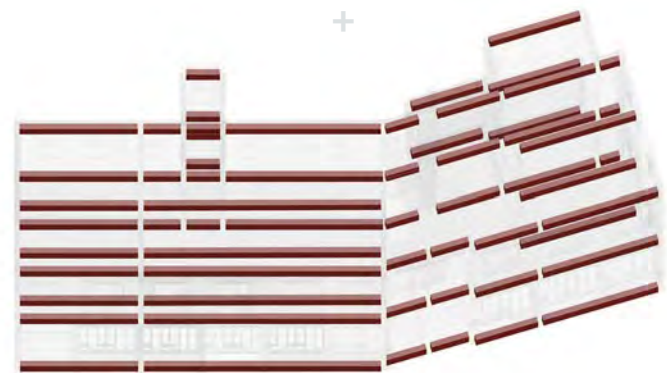
Circulation
Prebuilt stairways



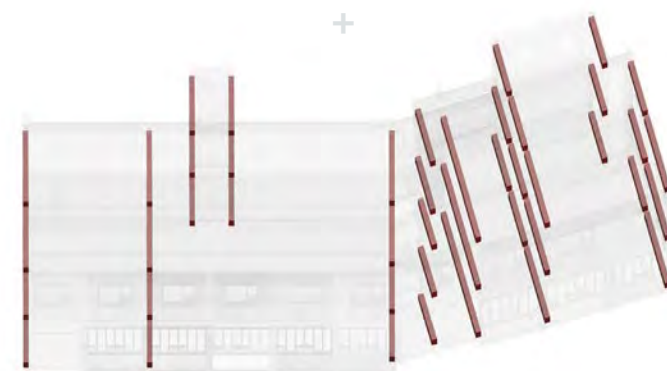
Aesthetics
Non-load bearing brick columns



RC Columns



RC Beams (x-axis)



RC Beams (y-axis)



Primary Structure
Reinforced Concrete (RC) Frame



Front Elevation



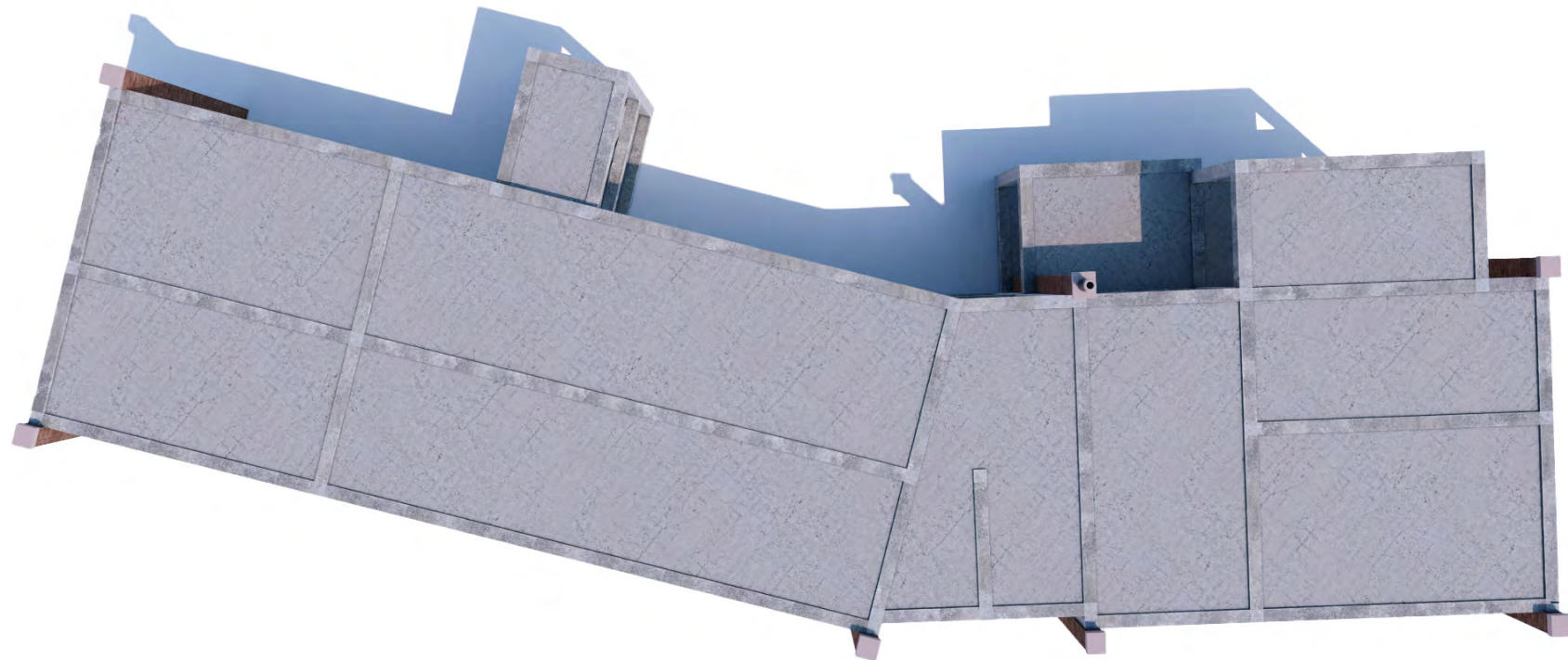
Right Elevation



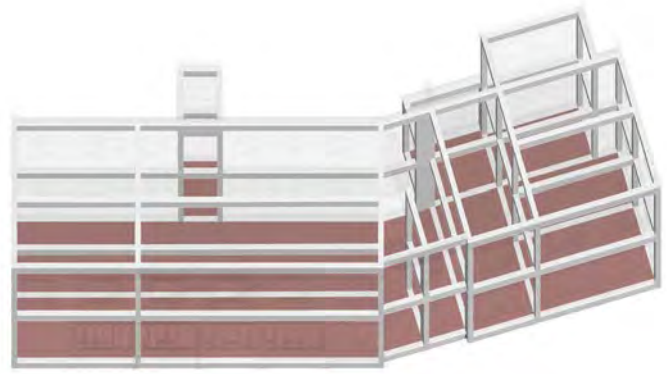
Back Elevation



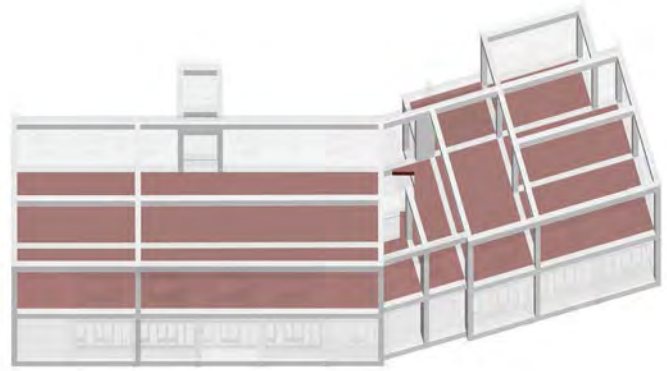
Left Elevation



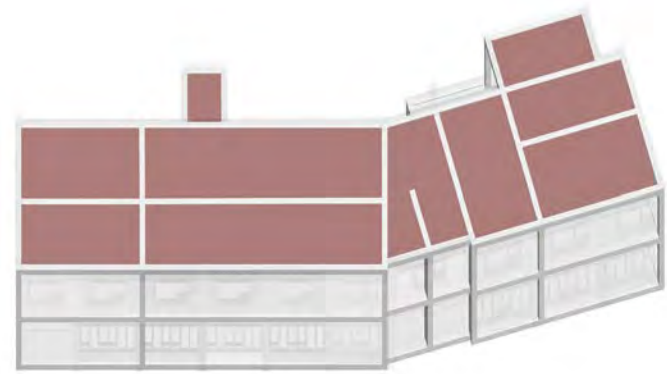
1: 200 0 2m



Ground Floor RC slab



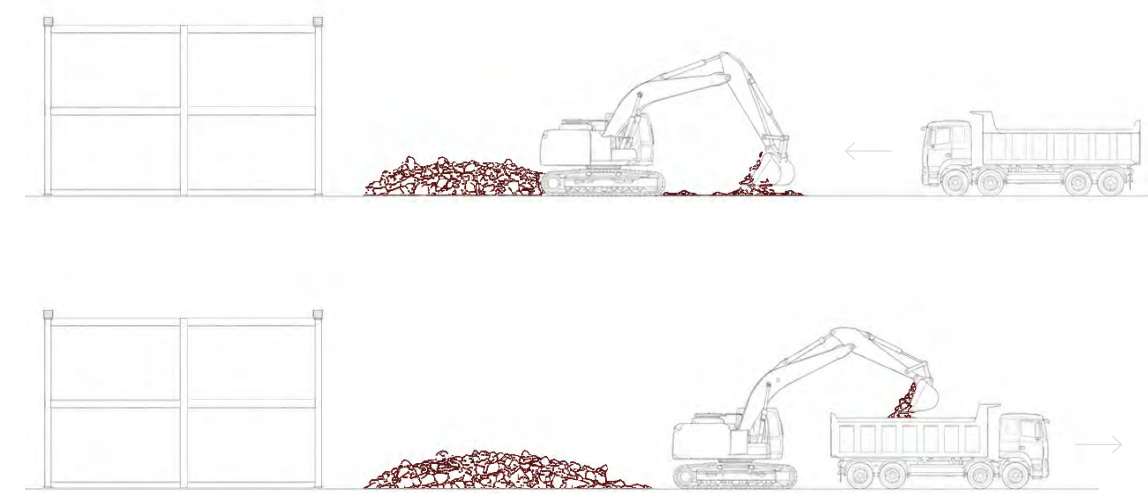
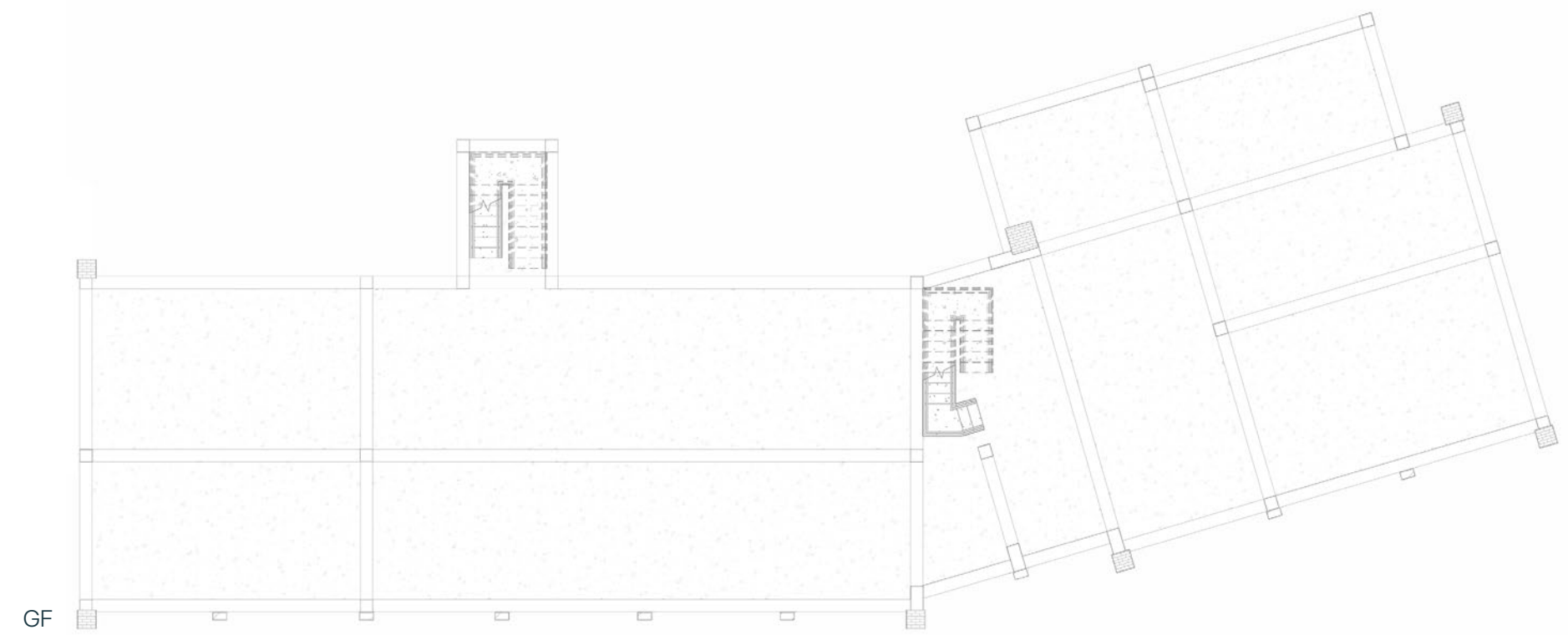
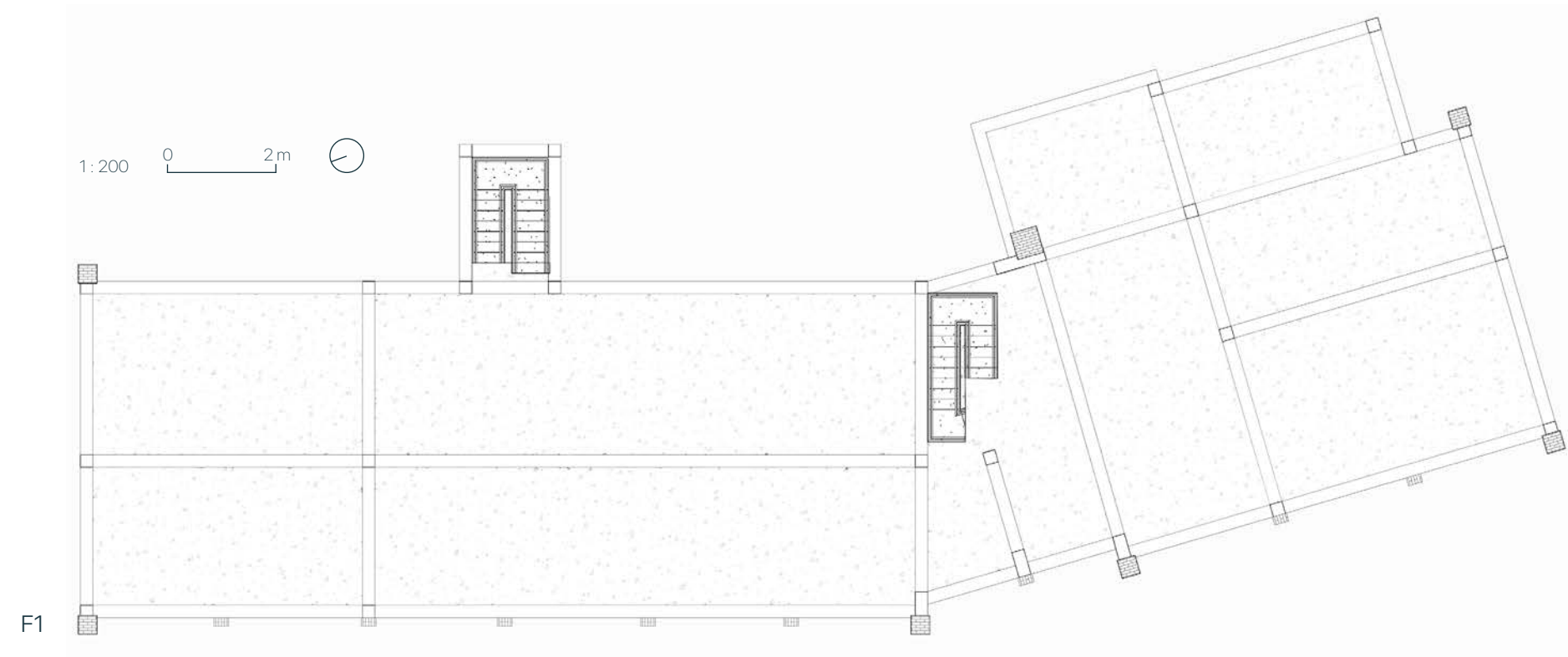
Floor one RC slab



Roof floor RC slab

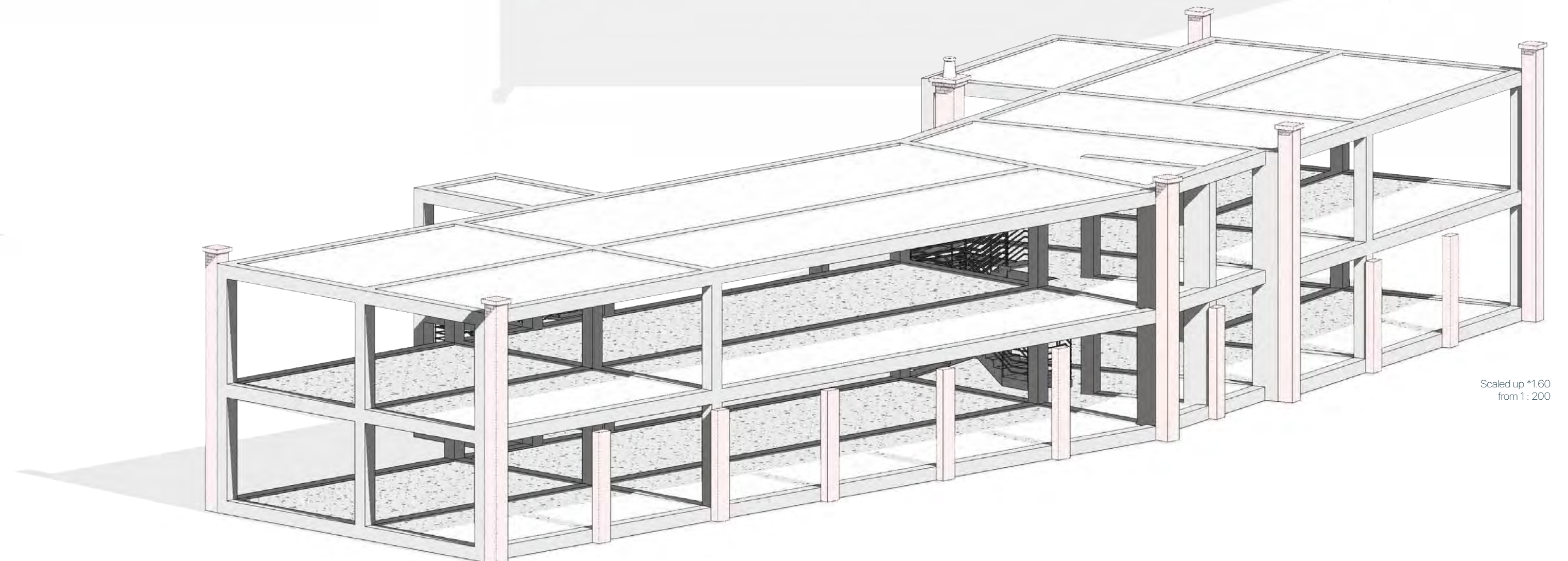
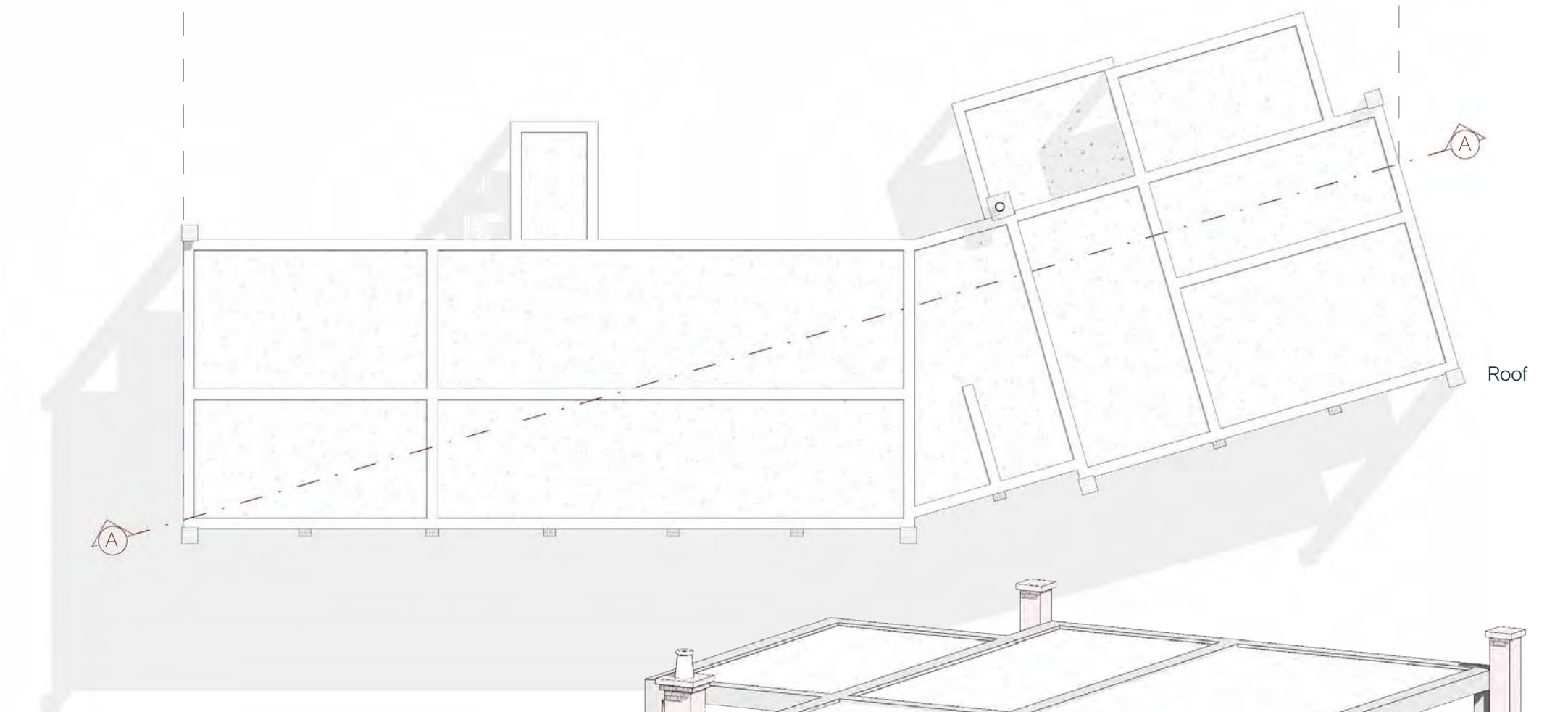
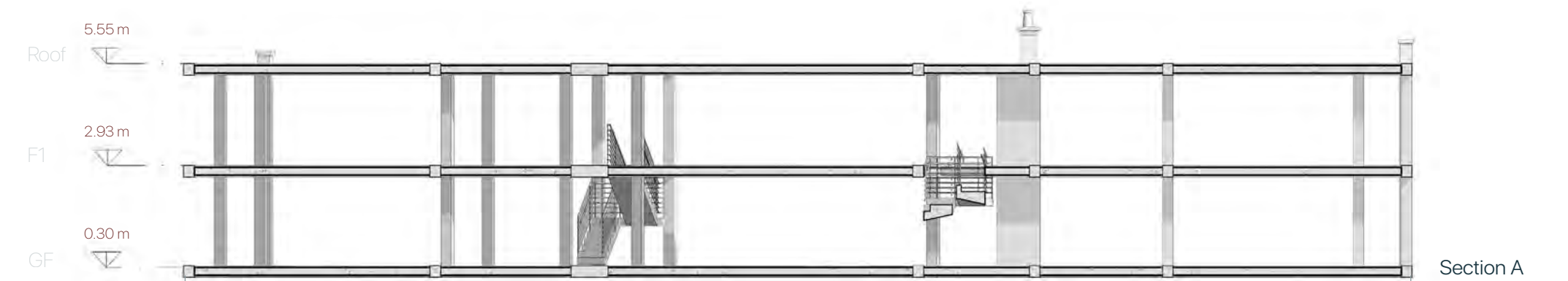
Unfleshing the existing building back to its remaining RC frame. It preserves material value, bay rhythm and the spatial order for the subsequent modular scheme.



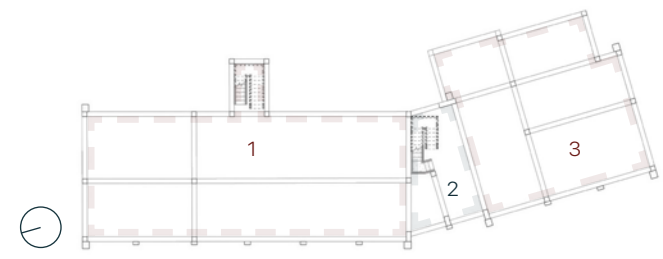


Some brick rubble may be salvaged for future recycling, to make brick rubble aggregate composites for wall façade.

After the removal of building envelope rubble is transported off-site, the concrete frame is revealed. Floor slabs, columns & stair cores are preserved to maintain structural continuity, while the exposed bays create a clear host condition for modular interventions.



Three Spatial Conditions



1
Long straight area on the left, with a staircase. The structural rhythm is simple, so this part is most flexible.

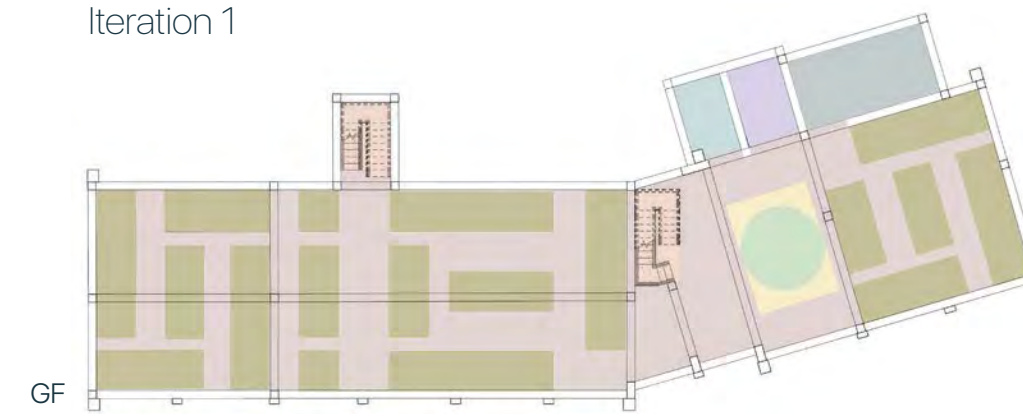
2
Junction in the middle-right, where geometry angles 16.2° anti-clockwise, and there is a pre-built staircase.

3
Angled part on the right. This side feels more compressed geometry. Yet it contains pre-built storage & system units.

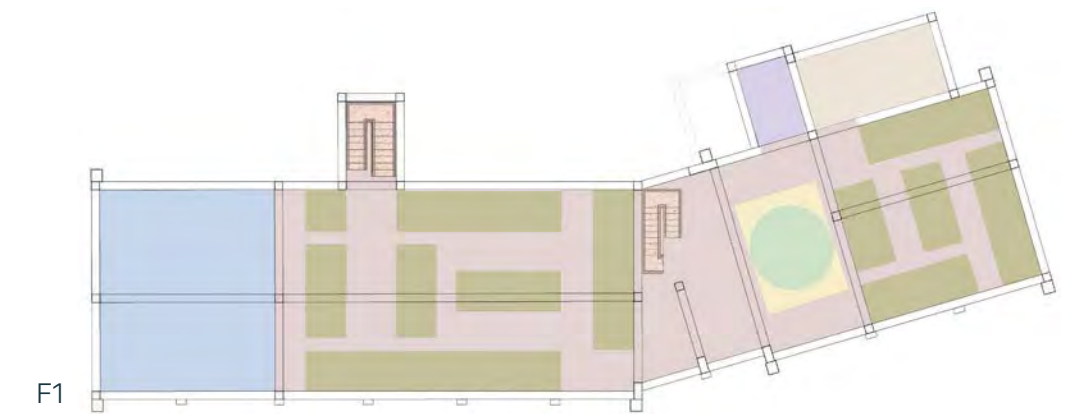
Programme Legend

	Private House		X, Y Module Path
	Stairs		Accessible Bathroom
	Elevator		Machine Systems
	Circulation		Storage
	Sun Opening		
	Exhibition		

Iteration 1

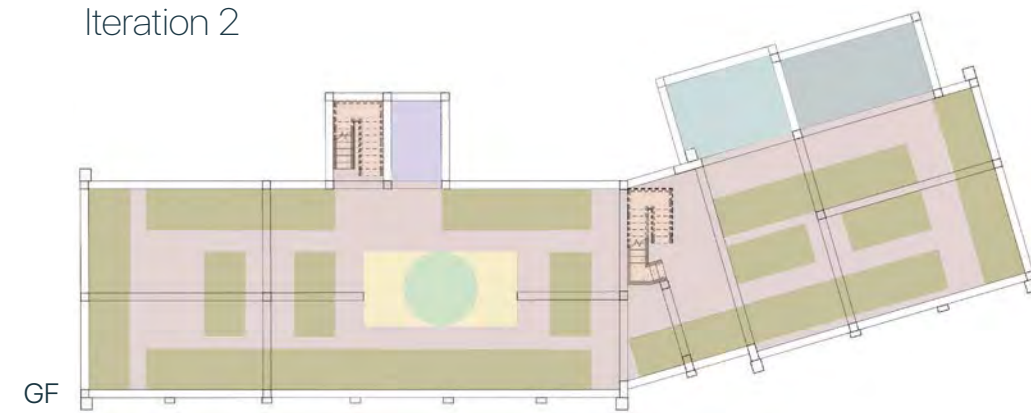


Movable modules work best in the long straight area while the junction begins to operate as a threshold & the angled area remains less clearly resolved.

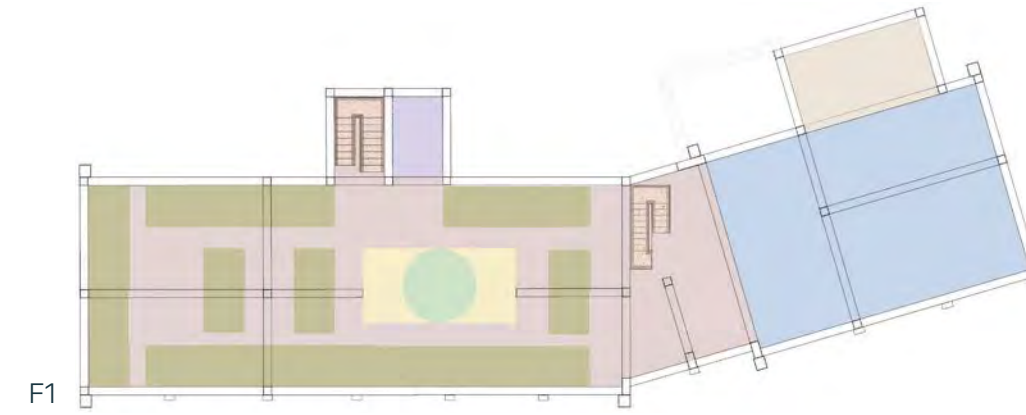


The privacy of the home is not fully accomplished as it is close to the public modules. While the arrangement of X, Y movement axes seems random.

Iteration 2

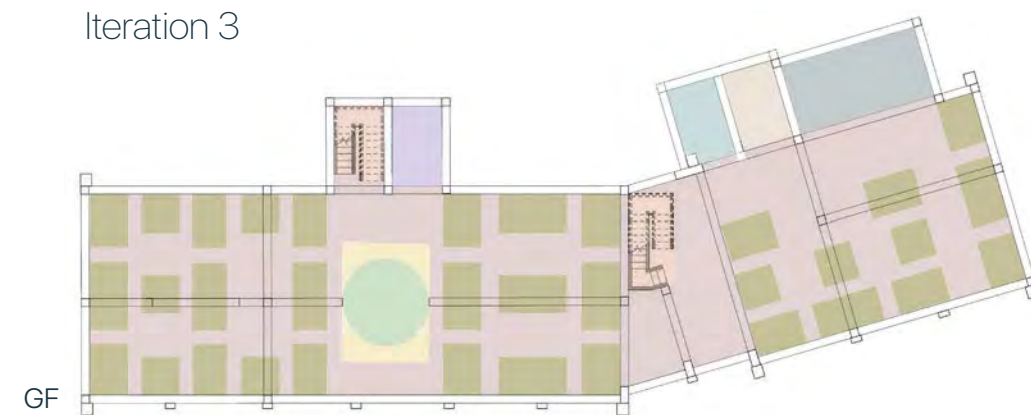


The sun opening and exhibition move to the centre, while the module axes improve bathroom circulation. Additionally, an elevator shaft is erected next to the central stairs.

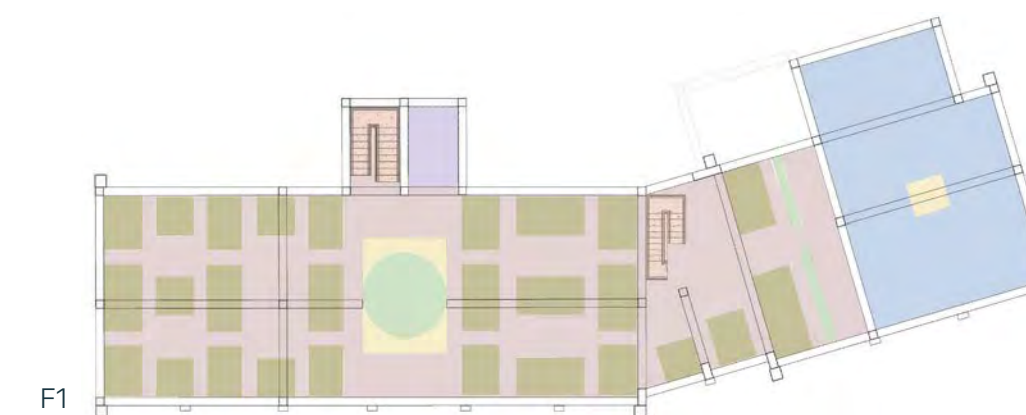


The house shifts to the right-hand side. A central staircase & elevator directs movement toward the public modules rather than the private.

Iteration 3

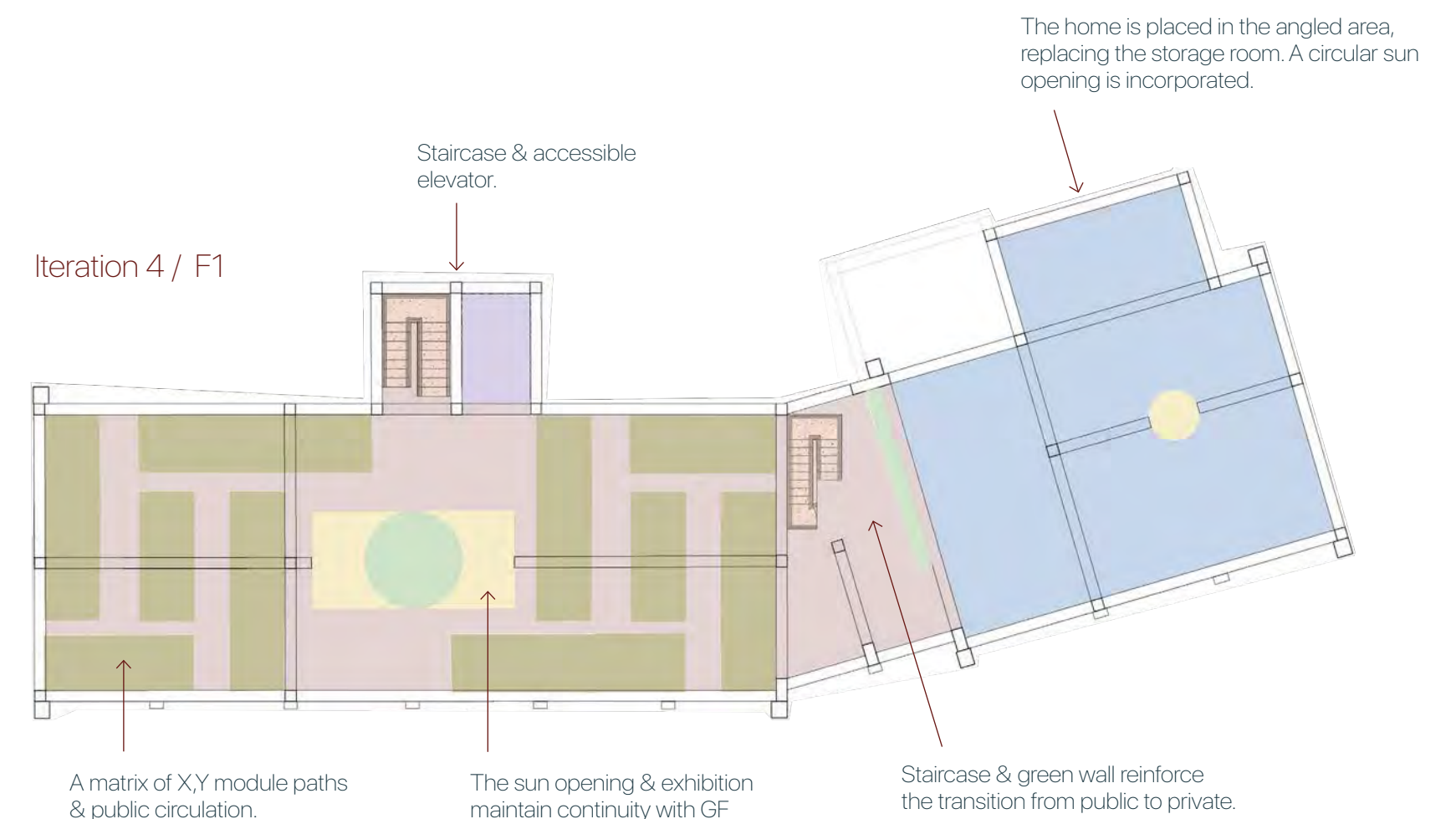


Bathroom, systems & storage room are in the same floor. While, the module matrix is maximised with greater circulation choice; however, a simpler arrangement may be more efficient.

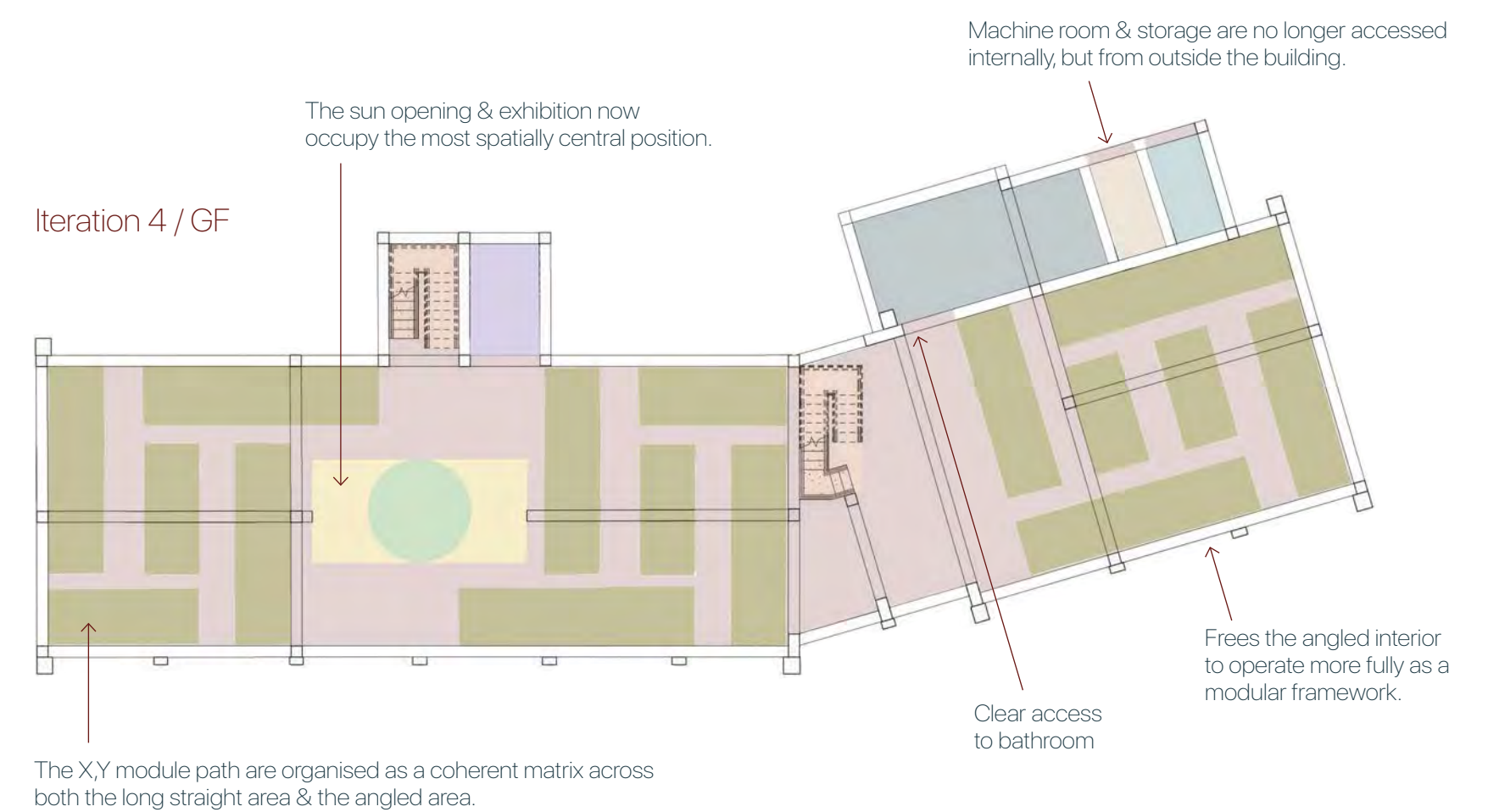


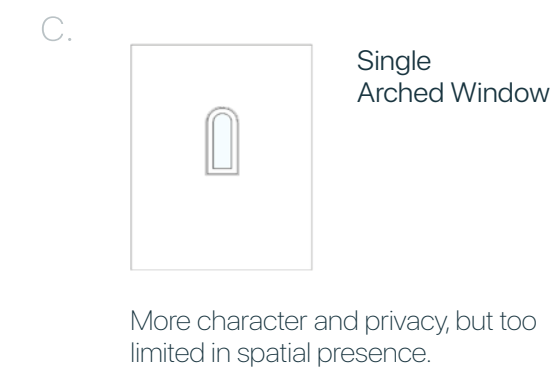
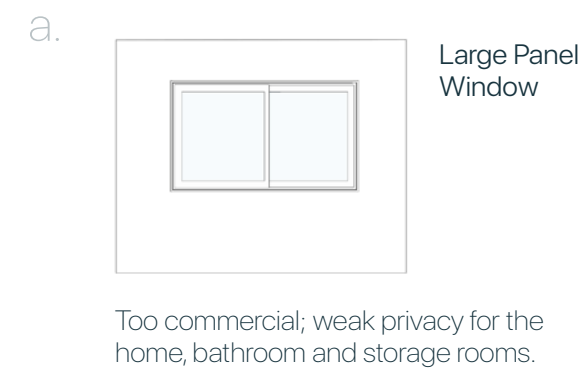
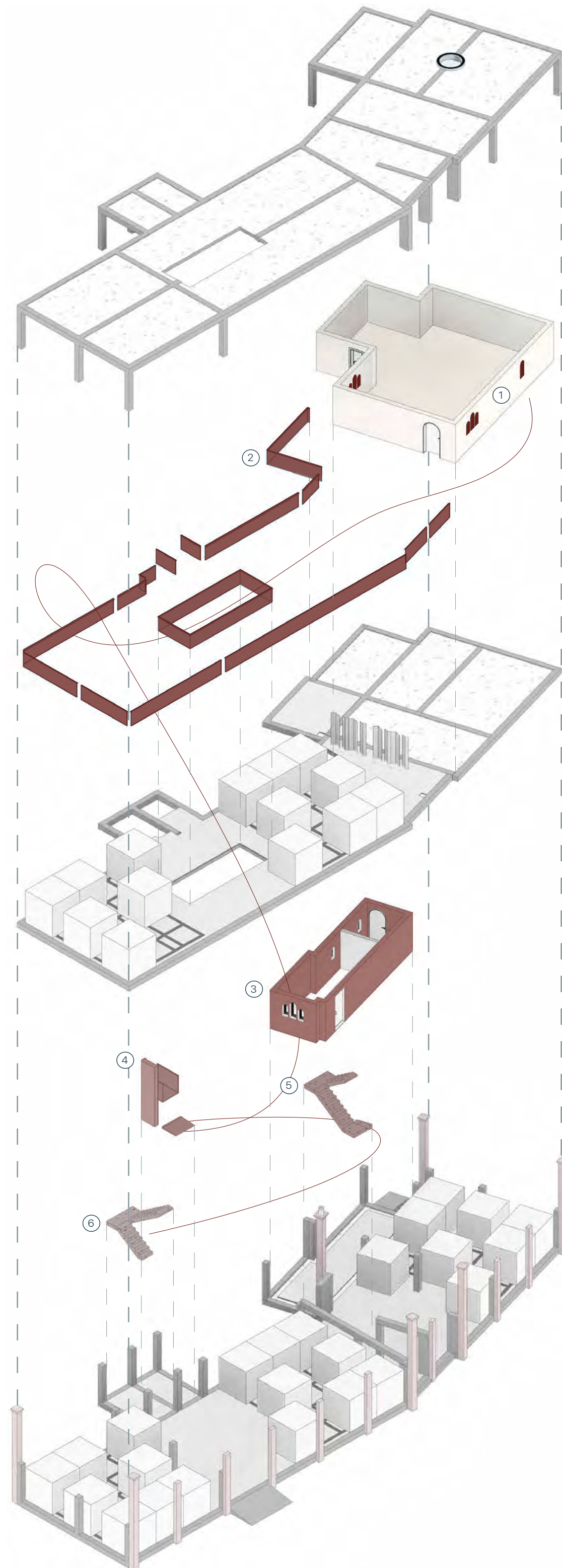
The home replaces the storage room, leaving a threshold from public to private; a green wall reinforces it. A sun opening for the home is introduced for aesthetics.

Iteration 4 / F1

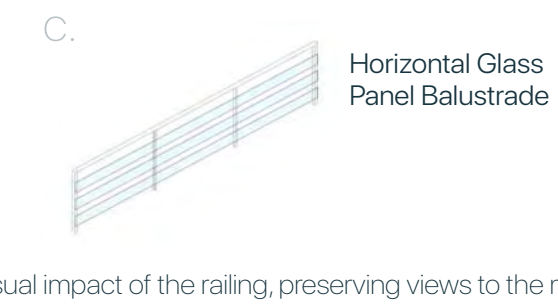
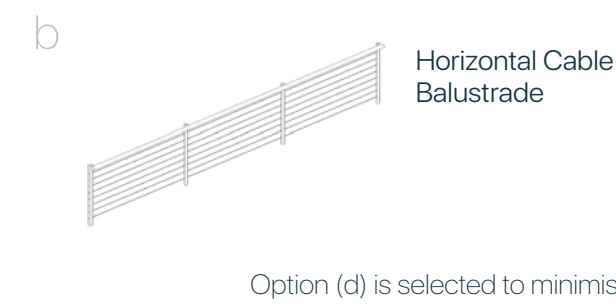
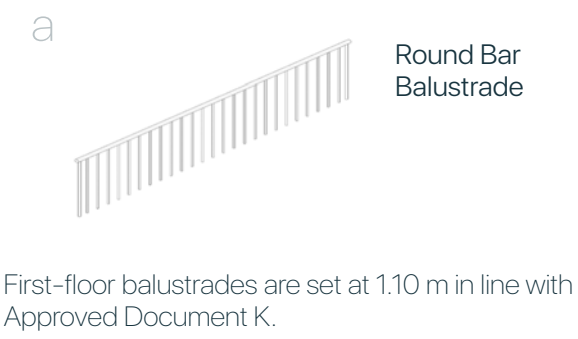


Iteration 4 / GF





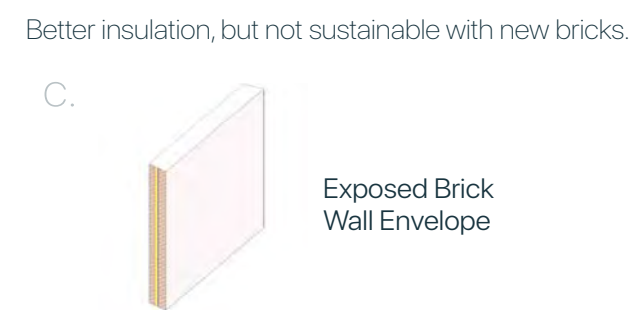
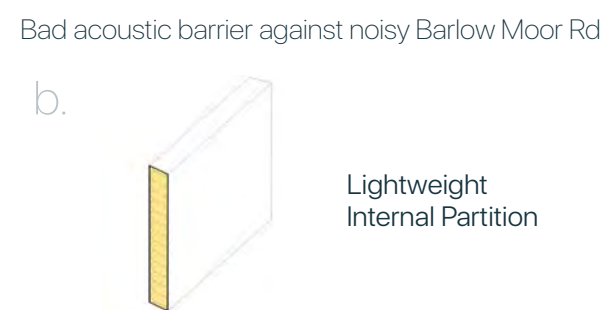
Windows



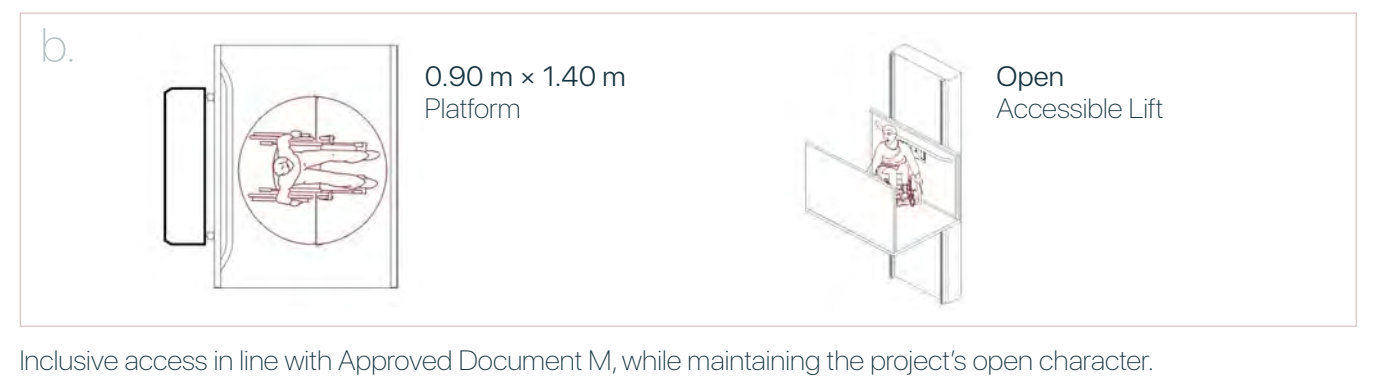
Safety Railings



Option (d) is selected to minimise the visual impact of the railing, preserving views to the modules while maximising visibility from the outside.

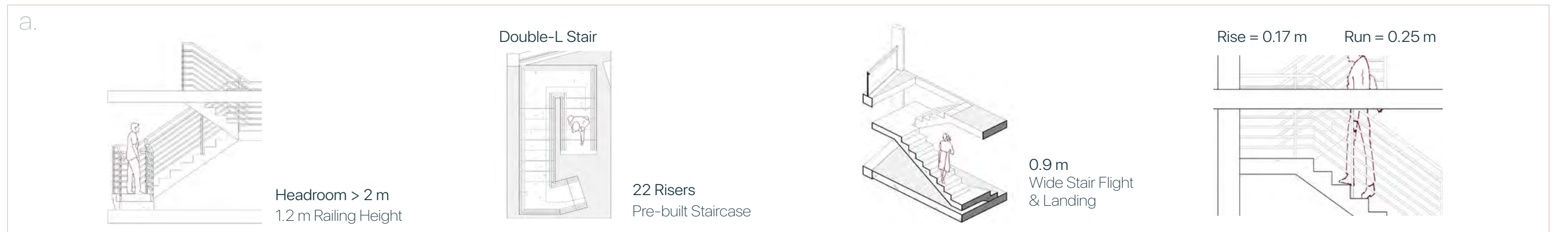


Wall Envelope

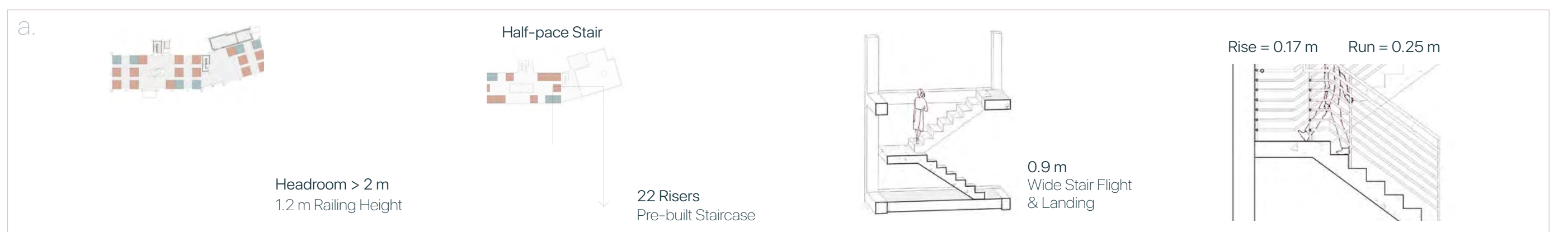


Accessible Elevator

Private Stairs



Public Stairs



Both staircases 5, 6 are pre-existing elements from the retrofit and have been conserved, as they meet UK Approved Document K requirements.

Demolition
Brick Rubble

Demolition Waste
Lost to Landfill

I ... Sorting
Brick and ceramic fragments
are separated from concrete,
timber, metal.

II ... Crushing
Recovered brick rubble is cru-
shed into fine powder & granules.

III ... Binder
A limestone binder is
introduced to hold
the crushed brick
material together.

IV ... Water
Water is added to
the aggregate &
binder. This is mixed
into a plaster.

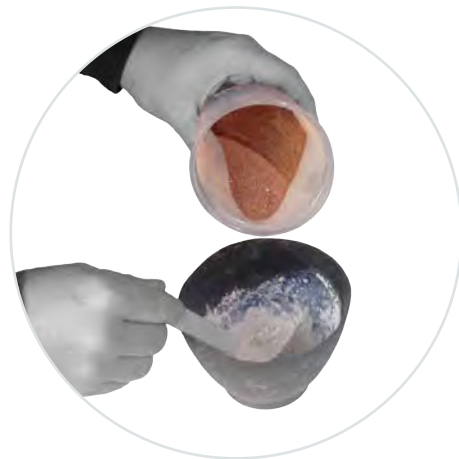
Finishing Render
for Wall Envelope



Crushing the Brick



Separating Granules & Powder



Adding Brick to Binder Mix



Casting the Plaster

Selected
Balanced texture, visible aggregate,
and strongest wall-render character.

Granular surface remains visible but
lacks colour integration.

Strongest aggregate expression, but
least cohesive as a render.



Brick powder most
strongly affects
colour saturation.



High powder content
produced a weaker,
more brittle cast.

Crushed Brick Mix Variation
Five crushed-brick mix variations were cast to test
colour saturation & aggregate texture, identifying the
most suitable finish for the wall envelope.



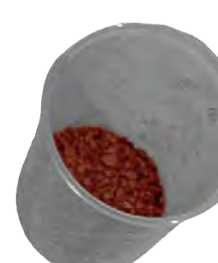
50 %
Powder

50 %
Granules



0 %
Powder

50 %
Granules



0 %
Powder

100 %
Granules



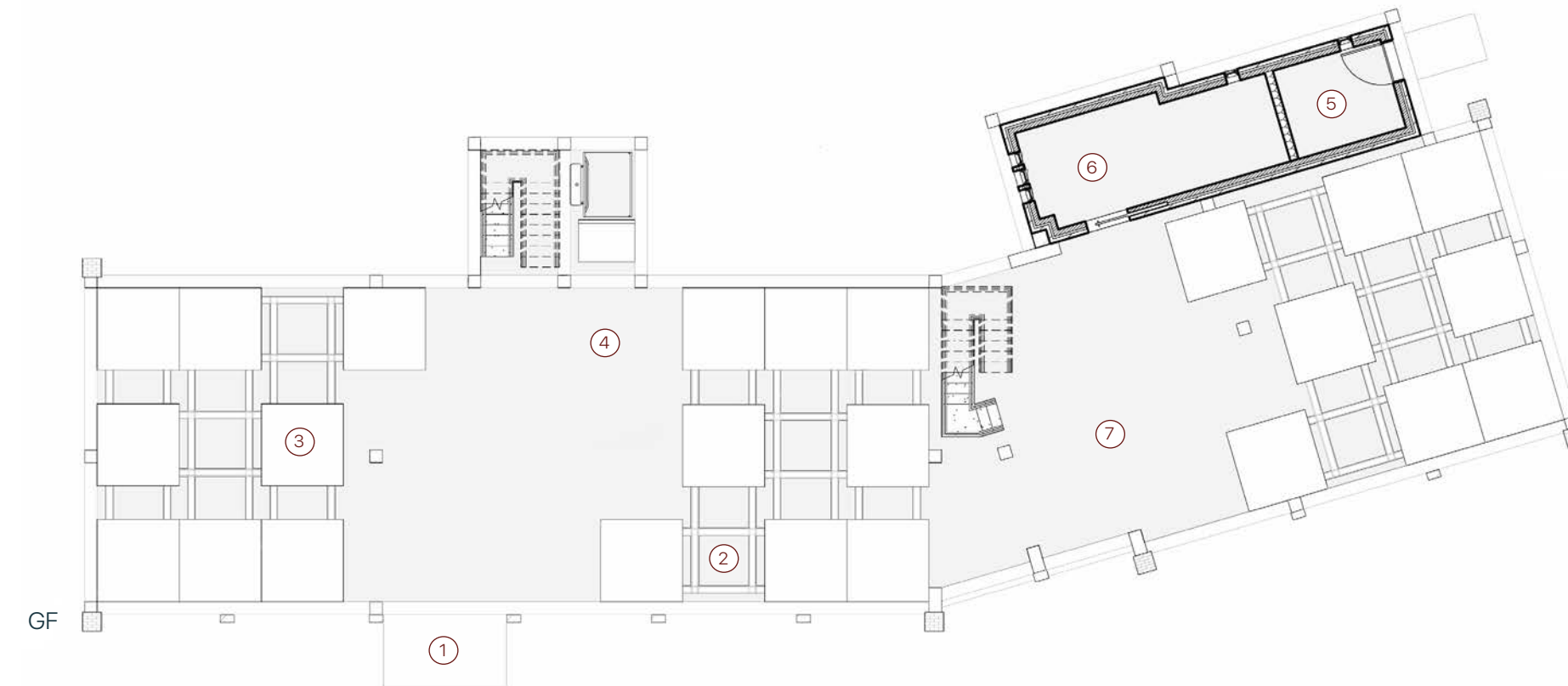
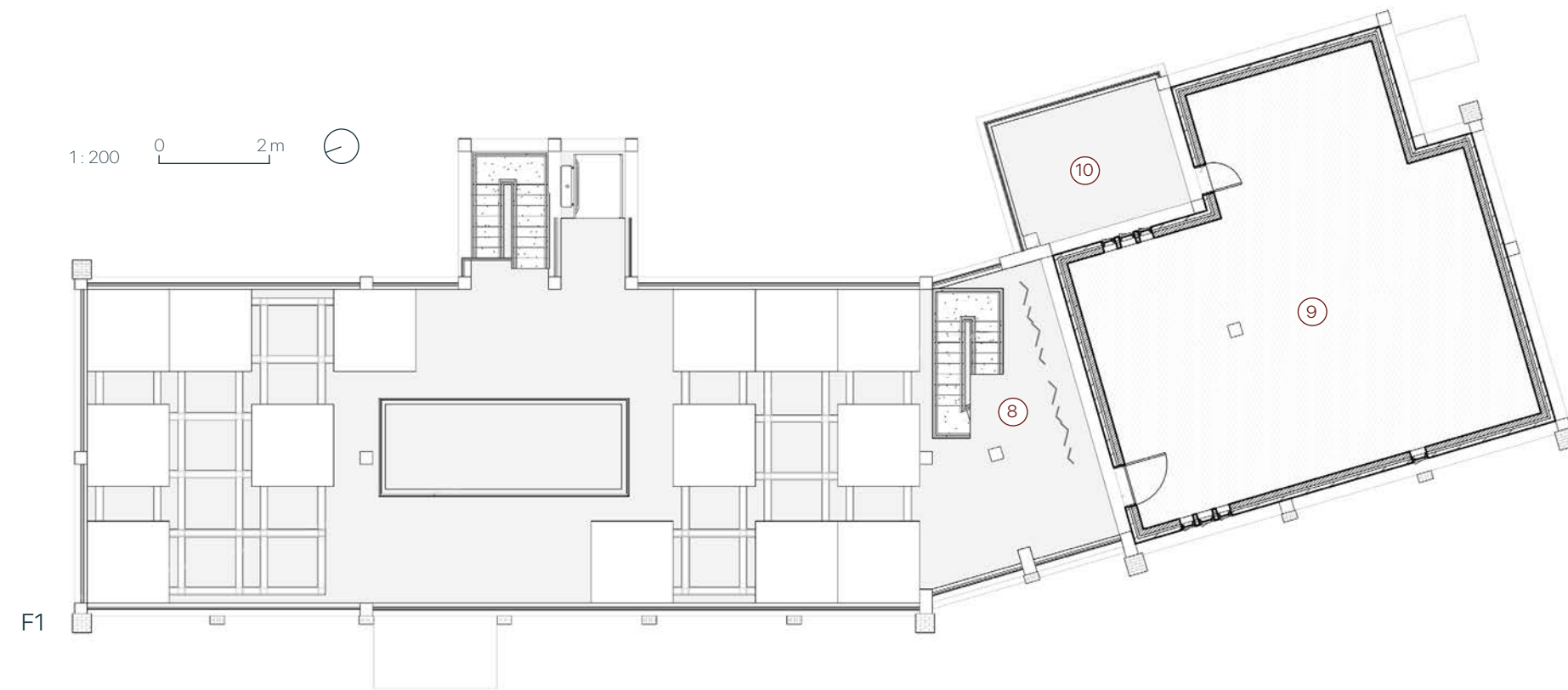
100 %
Powder

0 %
Granules



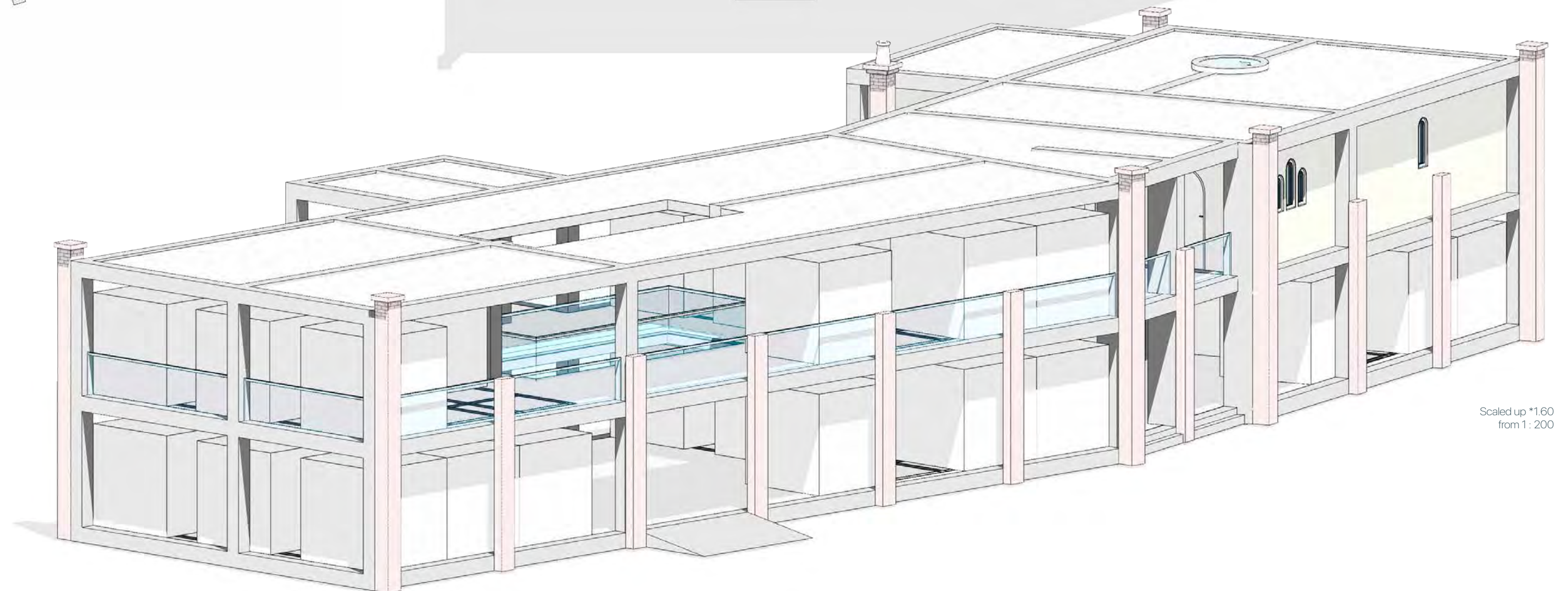
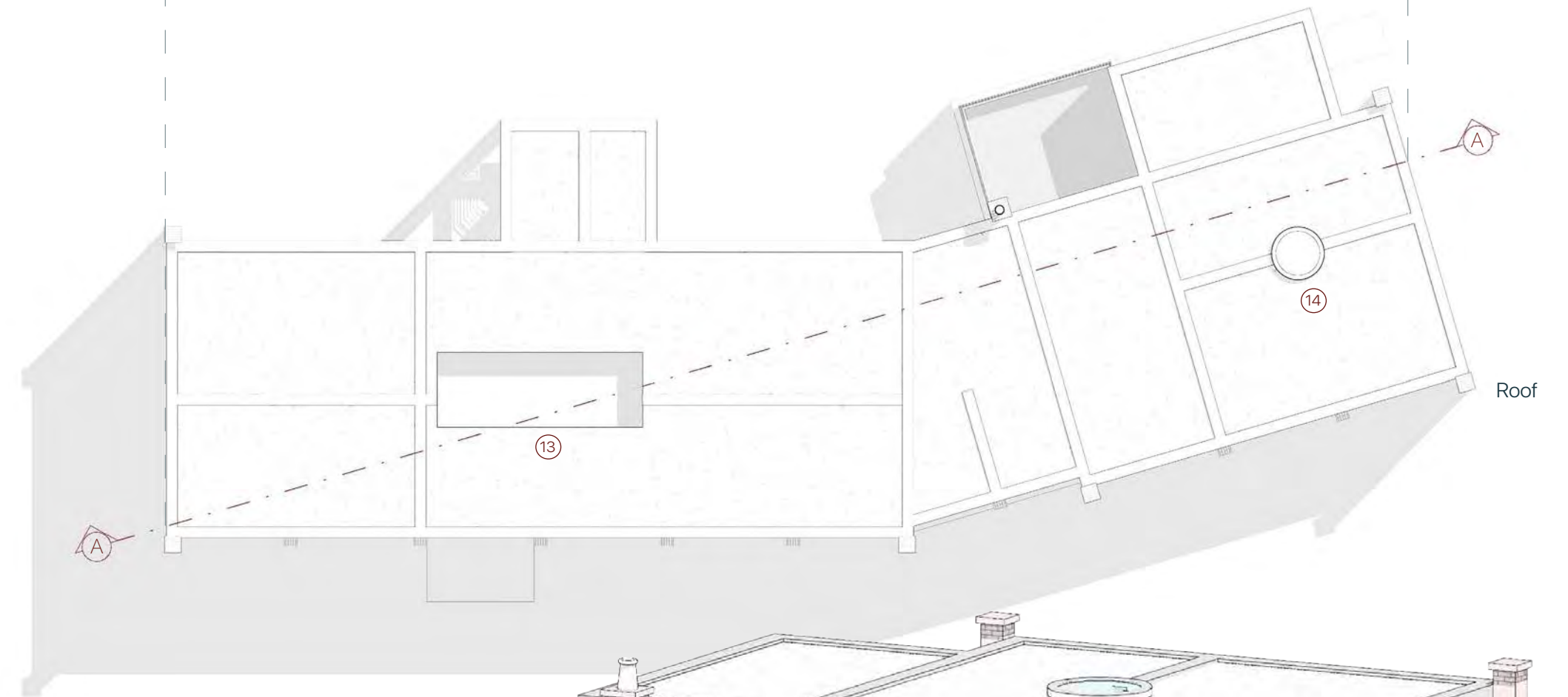
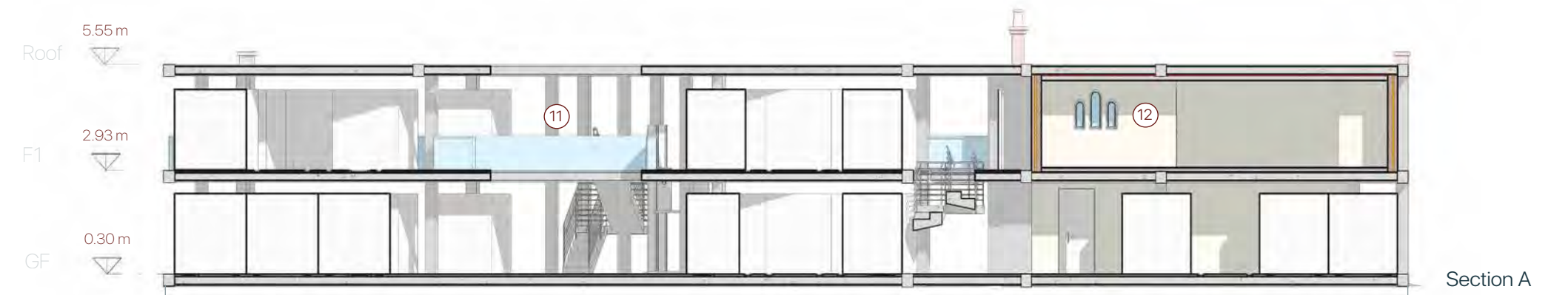
50 %
Powder

0 %
Granules

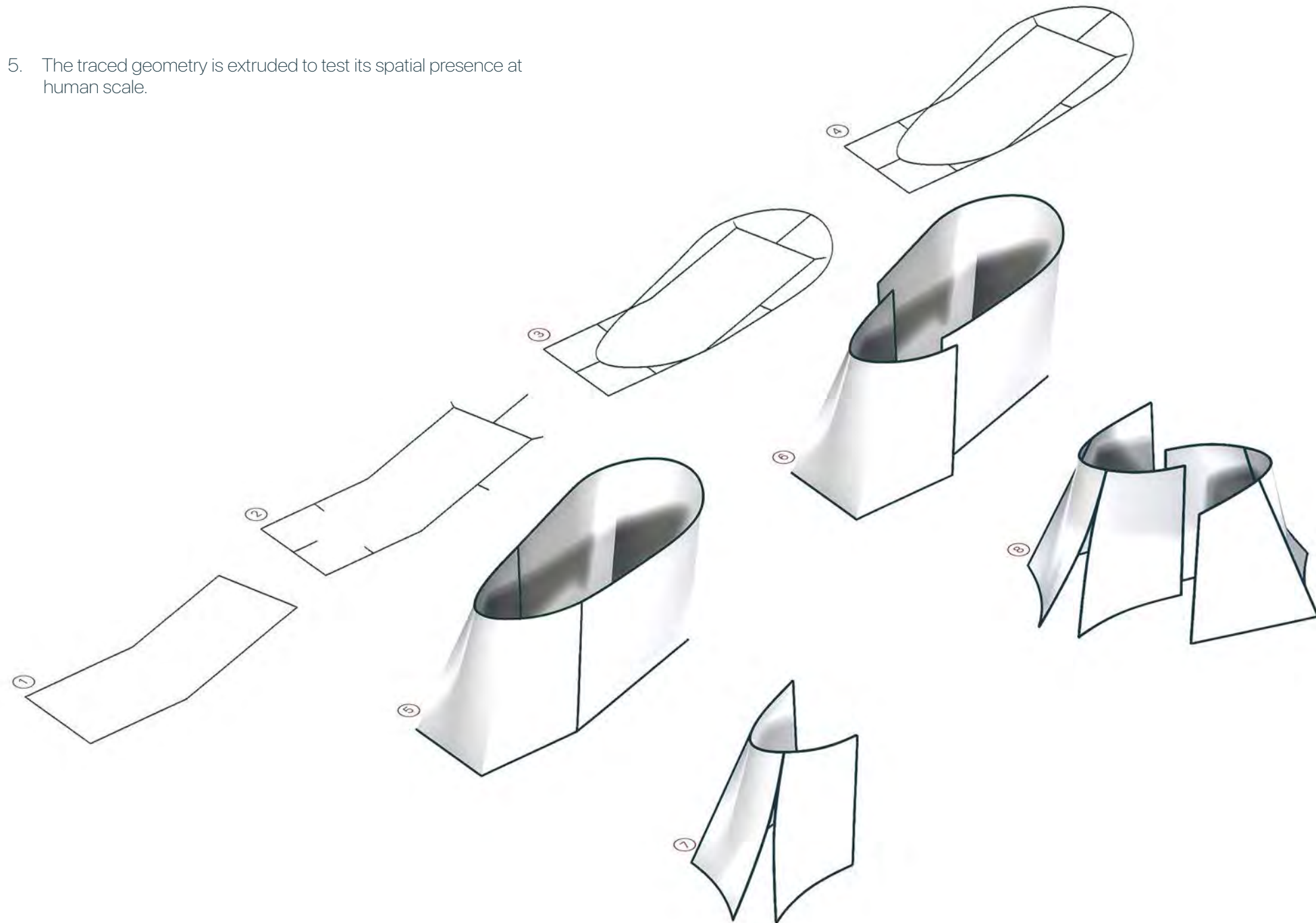


1. Wheelchair-Accessible Ramp
2. X, Y Movable Module Rail Matrix
3. Unresolved Art / Writing / Retail Module
4. Wheelchair-Accessible Platform Lift
5. Machine & Storage / Static Envelope / Exterior Access
6. Accessible Public Bathroom / Static Envelope
7. Continuous Microcement Floor Finish
8. Lattice Privacy Screen
9. Private Domestic Residence / Static Envelope
10. Private Domestic Terrace

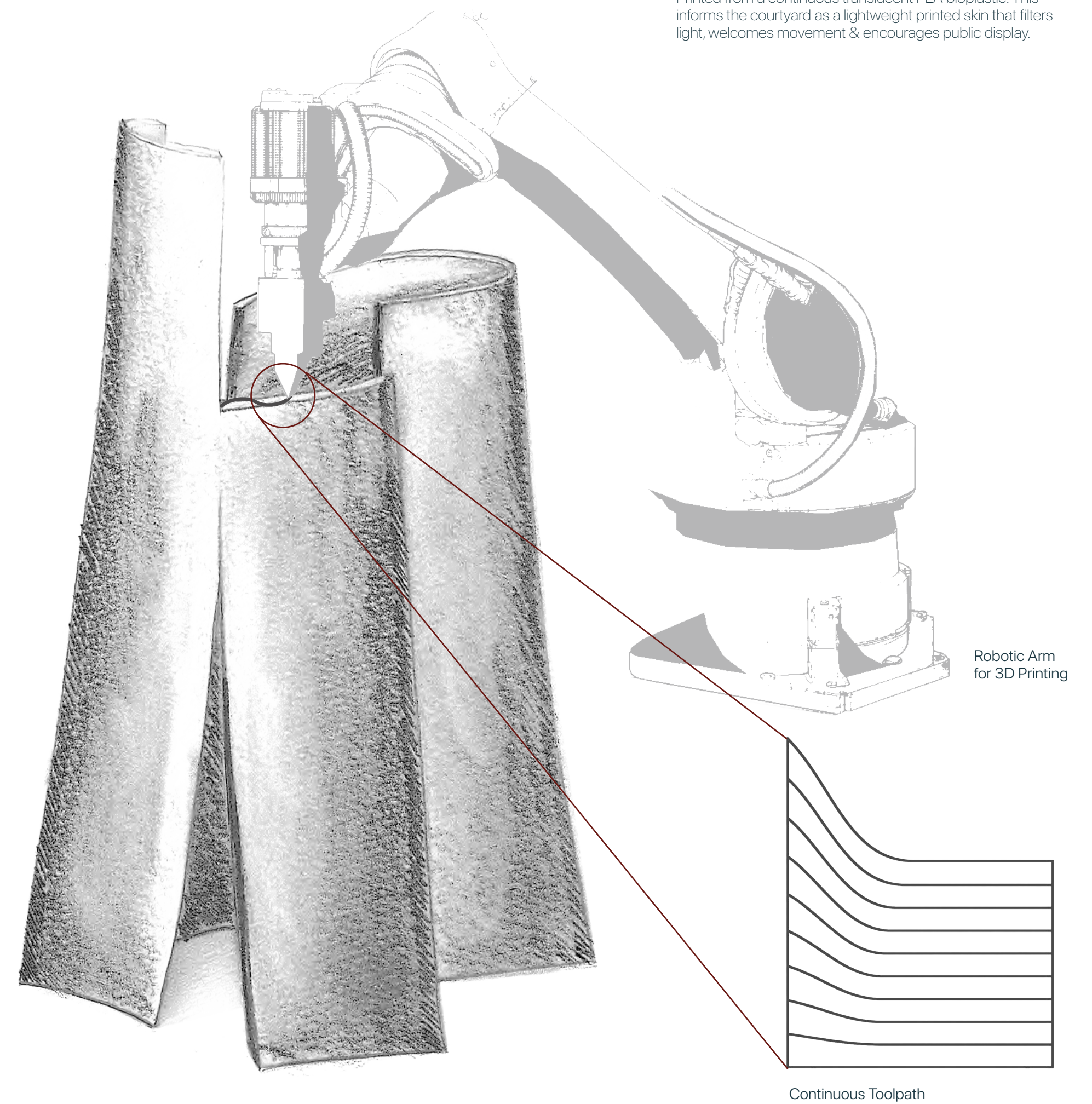
11. Safety Glass Railings
12. Arched Windows
13. Sun Opening
14. Private Domestic Skylight



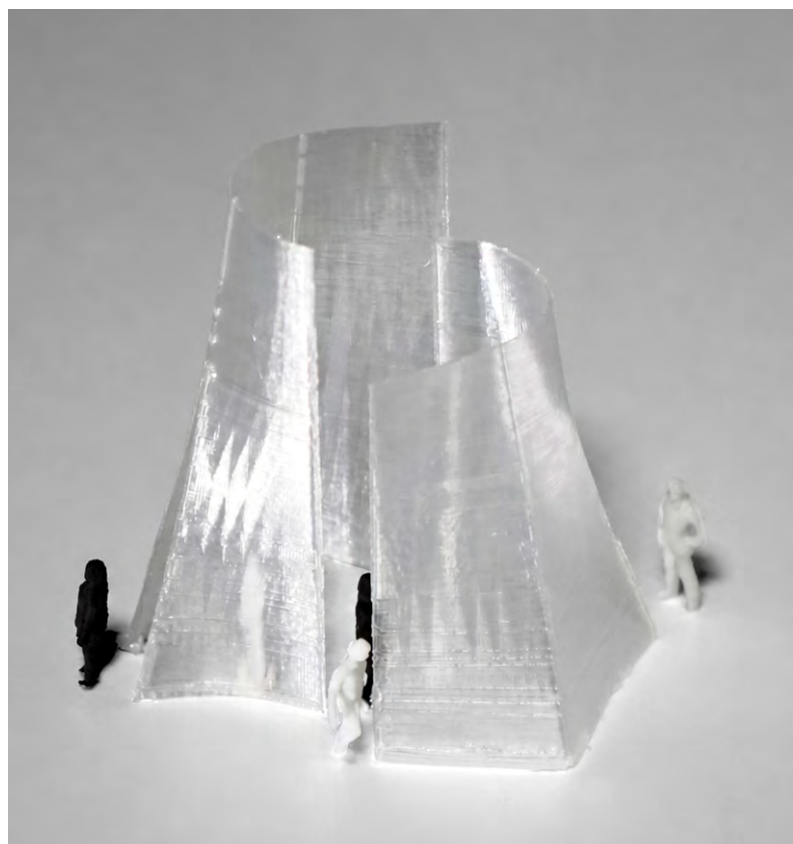
1. The existing building curve is measured and traced to establish the initial geometric reference.
2. The exhibition wall is offset from this curve, with its angle adjusted to improve daylight and solar exposure.
3. Roof and floor plans are overlaid on the same plane to test how the curved geometry meets the existing structure.
4. The left-hand component is shifted to create enough clearance for cross-circulation through the exhibition space.
5. The traced geometry is extruded to test its spatial presence at human scale.
6. The extrusion is adjusted through component shifts, opening the form while preserving the curved enclosure.
7. The larger right-hand section is removed where occupation becomes limited, creating a sharper incision that allows access into the space.
8. The geometry is mirrored to form the final exhibition courtyard: an enclosing yet open structure, curved for spatial flow and solar gain, while retaining straight surfaces for artwork display and pin-up.



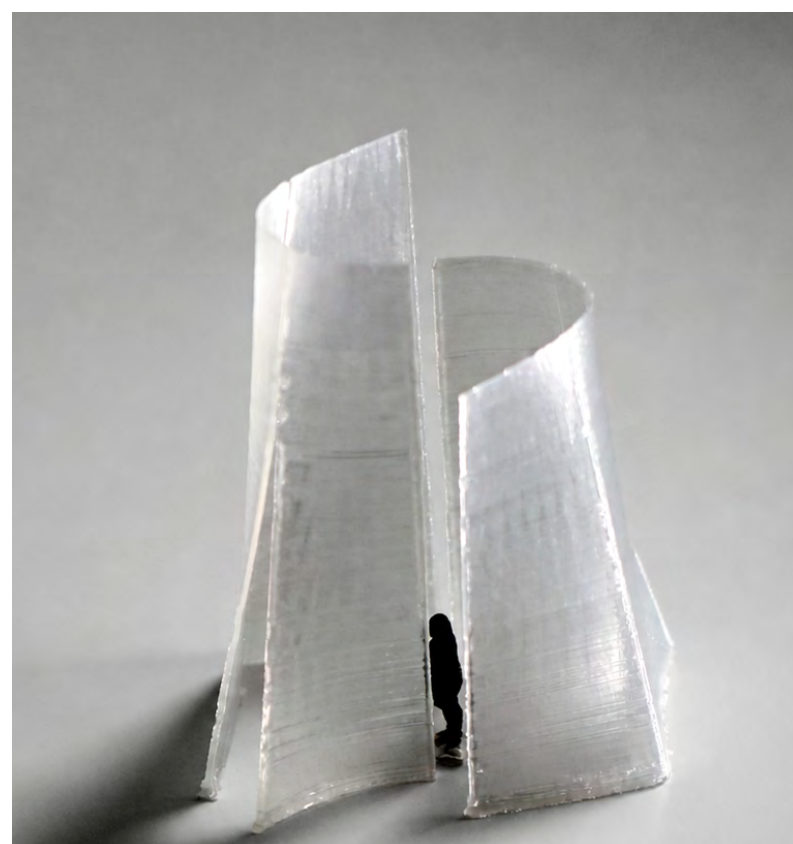
Material
Printed from a continuous translucent PLA bioplastic. This informs the courtyard as a lightweight printed skin that filters light, welcomes movement & encourages public display.



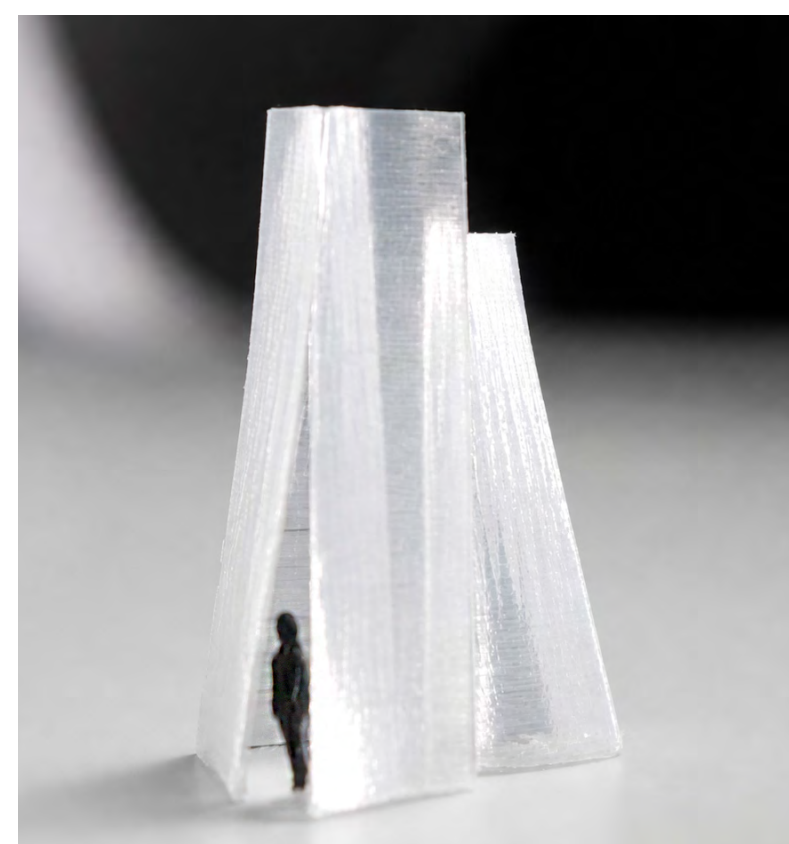
Parallel Projection



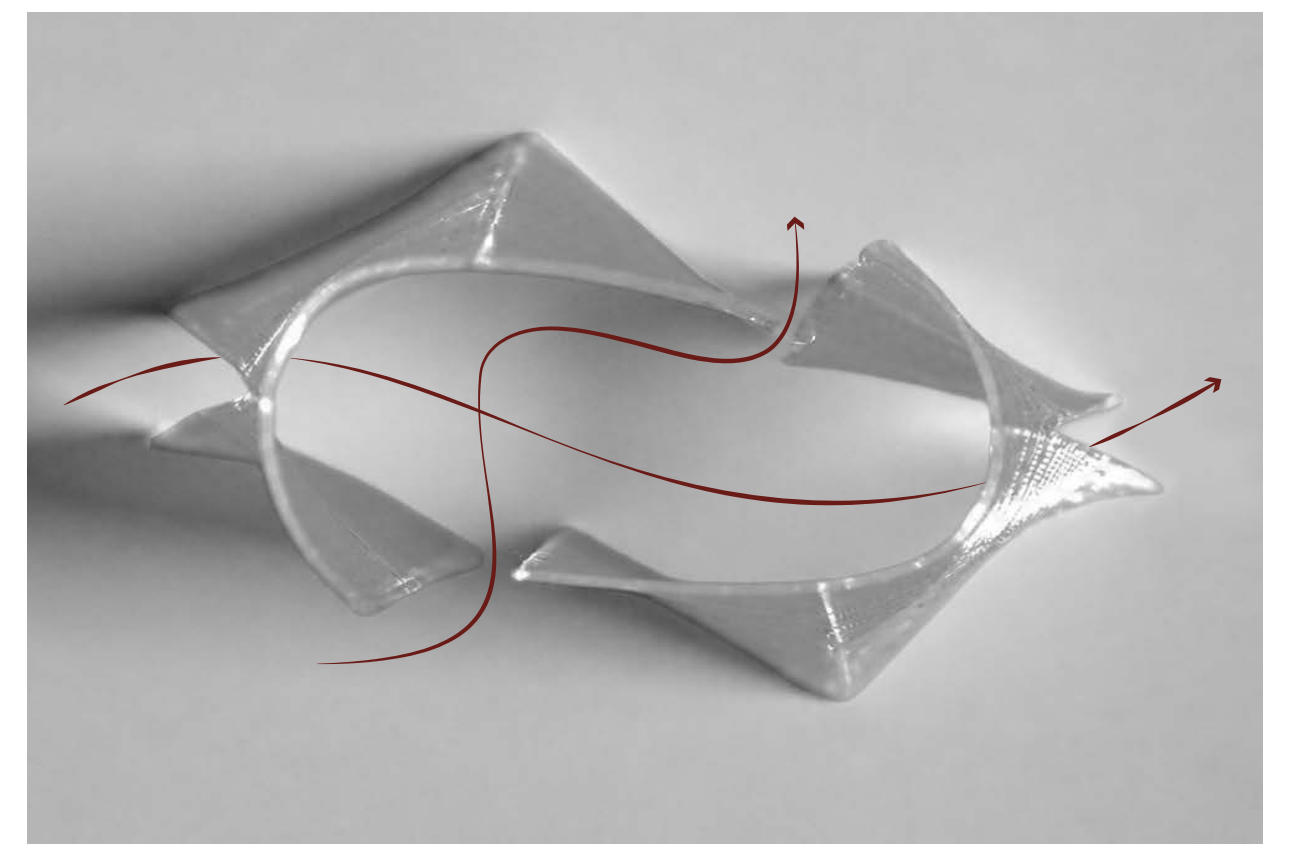
Parallel Projection



Elevation

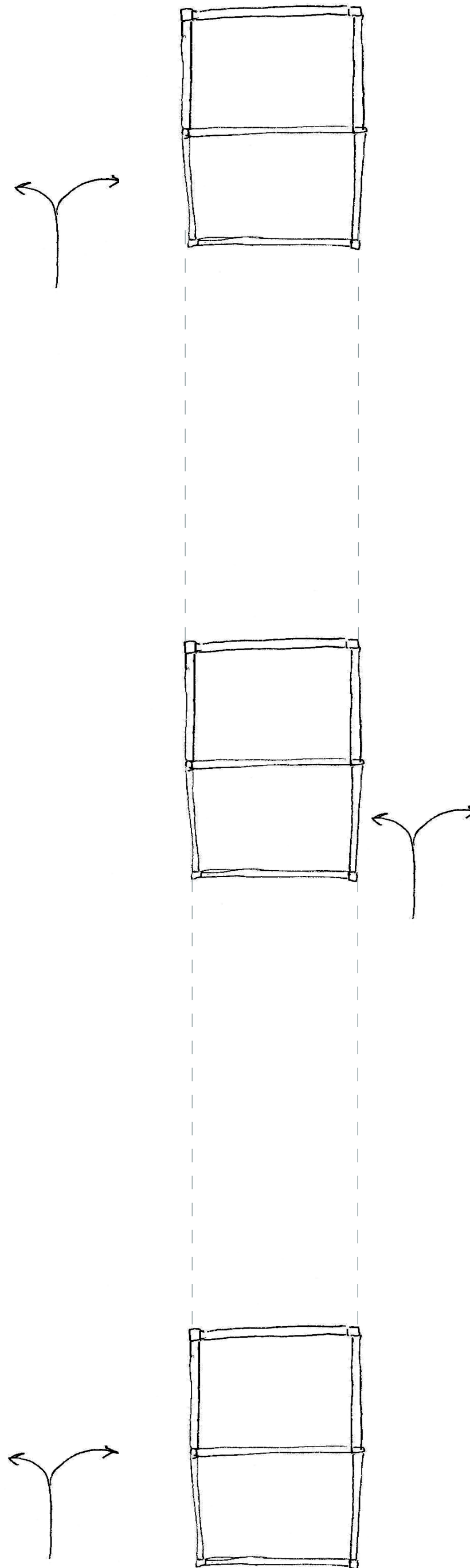
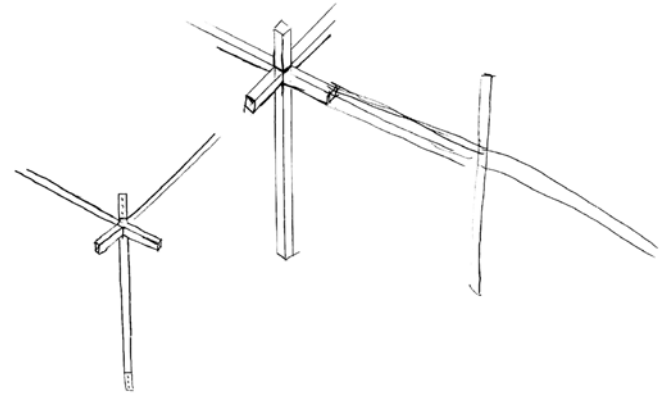


Circulation Diagram



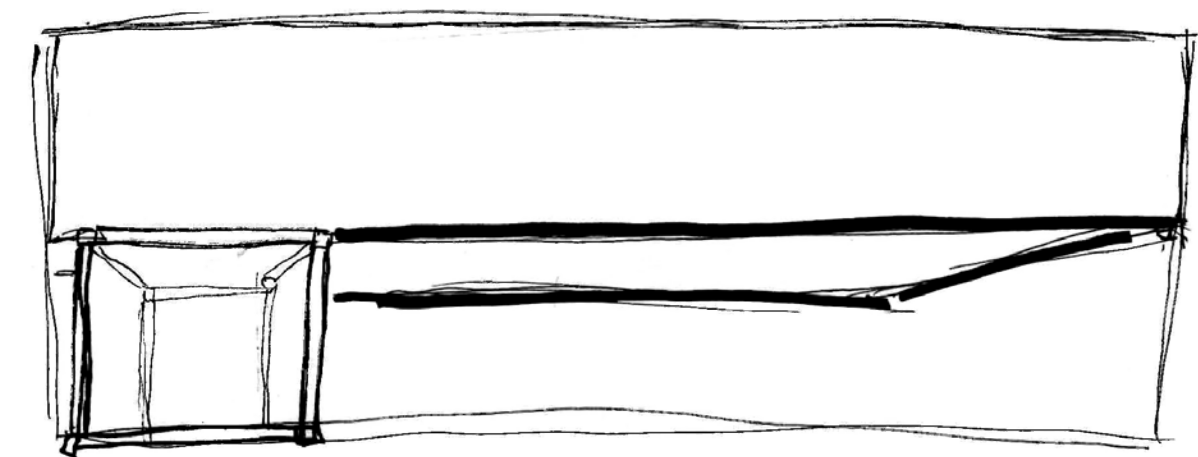
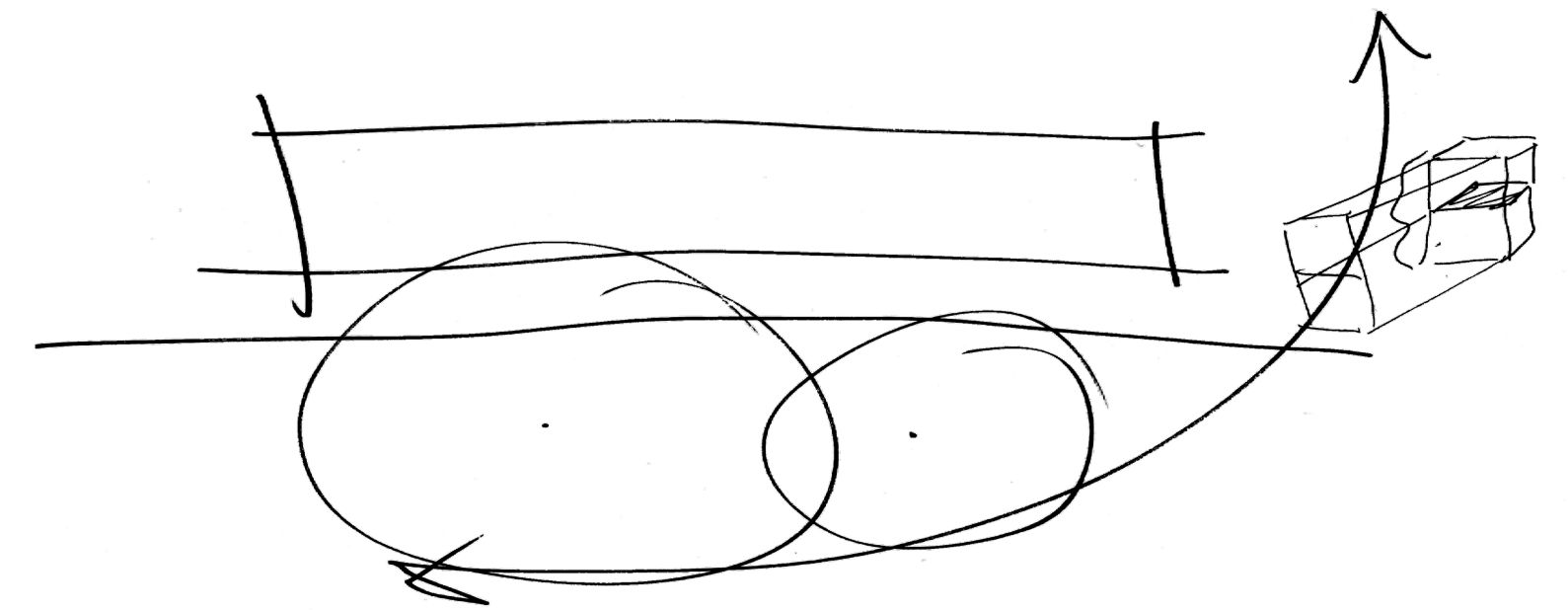
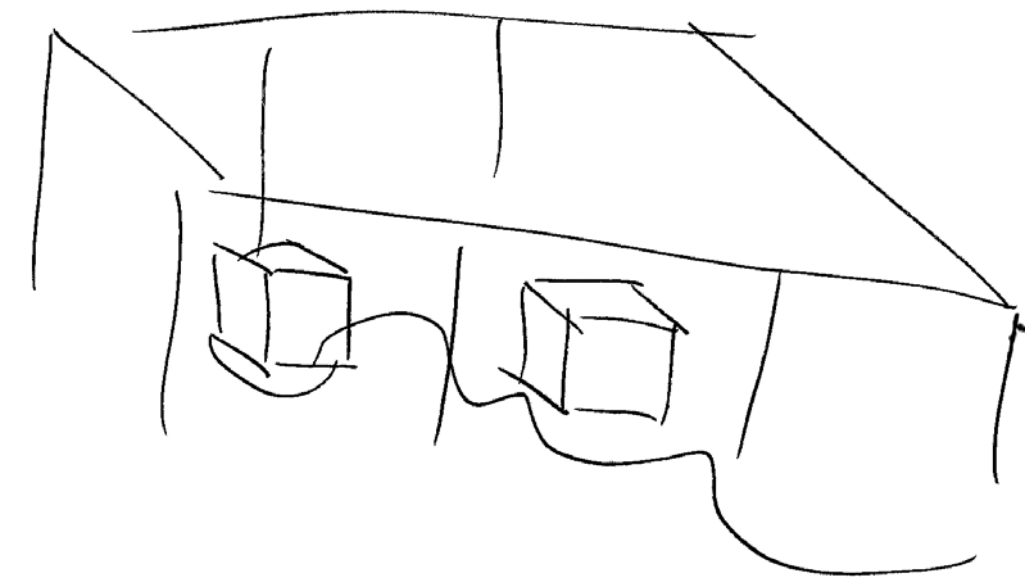
Kinetic Modules
Observe
Create
Participate
Consume

How arrangement of Participation / Consumption
modules affects user behaviour.



Armature
Skeleton
Open Structure
RC Frame

Manipulating Modules within an Armature Frame.
Modules that can be Shifted by any User.



Parti Sketch



Removable Velcroed Nylon Fabric Membrane as an Internal Translucent Skin

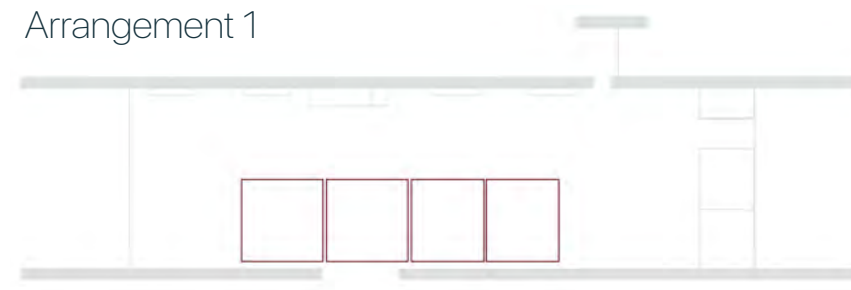


Open Architecture to the Outdoor Environment

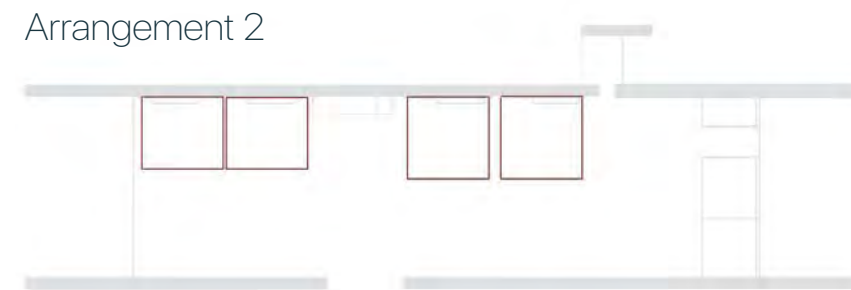


Light passes through the translucent skin, making the building read as a glowing lantern from the exterior. Behind the skin, the diagonal cross-bracing is faintly expressed, exposing the lateral stability system and giving the façade a clear structural order.

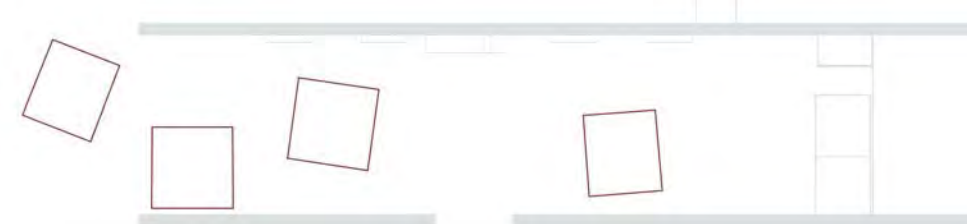
Arrangement 1



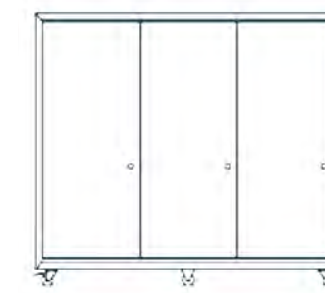
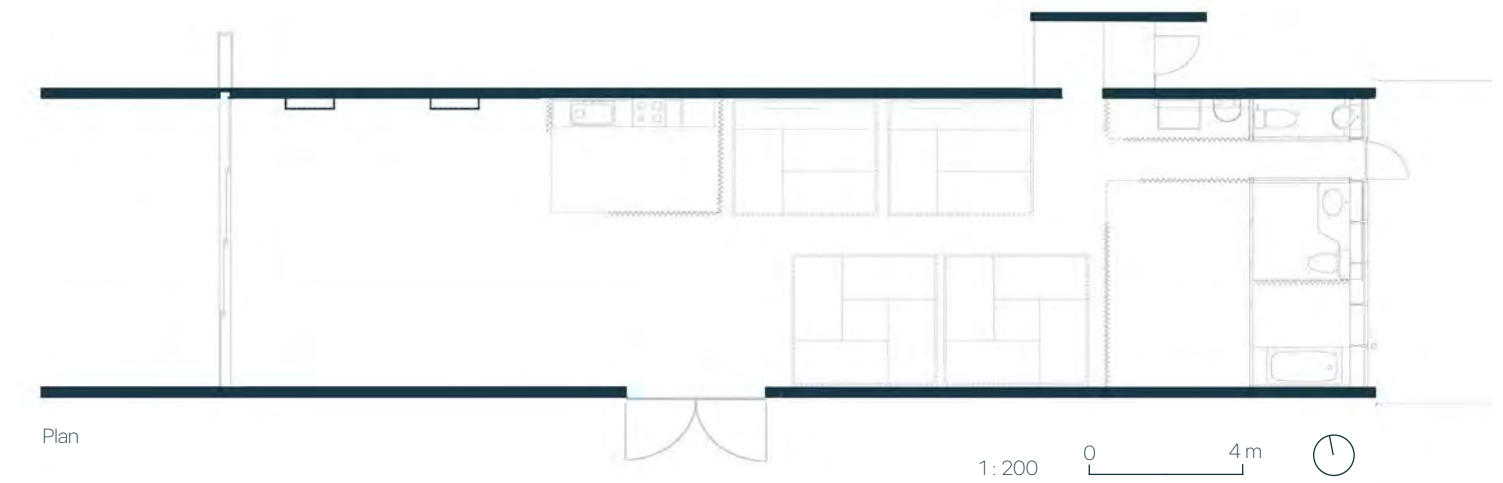
Arrangement 2



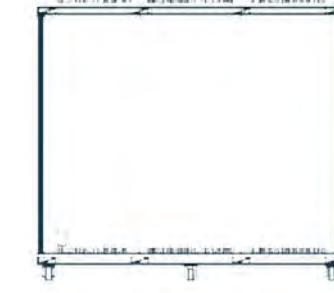
Arrangement 3



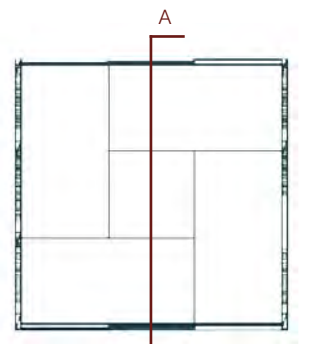
Scaled Down *0.5
from 1 : 200



Elevation



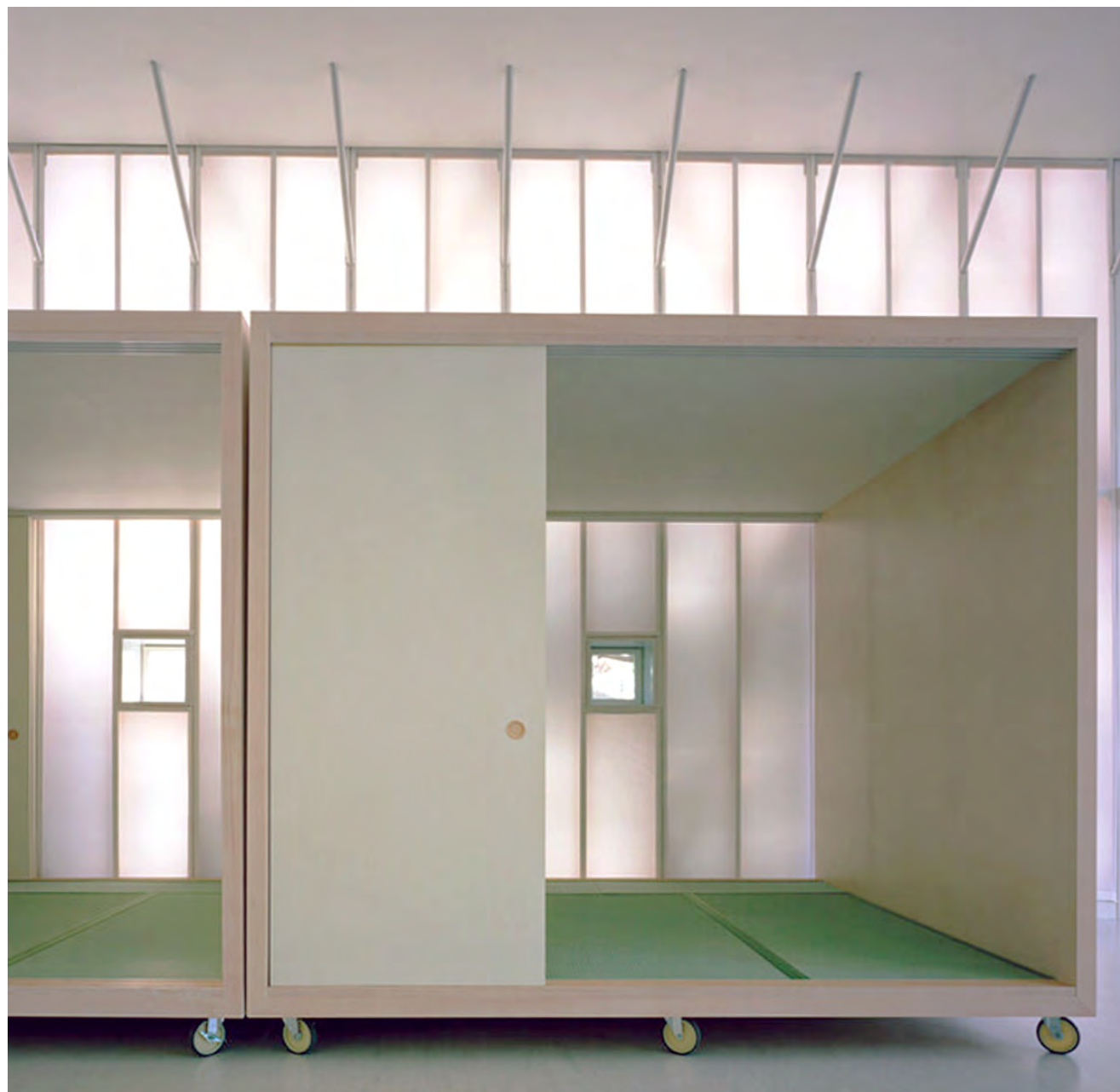
Section A



Plan

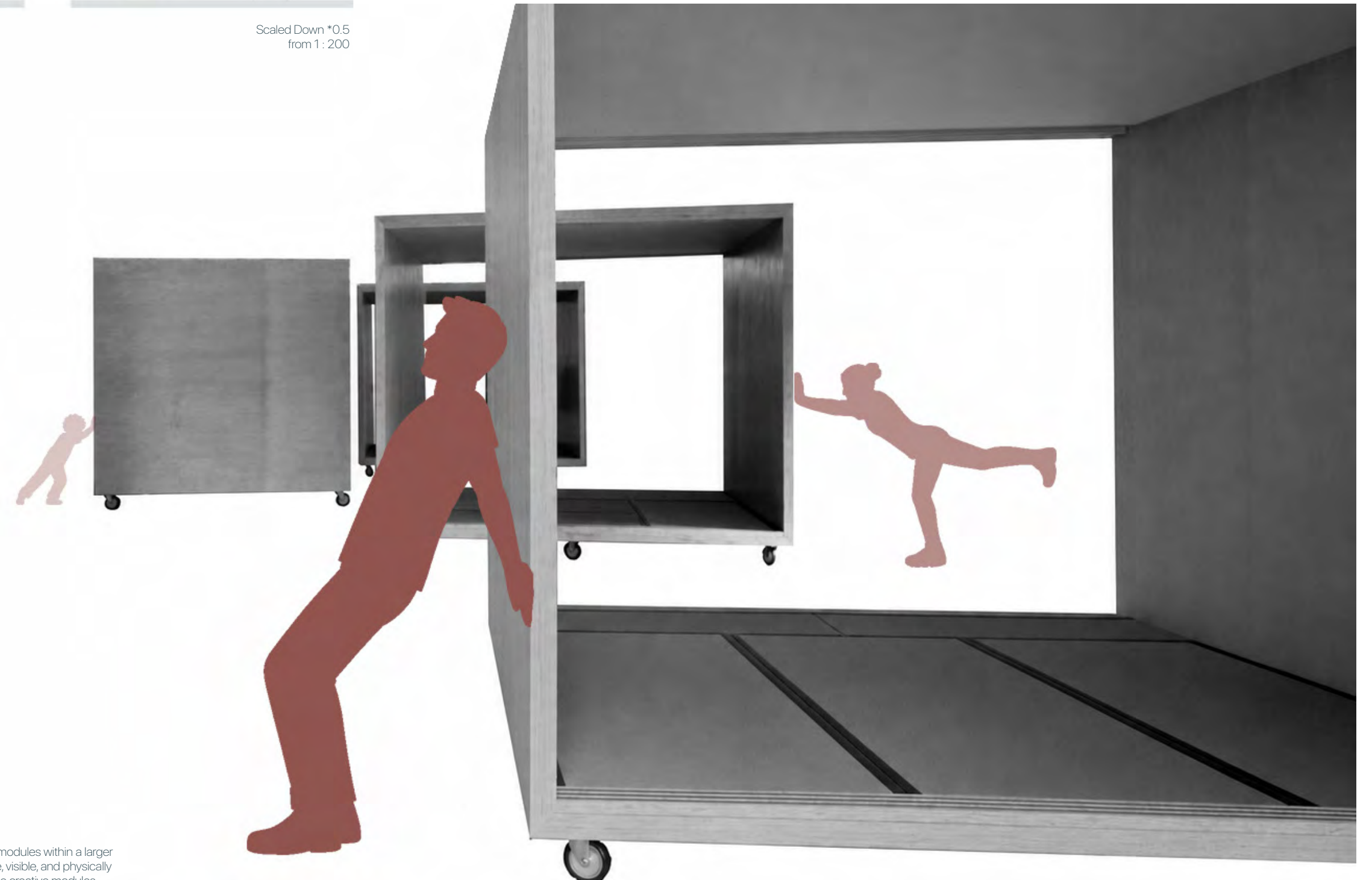
Analysis

Caster wheels lack the controlled spatial order required for the Chorton project. For our purposes, movement should operate within a predictable X/Y rail grid, in order to avoid randomness. The precedent also raises the question: how is the mobility stopped? Each module must lock into fixed positions once occupied, ensuring stability, safety, & usable working conditions. Moreover, while the lightweight timber envelope supports visual softness, it offers limited insulation against the cold Manchester weather.



Movable Modules

Naked House is used as a precedent for inhabitable movable modules within a larger translucent envelope, where domestic space becomes flexible, visible, and physically reconfigurable. The precedent is reinterpreted through movable creative modules.



 Retail Module: Art Supplies / Bookstore Participation Module: Visual Arts / Creative Writing Selected Arrangements Street-Facing Public Edge

Public Exposure

Thirty-six configurations test by shifting position of modules in a grid, against the street-facing edge, the scheme varies its public character: prioritising commercial frontage when retail is exposed, or creative visibility when participatory production is brought to the front.



01

Full 12-Block Baseline



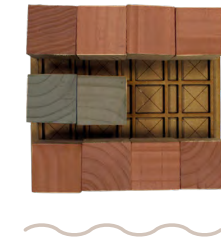
02

Central Slot Removal



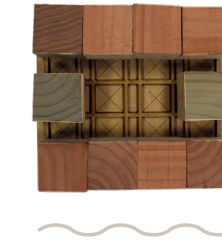
03

Central Shift



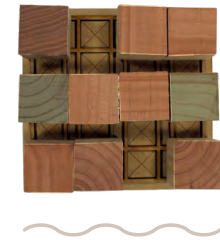
04

Right Edge Slot Removal



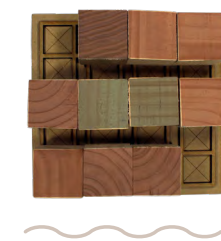
05

Central Space



06

Central Participation



07

Corner Space



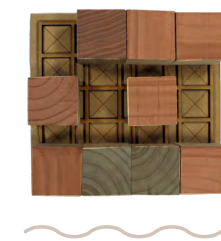
08

Frontal Consumption



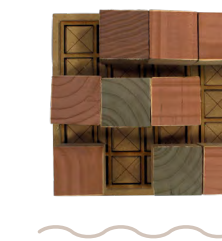
09

Left Centre Slot Removal



10

Core Space Shift



11

Mix Consumption & Participation



12

Central Consumption



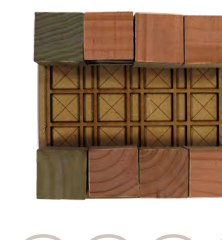
13

Vertical Circulation Spine & Slot Removal



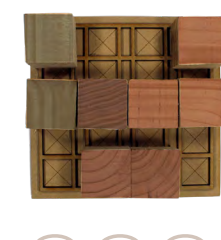
14

Left Retail Spine



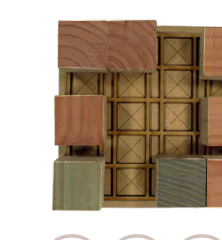
15

Central Space Band



16

Outer Space



17

L-Shape



18

H- Shaped



19

Right Participation Frontage



20

Upper Retail Shift U-Shaped Space



21

U-Shape



22

Deep Public Void



23

Retail-Led Upper Edge



24

Split Retail Spine



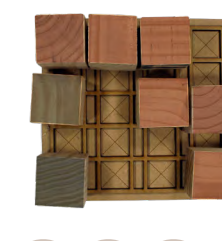
25

Scattered Corner



26

Retail-Capped Core



27

Participation Shift Due Right



28

Retail Threshold Row



29

Retail Crown Exposure



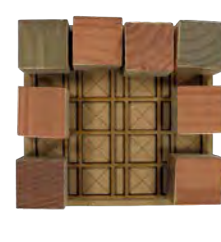
30

Participation & Retail Core



31

Central Edge Retail U-Shaped Space



32

Upper Corner Retail U-Shaped Space



33

Participation Core Shift



34

Raised Participation Band



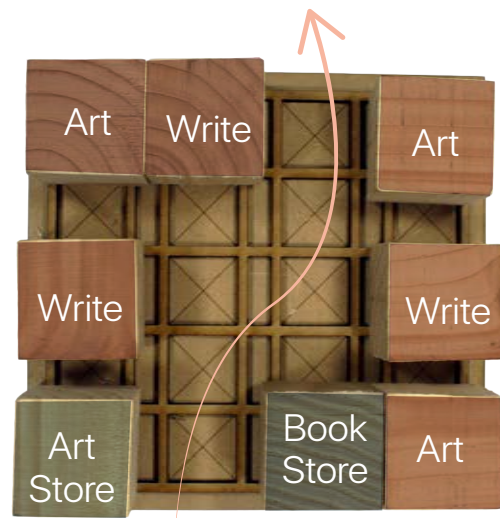
35

Mixed Edge



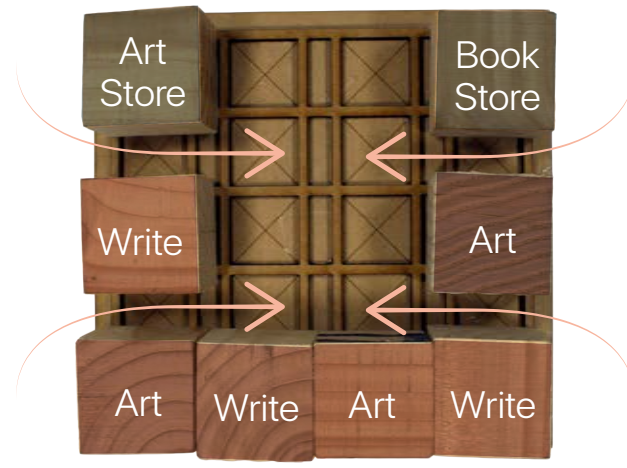
36

Retail Corners Creative Front



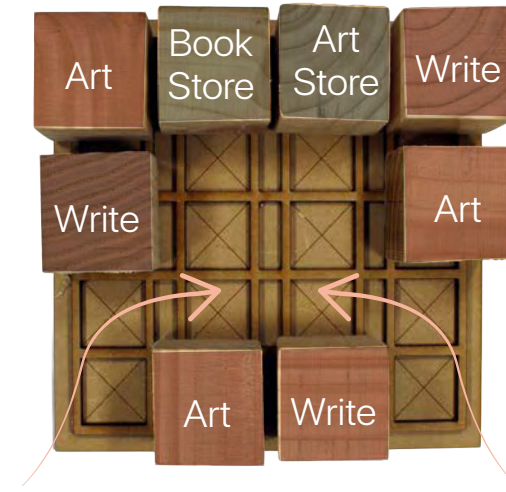
⑰ L-Shape

A directional public route, pulling movement from the street edge into the depth of the grid. When placed within the F1/GF plans, the ideal composition is adjusted around existing columns.



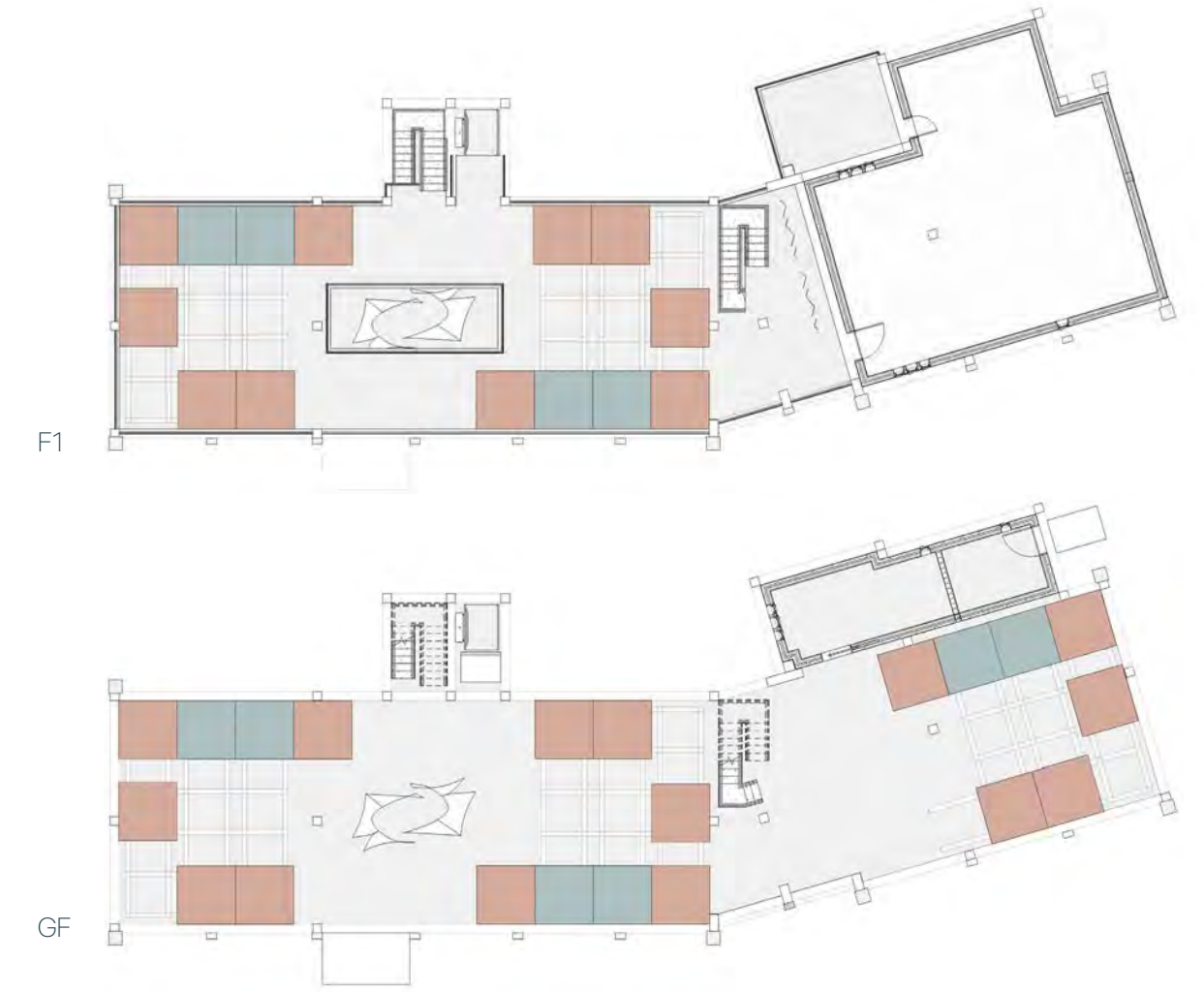
⑳ U-Shape

Central public space, allowing participation modules to face inward while retail remains visible along the edge (or vice versa). In plan, the composition is redistributed to fit with the dimensions across both floors.



㉓ Mixed Edge

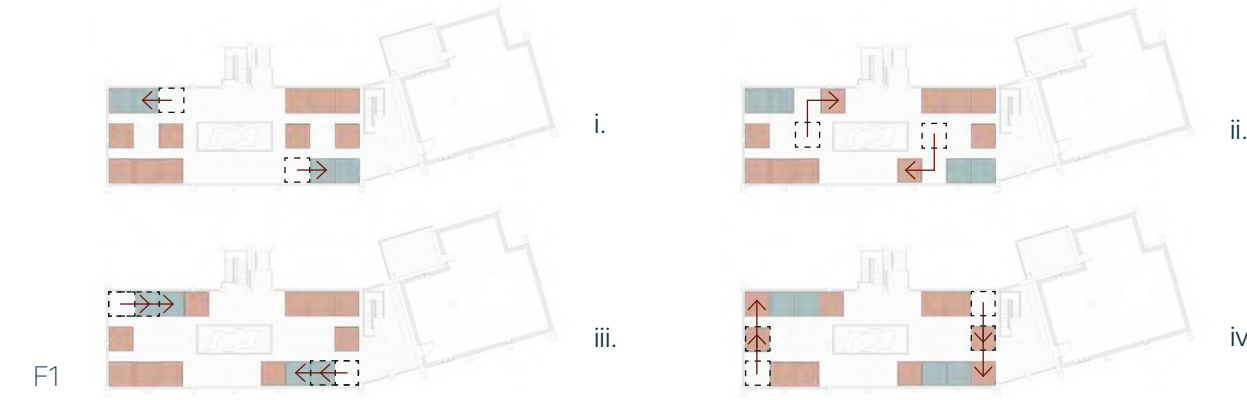
This hybrid frontage, combines retail exposure with visible creative production along the street-facing side. Its translation to the F1/GF plans adjusts to maintain access.



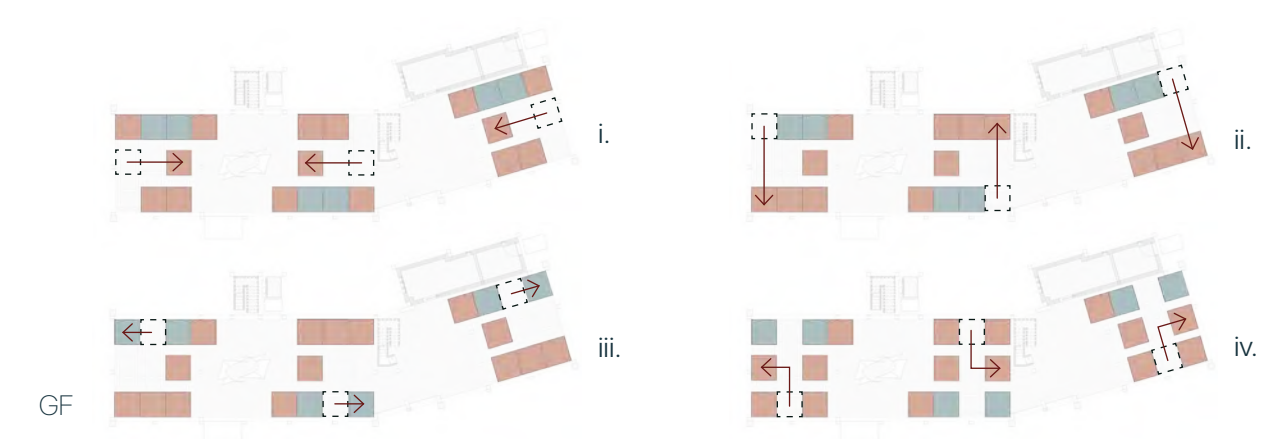
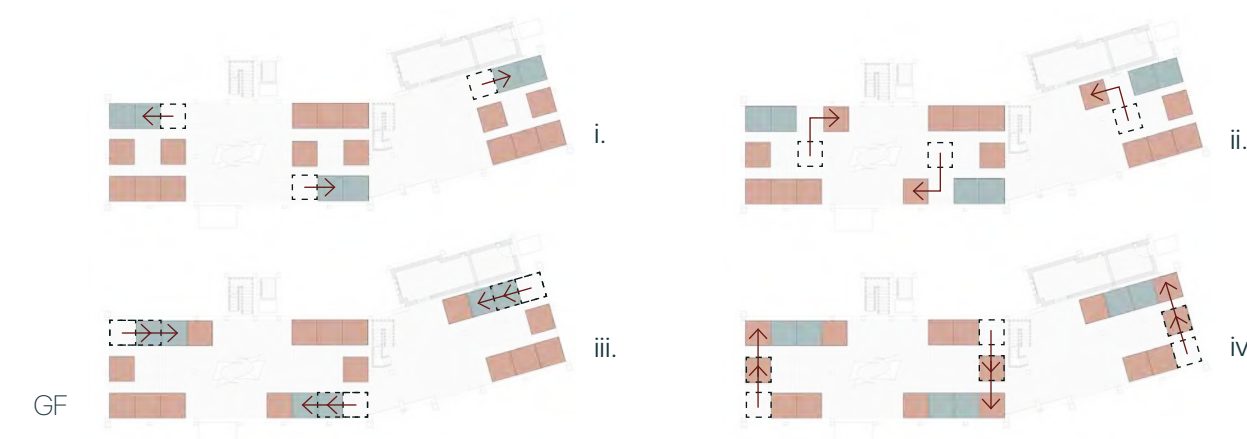
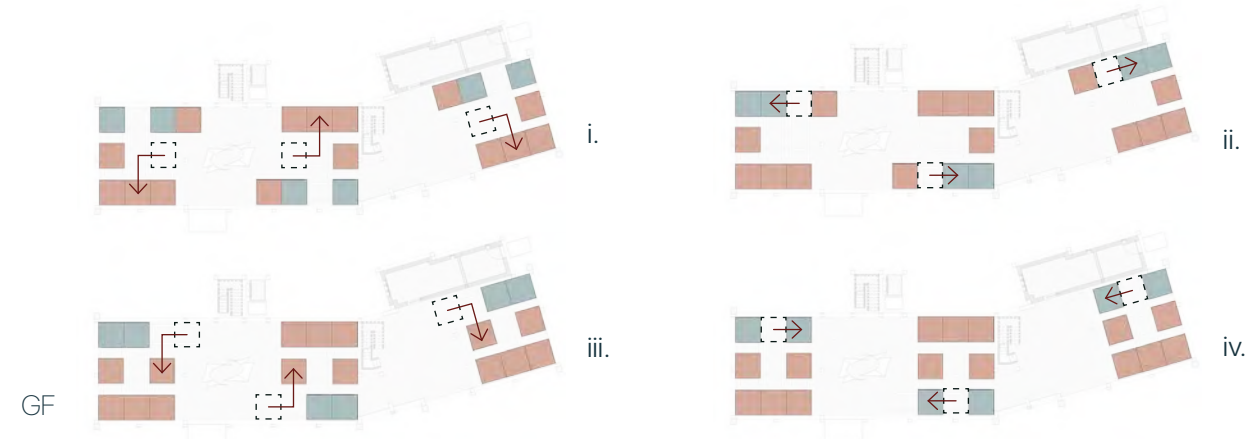
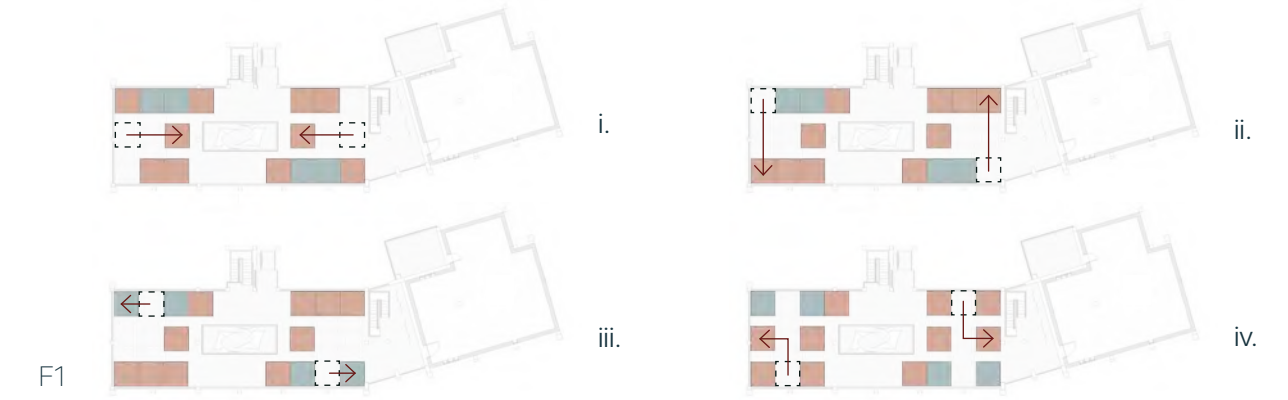
From L-Shape to U-Shape



From U-Shape to Mixed Edge



From Mixed Edge to L-Shape



L-shape is best for consumption → Preserves clear welcoming routes.
 U-shape is best for participation → Slower pockets of observation.
 Mixed Edge sits in between both → Offers an openWE flexible choice.

Modules can be moved as markets, seasons, or community needs change.
 (Shifting between profitability and community engagement, as the project gives the Meyer Family freedom to decide.)



Creative Participant



Commuter



Parent + Child

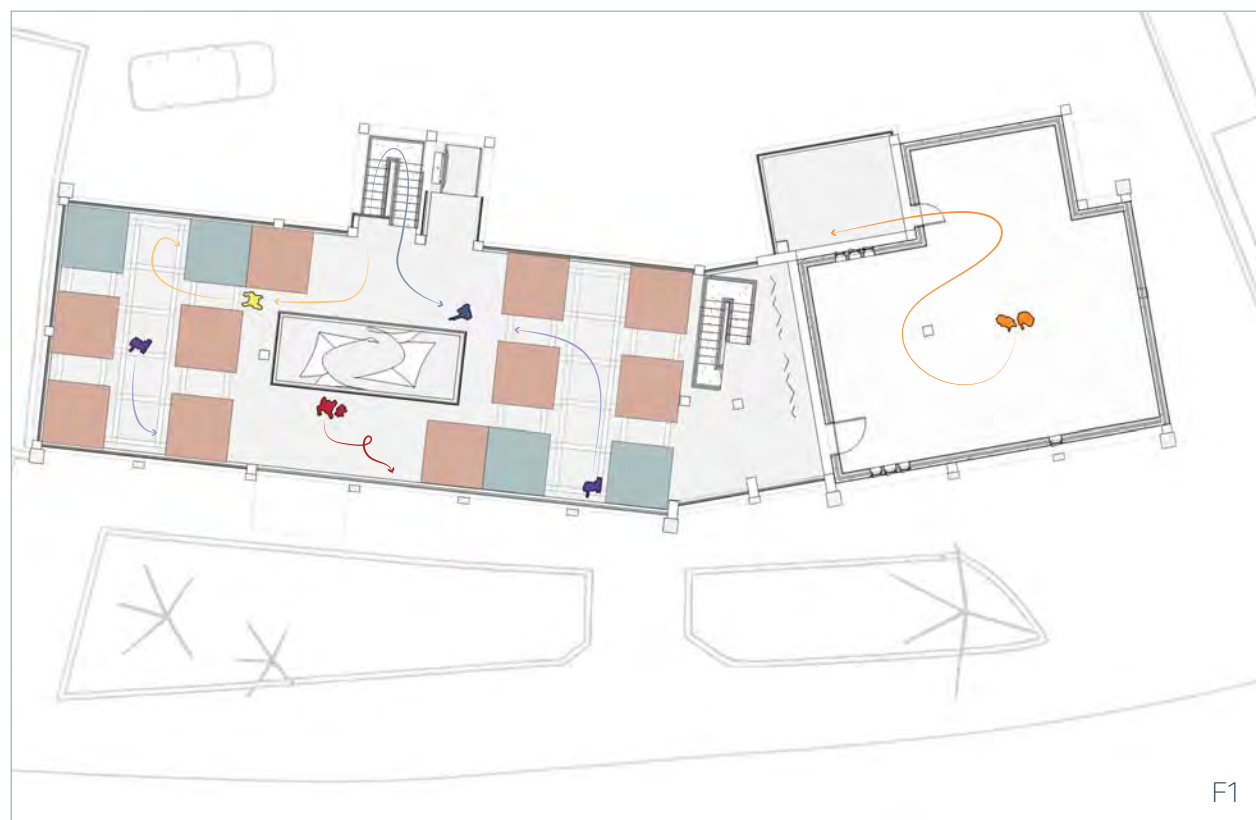


Student



Meyer Family

⑰ L-Shape / Guided Straight Route / Highest Consumption



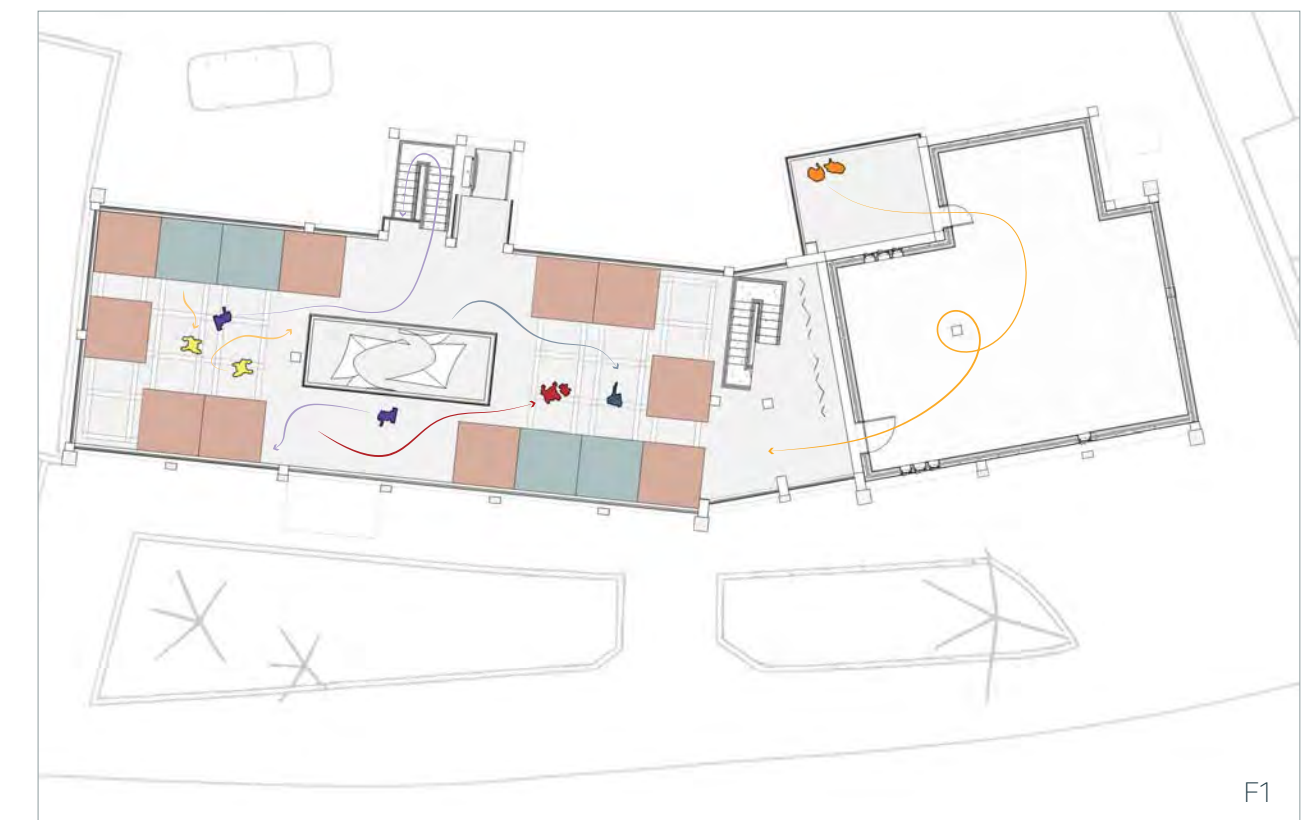
Curious Arrival → Selective entry → Slow observation → Participation / Consumption

⑳ U-Shape / Attention Capture Pocket / Highest Participation



Arrival Hesitation → Commitment Threshold → Participation / Consumption

㉓ Mixed Edge / Hybrid Choice Field / Balanced Consumption & Participation



Curious Arrival → Distributed Choice → Selective Linger → Participation / Consumption



Street Edge → Inviting Straight Routes → Exhibition Glance → Deeper Participation / Consumption



Street Edge → Threshold Curiosity → Inward Observation & Pause → Participation / Consumption



Street Edge → Mixed Observation → Micro-Pause → Participation / Consumption / Bypass

Commuters are allowed to skim or pass through quickly, but the bent route nudges them into engagement. Students are encouraged to slow down, hover, and convert curiosity into participation. Parents & children pause around the exhibition zone where the route feels the most open.

Creative participants benefit most, as the arrangement gives them a defined territory for making while remaining publicly visible. Students and children are strongly attracted to the semi-contained pocket as it allows the greatest view. However, commuters are least likely to enter deeply, & commit their time.

Students are the strongest users here, as the scattered module clusters support informal wandering & lingering. Creative participants can choose between active or quieter clusters. Commuters are more likely to pass through than in the U-shape, but also more likely to bypass without stopping.

1. Timber Roof Square

2. Roof System:

-  Interior Plaster Board Finish
-  Vapour Control Layer
-  Sheep Wool Insulation
-  Waterproof Membrane
-  Structural Plywood Sheet
-  Exterior Finish Roof Covering

3. Structural Ceiling Beams

4. Door Facing Wall System:

-  Interior Plaster Board Finish
-  Vapour Control Layer
-  Sheep Wool Insulation
-  Waterproof Membrane
-  Structural Plywood Sheet
-  Demolition Brick Rubble Recycled Render

5. Laminated Timber Door Frame with Glass Panel

6. Laminated Timber Column + Dowel Joint

7. Turnbuckle-Adjusted Steel X-Bracing

8. White Finish Aluminium Mullion System

9. Fiberglass-Reinforced Polymer (FRP) Panel

10. Floor System:

-  European Oak Parquet Wood Floor
-  Waterproof Membrane
-  Sheep Wool Insulation
-  Vapour Control Layer
-  Structural Plywood Sheet

11. Slotted Timber Floor Square Adapted for Wheels

12. Structural Floor Beams

13. X, Y Wheel System + Lockdown Safety System

14. X, Y Rail Grid

15. Triple Glazing Glass Panel

16. Manually Operable Window Frame

Module

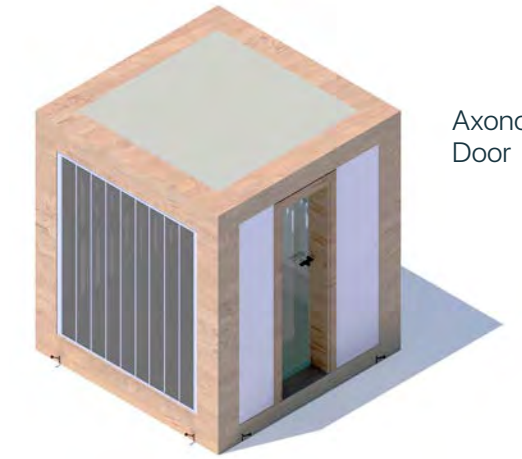
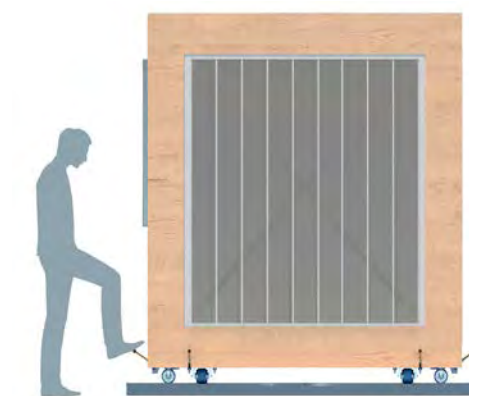
The module is resolved as both room & mobile structure: elements combine allowing the system to be moved, locked, viewed into & occupied.

Lockdown System

Locks the module safely in position, or move it in one chosen direction by lowering the stabilising lever, that lifts the unused wheel set clear of the rail.

Axonometric
Window

Scaled Down *0.6
from 1 : 25

Axonometric
Door

Right Elevation



Front Elevation



Back Elevation



1:25 0 1m

Stationary Lockdown Mode



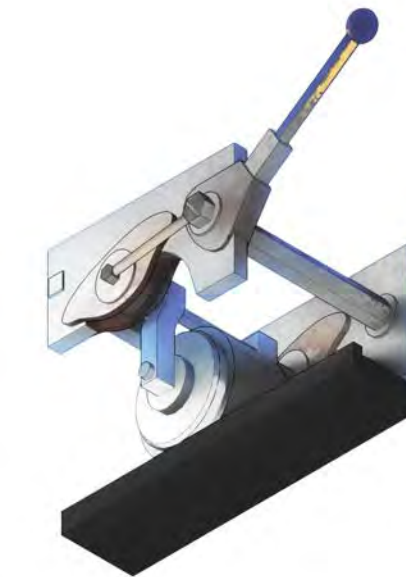
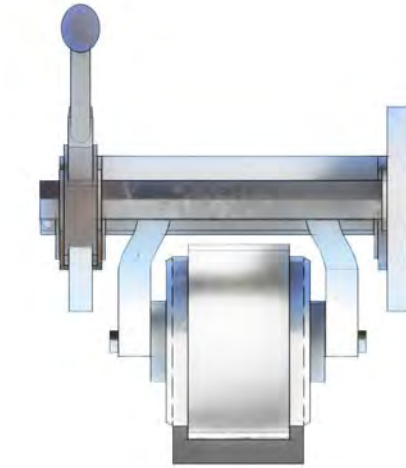
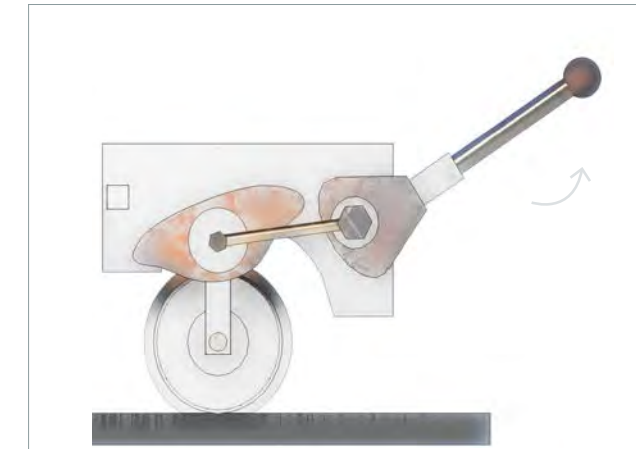
X-Axis Wheel Engaged



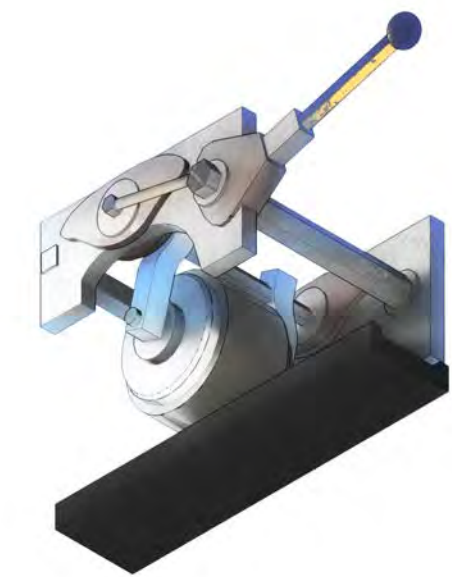
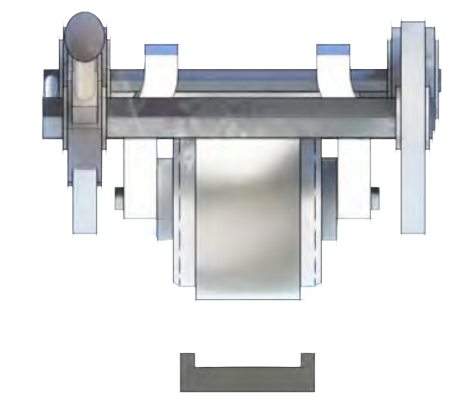
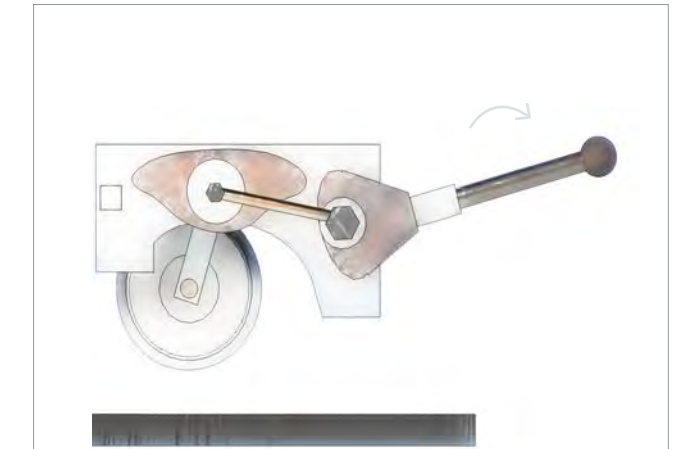
Y-Axis Wheel Engaged



Wheels Down



Wheels Up

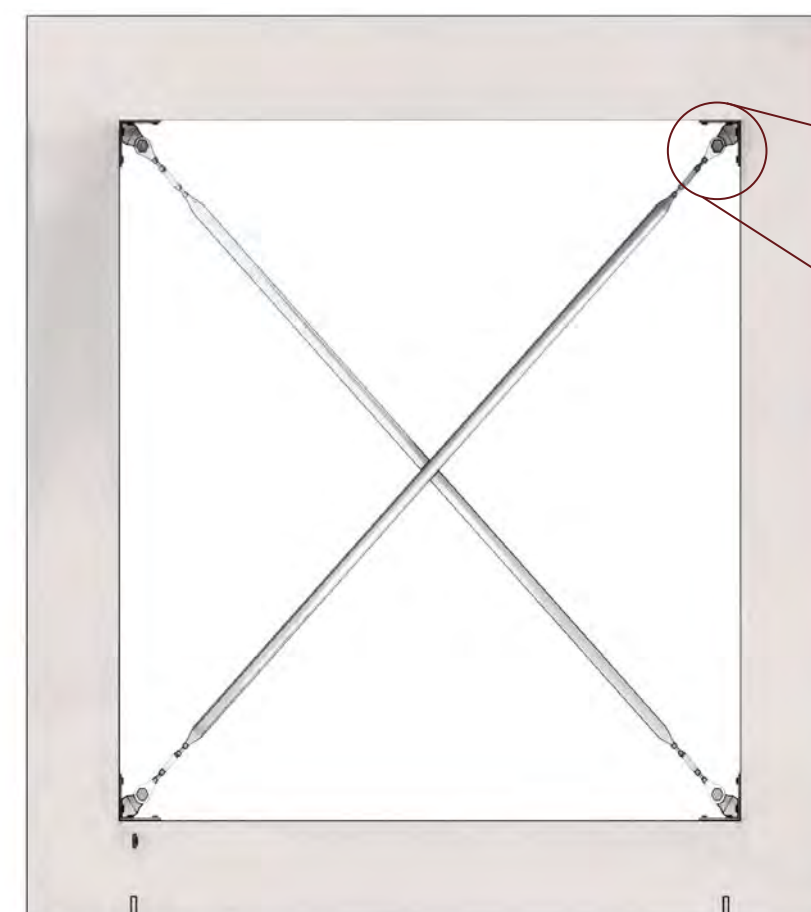


1:20 0 10 mm

Construction



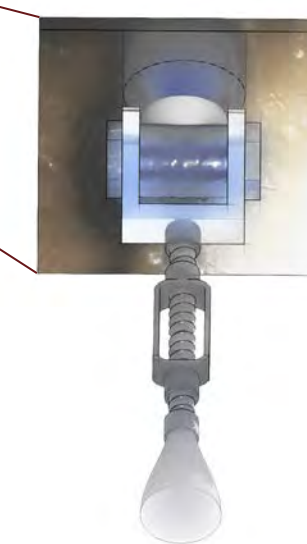
Structure



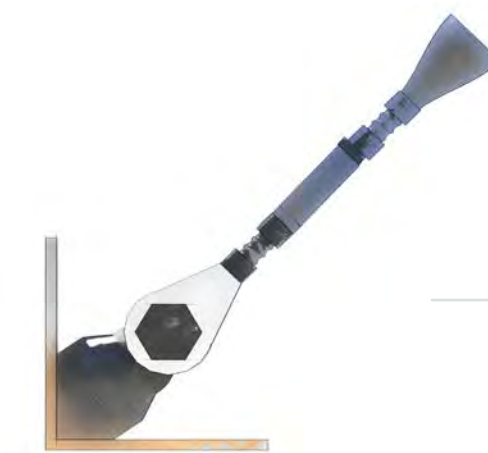
Bracing

After the timber elements are joined with a dowel joint system, turnbuckle-adjusted steel cross bracing is added to the structure.

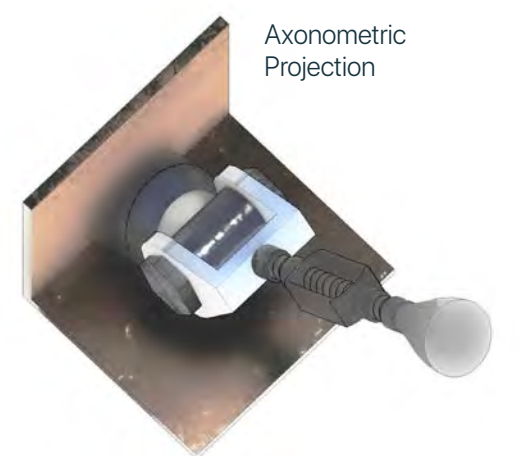
Top Plan



Side Elevation



Axonometric Projection

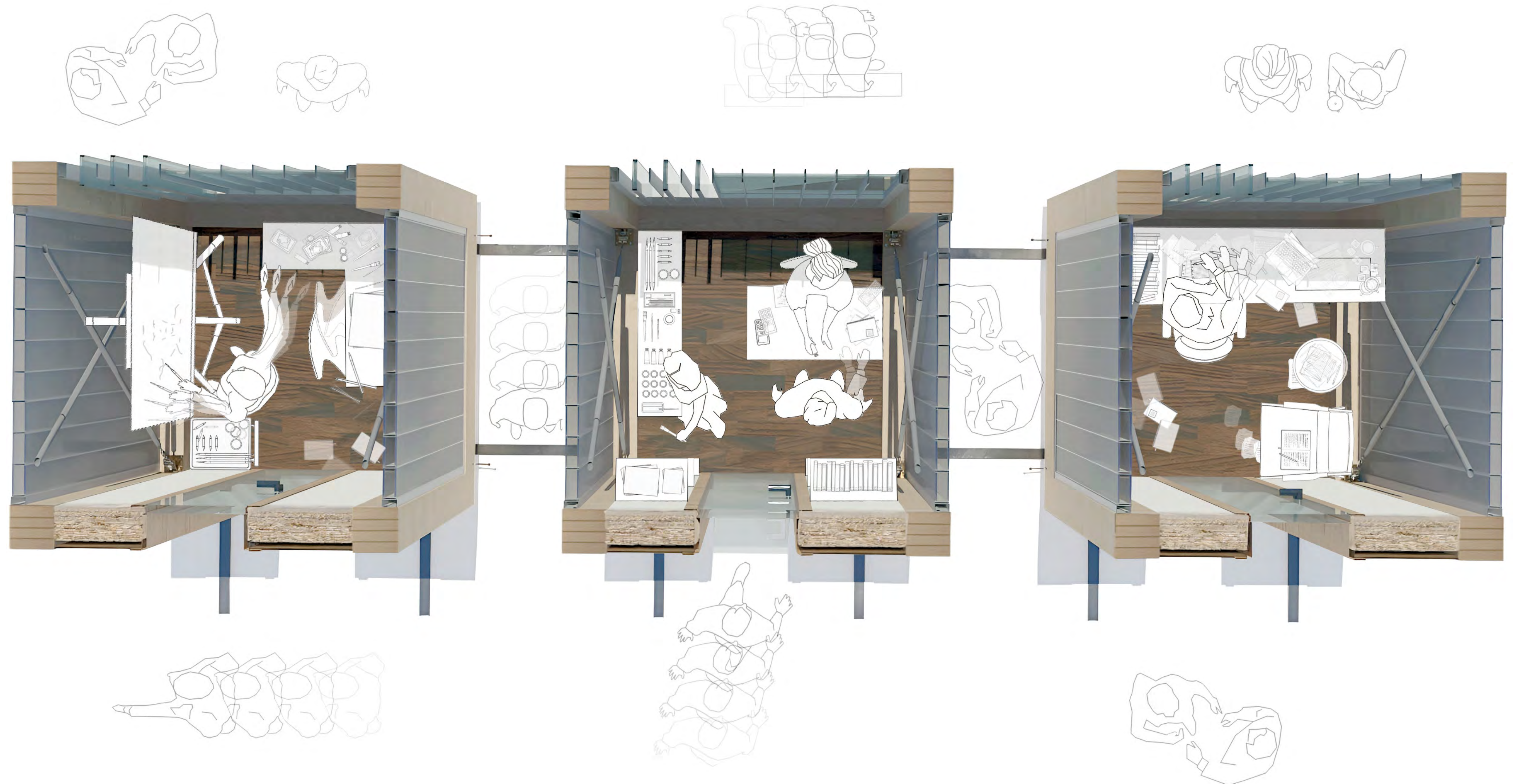


A tensioned steel rod diagonally braces the timber module, preventing the frame from racking during movement. The turnbuckle allows the rod to be tightened after assembly, making the bracing lightweight, adjustable, and well-suited to movable modules.

Participation Module
Visual Art Studio

Consumption Module
Art Material Store

Participation Module
Creative Writing Studio



The visual art module is organised around physical production, allowing the body to stand, reach, step back, and work around the canvas. Easel position, material storage, drying space, & a desk turn the module into a visible studio.

The art material store compresses retail activity into cycle of browsing, selecting, purchasing, and leaving. Shelf depths & counter position define a transactional interior, where the module supports consumption.

The creative writing module slows the body into a seated, focused condition. Desk depth, chair movement, book storage & reading corner make a quieter interior for reading, writing, and frustration, being a writer is not always easy !

Solar Gain

The skylight draws controlled daylight and thermal energy into the upper floor, turning the residence into a softly lit interior while reducing dependence on glazed façades that reduce privacy.

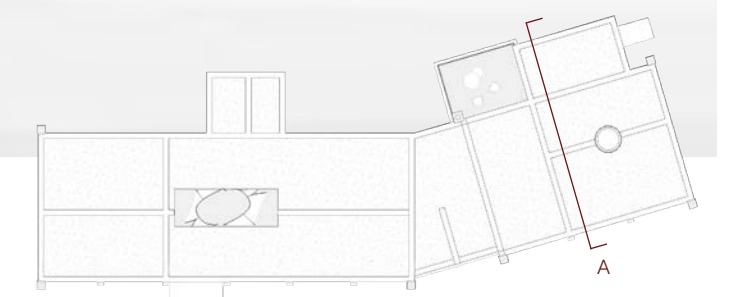
**Privacy**

The Meyer Home is conceived as a quiet domestic retreat within the retained frame, balancing openness to the creative life of the building with moments of privacy & rest.

1:100

0

1m



1. Existing deciduous trees act as a seasonal solar filter, reducing direct glare while retaining the site's existing vegetation.
2. Modules are recessed approximately 300mm behind the concrete frame, allowing the retained structure to act as passive solar shading: admitting lower winter sun while limiting high summer gain.
3. During summer the higher sun angle causes sunlight to fall directly on the roof instead of the modules or other systems, this reduces undesired glare.
4. The RC shell, as it interferes with the summer sun, acts as an armature that stores thermal energy from it. Thermal mass is stored in the concrete slab.
5. During Chorlton mornings & afternoons, cold winds affect the space less due to the built-up heat during the midday
6. Lost thermal mass, during cold Manchester mornings or nights causes thermal lag and helps retain that heat longer. This process is completely passive and produces no emissions. Additionally, no new concrete pour was used, as all comes from the original frame.
7. Wind currents also ventilate the modules. After periods of human activity, the reduced area can cause air to become stale. Manually opening glass louvres helps bring fresh air.
8. Warm air undergoes stack ventilation as a consequence of the upward form of the exhibition space. Since hot air is naturally less dense than cool air, it rises, creating a ventilation cycle.

Retained Structural Frame

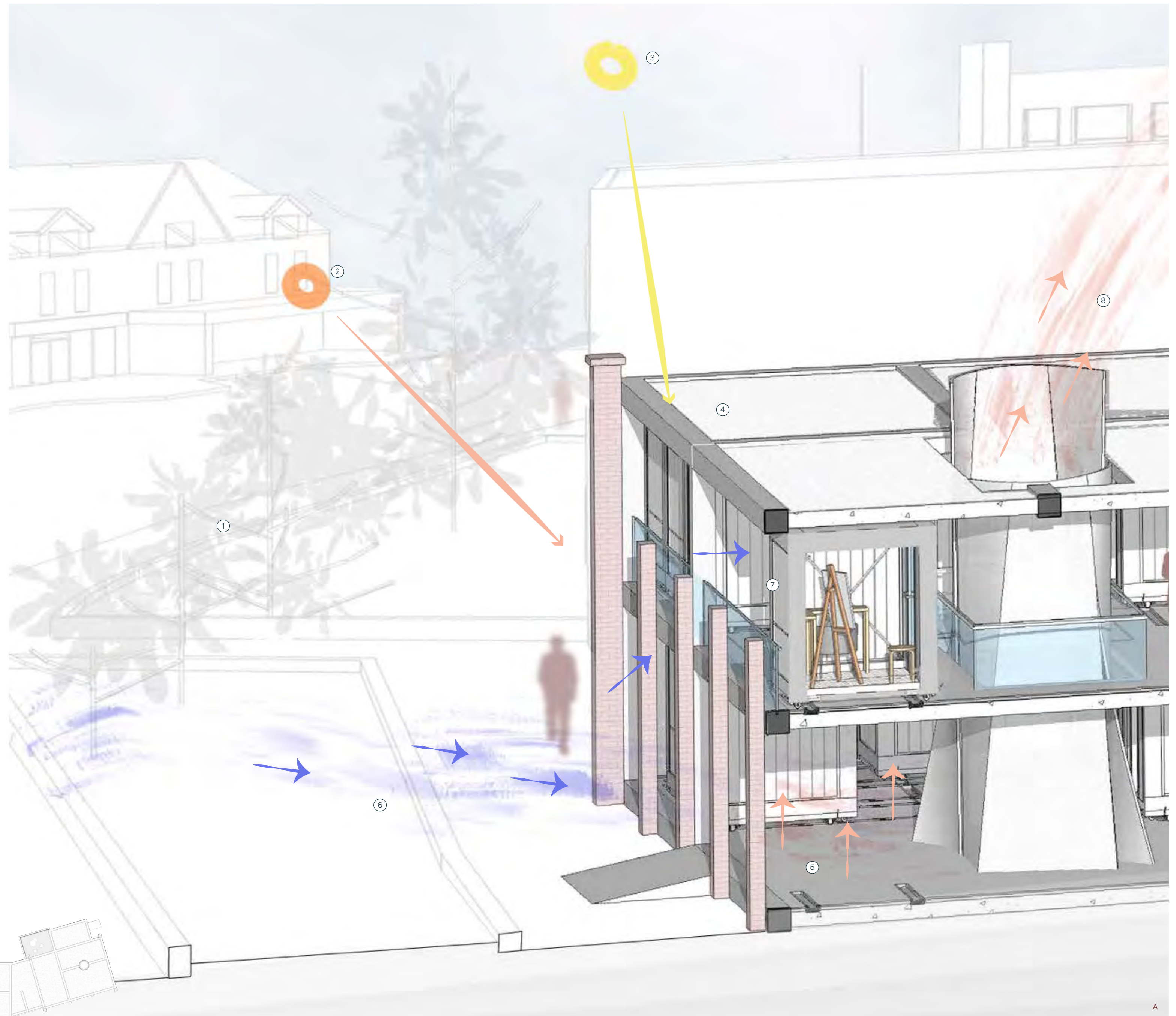
The project avoids full demolition by keeping the primary concrete frame, reducing embodied carbon.

Reused Demolition Material

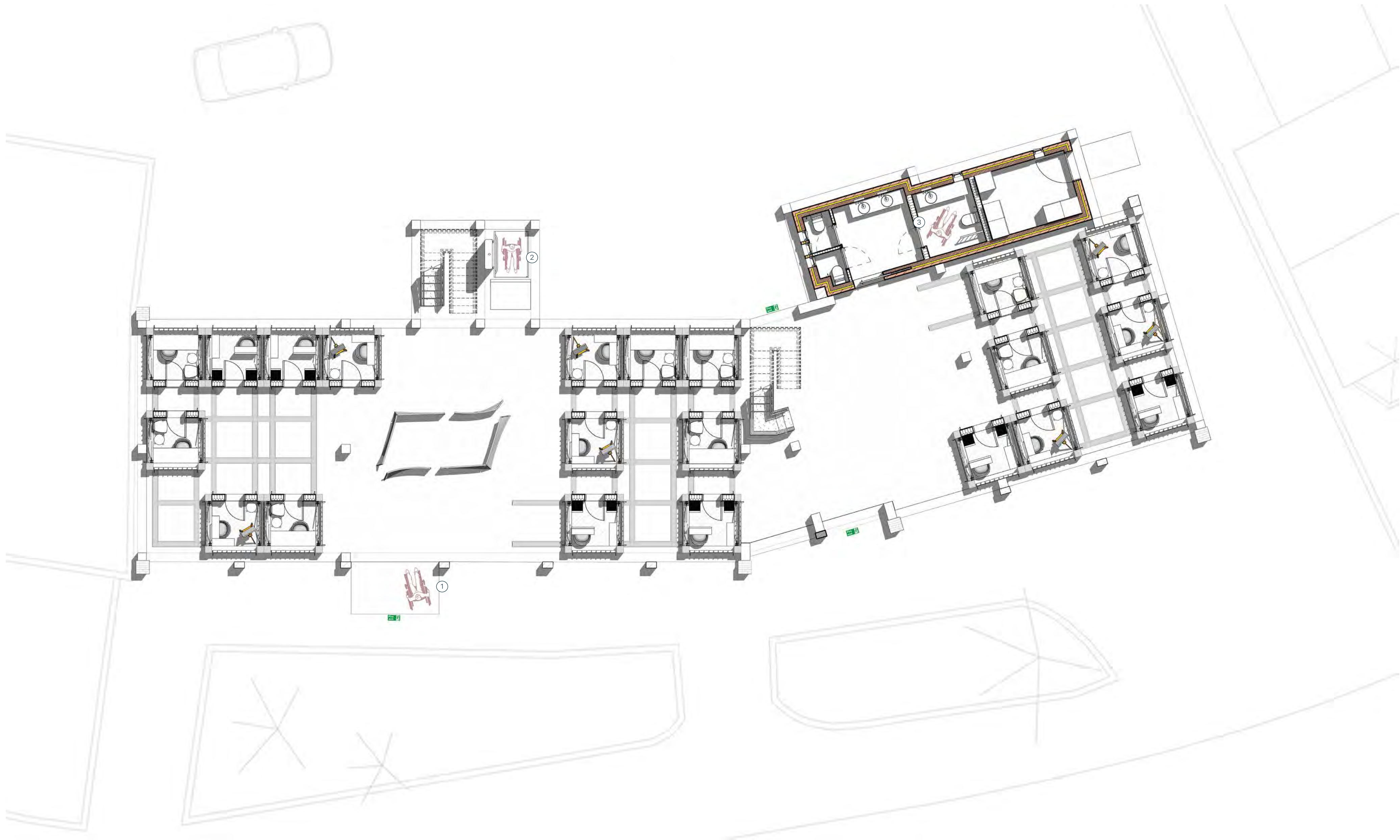
Crushed brick / rubble-derived render gives demolished fabric a second life, turning waste into architectural finish.

Movable Modules

Because the internal programme can change over time, the building is less likely to become obsolete. Adaptability is a sustainability strategy.



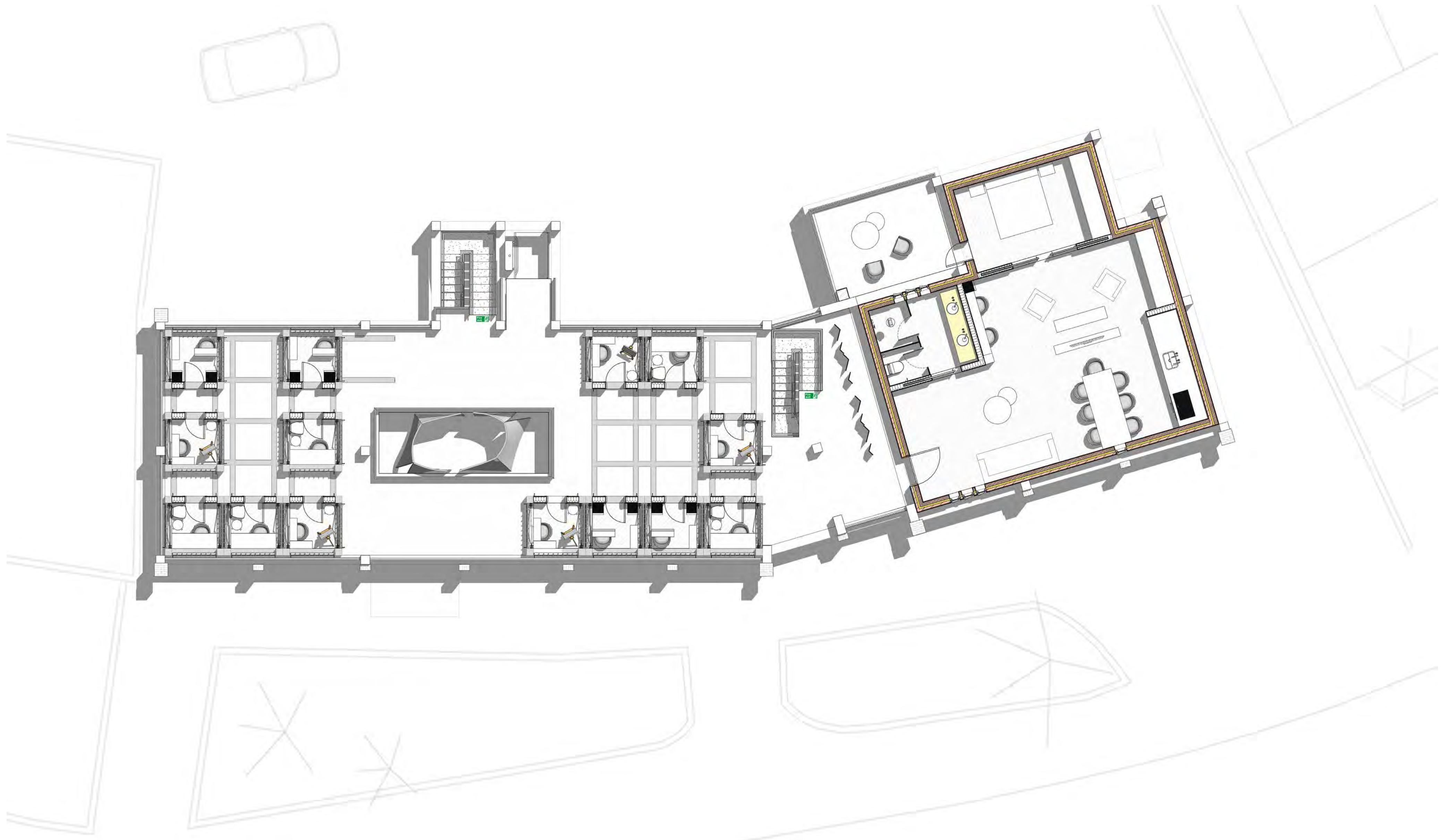
The ground floor resolves the project as an open, accessible creative field, where movable modules & the exhibition courtyard unfold public engagement across the retained structural frame.



Fire Safety
As the ground floor is largely open, escape remains direct and intuitive, with key escape routes & fire-exit stair cores clearly signalled.

Accessibility
Integrated through the ramp, elevator & accessible toilet (1, 2, 3) allowing the open project programme to remain wheelchair inclusive.

The first floor separates permanent domestic occupation from the movable module grid, allowing private living to sit beside visible creative production.



Fire Exit
The first floor separates permanent domestic occupation from the adaptable module field, while the stair core also operates as the fire-exit route.





Fig 1.
The model situates the proposal within Chorlton's Barlow Moor Rd.
street condition, testing how the retained structure relates to the scale
and rhythm of the surrounding buildings.



Fig 2.

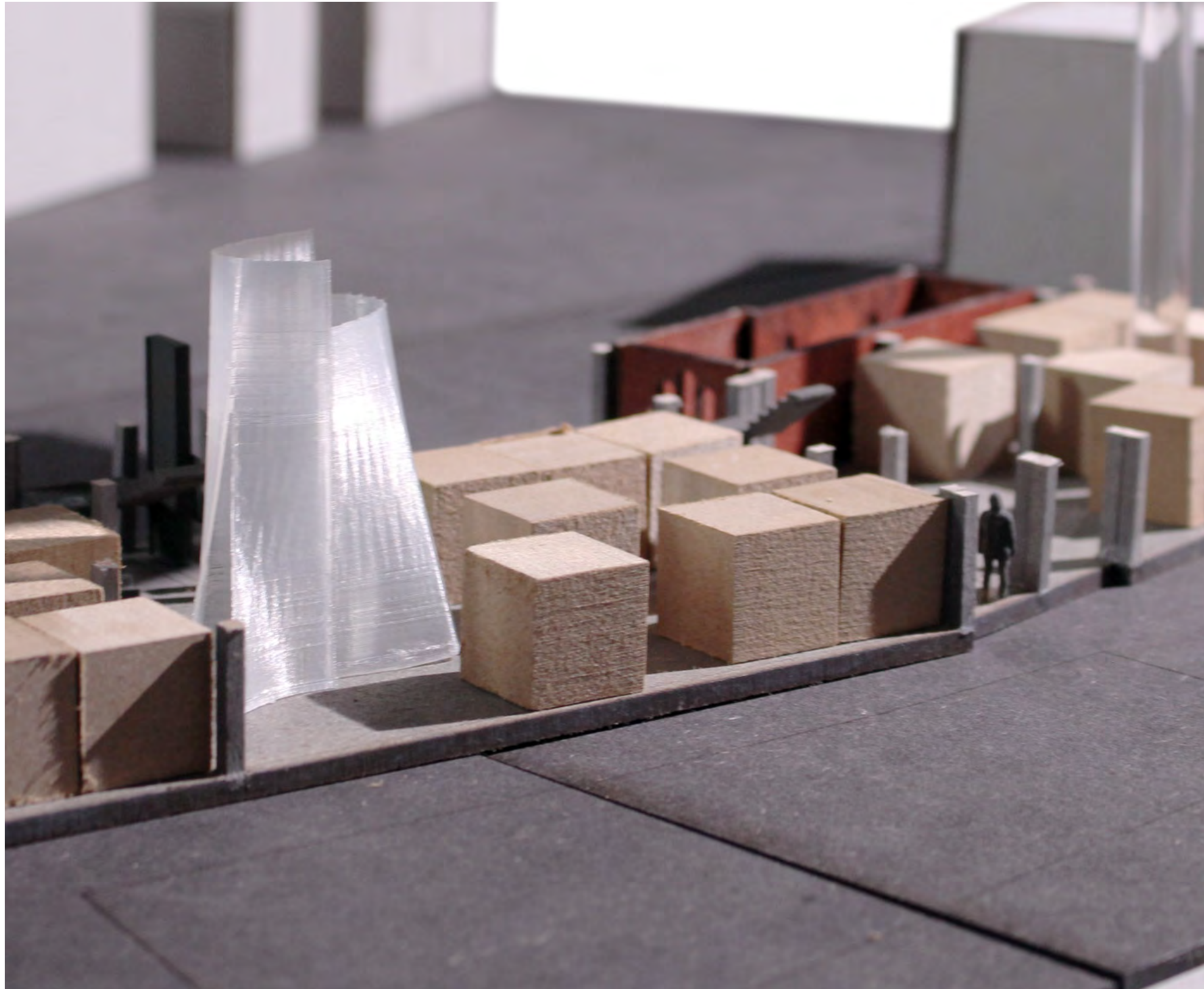


Fig 3.

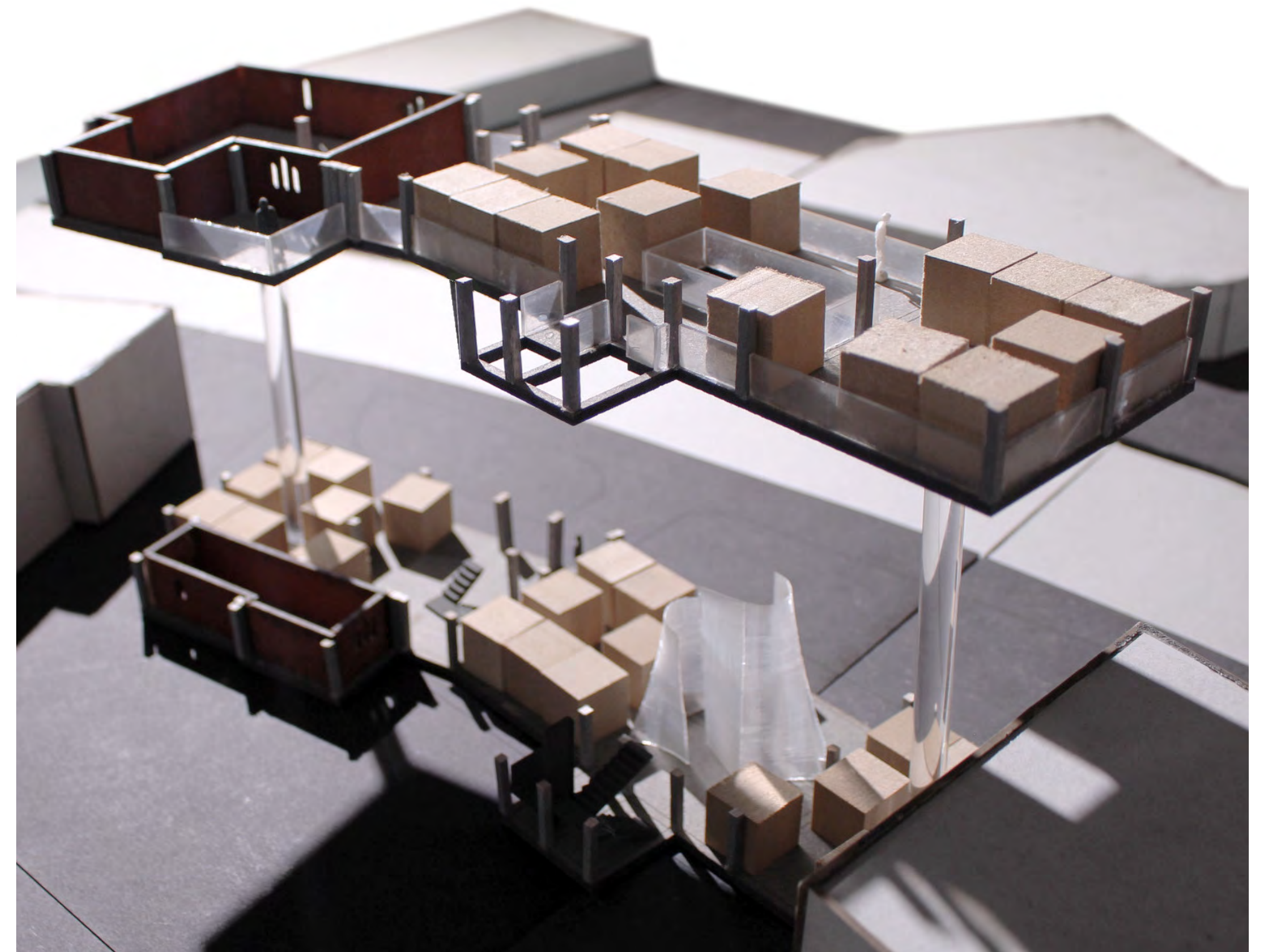
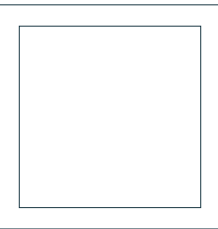


Fig 4.



Fig 4.
The project unfleashes an existing Chorlton building to reveal its concrete frame, then reoccupies it with fixed wall envelopes, a translucent exhibition courtyard, movable creative modules. Together, these systems transform hidden participation into a visible public process between production, consumption, & display.

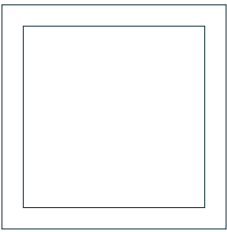


11 Intermediae Matadero, Spain / Arturo Franco Díaz / 2006

Archello (no date) Intermediae Matadero Madrid | Arturo Franco. Available at:
<https://archello.com/project/intermediae-matadero-madrid>
(Accessed: 7 May 2026).

21 Precedent Study 02 / Naked House, Japan / Shigeru Ban / 2000

Shigeru Ban Architects (no date) Naked House. Available at:
<https://shigerubanarchitects.com/works/timber-and-bamboo/naked-house/>
(Accessed: 7 May 2026).



S. Hitscherich

A handwritten signature in black ink, appearing to read 'S. Hitscherich'. The signature is fluid and cursive, with a long horizontal stroke at the end.