

MANCHESTER SCHOOL OF ARCHITECTURE



DROPLETS: RE-IMAGINED

The re-imagining of Manchester Airport's Terminal 2 with the reintroduction of its iconic chandeliers from Terminal 1 epitomizes a blend of contemporary sophistication and nostalgic reverence.

Symbolizing not only a nod to the airport's rich history but also its steadfast dedication to a sustainable future, these fixtures are poised to reclaim their status as focal points within the terminal's architecture.

Moreover, this project serves as a catalyst for fostering deeper connections with the local community, inviting their input and participation in design decisions and educational initiatives.

For students, it presents a unique opportunity to engage in a real-world endeavor, enriching their portfolios and refining their design skills through collaborative endeavors and meaningful contributions.

THE

NEW

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Partners

Our collaborators are the Manchester Airport Group. The Manchester Airport Chandeliers were originally in Terminal 1 and were taken down in 2002 when it was refurbished. The chandeliers are a huge source of nostalgia for passengers who have flown through Manchester over the years and significant excitement was generated when this project was announced. The airport has a deep and long-standing relationship with surrounding communities and want to ensure a strong mechanism for community engagement.

The chandeliers are a huge source of nostalgia for passengers who have flown through Manchester over the years and significant excitement was generated when this project was announced. The chandelier will become a centrepiece of the terminal, representing an engaging way to nod to the airport's heritage while serving as a symbol of the airport's commitment to a sustainable future.

Refurbishing the original pieces and reinventing them will bring life back to the history of the airport and provide people with happy memories whether that's their holidays with families, memories of loved ones or reminders of destinations they have visited. The project will also significantly enhance staff engagement, further instilling pride in working for the airport and contributing to colleague retention.

This project will also be in collaboration with multidisciplinary creative Lazerian studio founded by Liam Hopkins. Liam focuses on creating large scale artworks and public art installations and will be the specialist overlooking the glass chandelier pieces. Working with both collaborators, we will create designs using the original glass from the chandelier, re-imagining through collaborative approach.

Introduction

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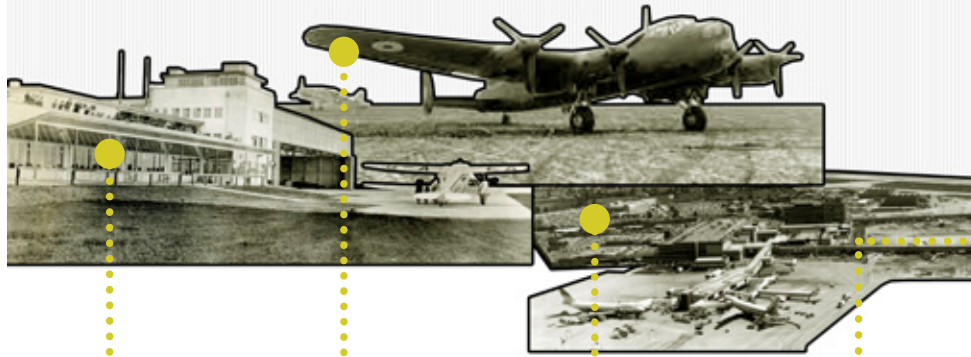
The re-imagination of Manchester Airport's Terminal 2, highlighted by the reintroduction of its iconic chandeliers from Terminal 1, embodies a harmonious blend of contemporary sophistication and nostalgic reverence. These chandeliers pay homage to the airport's rich history and underscore its commitment to a sustainable future. Poised to reclaim their status as focal points within the terminal's architecture, these fixtures symbolize a bridge between past and present, tradition and innovation.

The journey began with an introduction session where master's students, the driving force behind this project, briefed the participants about the project, including its clients, partners, and expectations. Following this, the students visited the airport to grasp the essence of the space and understand the context in which their design proposals would fit. This immersive experience was crucial for developing ideas and concepts, which the students began formulating through mind maps and sketches. These preliminary sketches laid the foundation for all subsequent proposals. The students visited Liam Hopkins's Lazerian Studio. Here, they were given a sneak peek at the glass droplets of the original chandelier. Liam Hopkins provided insights and discussed various ideas, offering direction on how the designs could be more impactful.

As the design stage progressed, the students, under the guidance of Liam Hopkins's Lazerian Studio, developed three proposals for the chandelier. These were detailed through conceptual sketches, axonometric views, and material palettes. The proposals were then presented and discussed in a meeting with members from the Manchester Airport Group and Lazerian Studio. This collaborative discussion, backed by the students' meticulous research and creativity, ensured that the designs aligned with the vision and expectations of all stakeholders.

In the final stage of the project, the students detailed and finalized their proposals, and posters were developed for each design. These posters will be released to the public, inviting them to choose and vote for the best-suited design. The selected design will then be developed by Liam Hopkins and installed in Terminal 2 for its grand opening in 2025. This project not only revitalizes a beloved element of Manchester Airport's history but also meaningfully involves the community, providing a path to blending history with modernity and sustainability with community engagement.

History & Timeline of Manchester Airport



1938

WW II

1958

1962

The origins of Manchester Airport in England, UK, date back to the 1930s. Construction started on Ring way on 28 November 1935 and it opened partly in June 1937 and completely on 25 June 1938, it was initially known as Ring way Airport.

In World War II, as RAF Ring way, it was a base for the Royal Air Force. During World War II, RAF Ring way was important in military aircraft production and training parachutists.

From 1958 to late 1962, Terminal 1 was built: this was the first of Ring way's modern large terminals and the first major public building north of Yewtree Lane. By then the airport was handling 500,000 passengers annually.

Terminal 1 was opened in 1962, by Prince Philip, Duke of Edinburgh.



1971

1989

1993

Present

In 1971, the airport reached a milestone of handling over 2 million passengers in one year. The following year saw the opening of a link road connecting the airport to the M56 Motorway, improving road access from Manchester, Cheshire and North Wales.

Terminal A, as it was then known, was opened in 1989 by Diana, Princess of Wales as a self contained new domestic terminal to replace the original pier A. It had many names before its expansion and re-designation as Terminal 3 in May 1998.

Terminal 2 is opened by HRH the Duke of Edinburgh. It doubling terminal capacity to around 20 million passengers a year. A new railway station is opened in May, providing direct links to many towns and cities in the North of England.

Terminal two received a major extension, completed in 2021, to encompass formerly remote stands to the west. Terminal 2 is now the most developed terminal, with new piers and also a larger security hall as well as more outlets.



About The Iconic Chandeliers

Designers:

Designed by Royal Architect Stefan Buzas and hand blown by glass maker Bruno Zanetti at the Venini factory in Murano, Italy. The 17ft chandeliers feature 1,300 pieces of crystal between them and at a cost of £3,000 each. Venetian chandeliers were unveiled by Prince Philip in October 1962.

Alterations:

Their design was altered in 1987 with the colored glass drops taken out and they were moved from the center of the departure hall to the side, before later being cleaned of nicotine stains and dust by

a team of 16 men.

Taken down in 2003 under modernization work at the terminal, after 40 years.

Two of them are set to shine again after a £50,000 restoration grant. One has already been restored to its original design by specialist David Malik and Sons in London.

Current State:

It is currently installed in the foyer of the world of glass museum in St. Helens. Second is destined in Manchester's Museum of Science and Industry Museum. Which now is in possession of the Airport Authorities.



Northern Virtues

1. Connection to the land and nature - Respect for the land .
2. Self-reliance/Independence - The harsh climate and sparse population density.
3. Appreciation of solitude - The vast open spaces.
4. Tight-knit communities - Isolated communities lead to close bonds.
5. Slower pace of life - The north is associated with a simpler way of life.



Inspiration from the North

Lake District:

- Beatrix Potter (Peter Rabbit)
- John Cunliffe (Postman Pat)
- William Wordsworth (British Poet)
- Alfred Wainwright (Guidebooks)
- John Ruskin (Poet & Artist)
- Arthur Ransome (Journalist and Writer)

Peak District:

- Jane Austen (Pride & Prejudice)
- Charlotte Brontë (Jane Eyre)
- Sir Arthur Conan Doyle (Sherlock)
- Stephen Booth (Crime Writer)

Northern Image



Manchester serves as a bustling gateway to explore the beauty of North England. Convenient transport links make it easy to access stunning destinations. From Manchester, travelers can easily venture to the Lake District, renowned for its picturesque landscapes and outdoor activities.

The Peak District National Park, known for its rugged terrain and charming villages, is within easy reach. Yorkshire Dales offers breathtaking scenery, historic sites, and charming towns—all accessible from Manchester.

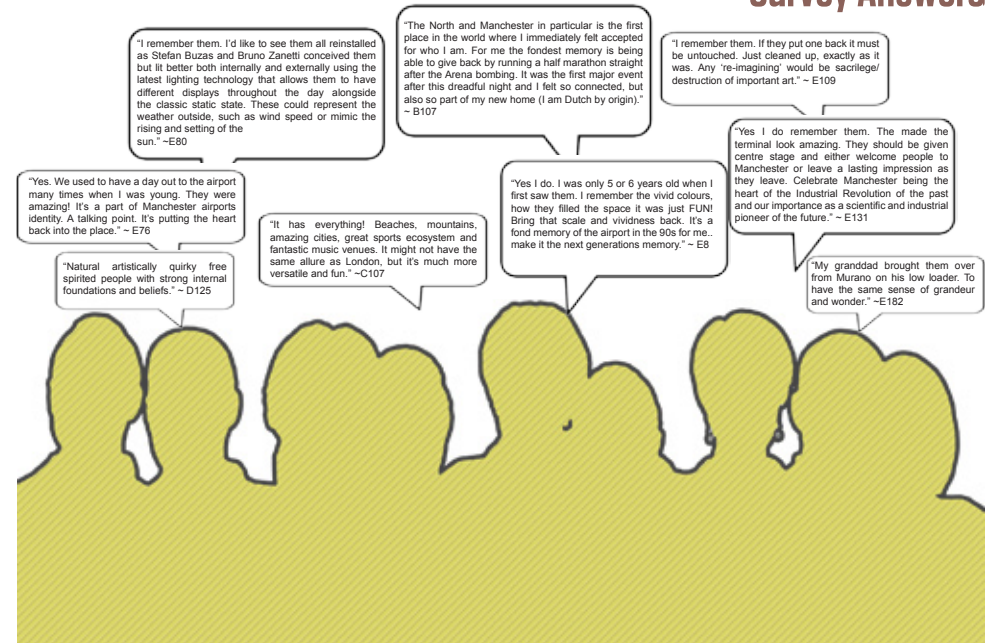
Manchester itself boasts cultural attractions, lively nightlife, and diverse dining options, making it an ideal base for exploring the North.

The Culture of Manchester is notable artistically, architecturally, theatrically and musically. Despite being the 5th largest city in the United Kingdom by population and the second largest conurbation, Manchester has been ranked as the second city of the United Kingdom in numerous polls since the 2000s (decade), with an influential culture scene helping to elevate Manchester's importance in the national psyche.

20th century broadcaster and social commentator Brian Redhead once said "Manchester ... is the capital, in every sense, of the North of England, where the modern world was born. The people know their geography is without equal.

Often cited as the world's first industrialized city, with major center of the creative industries.

Survey Answers



Initial Precedents

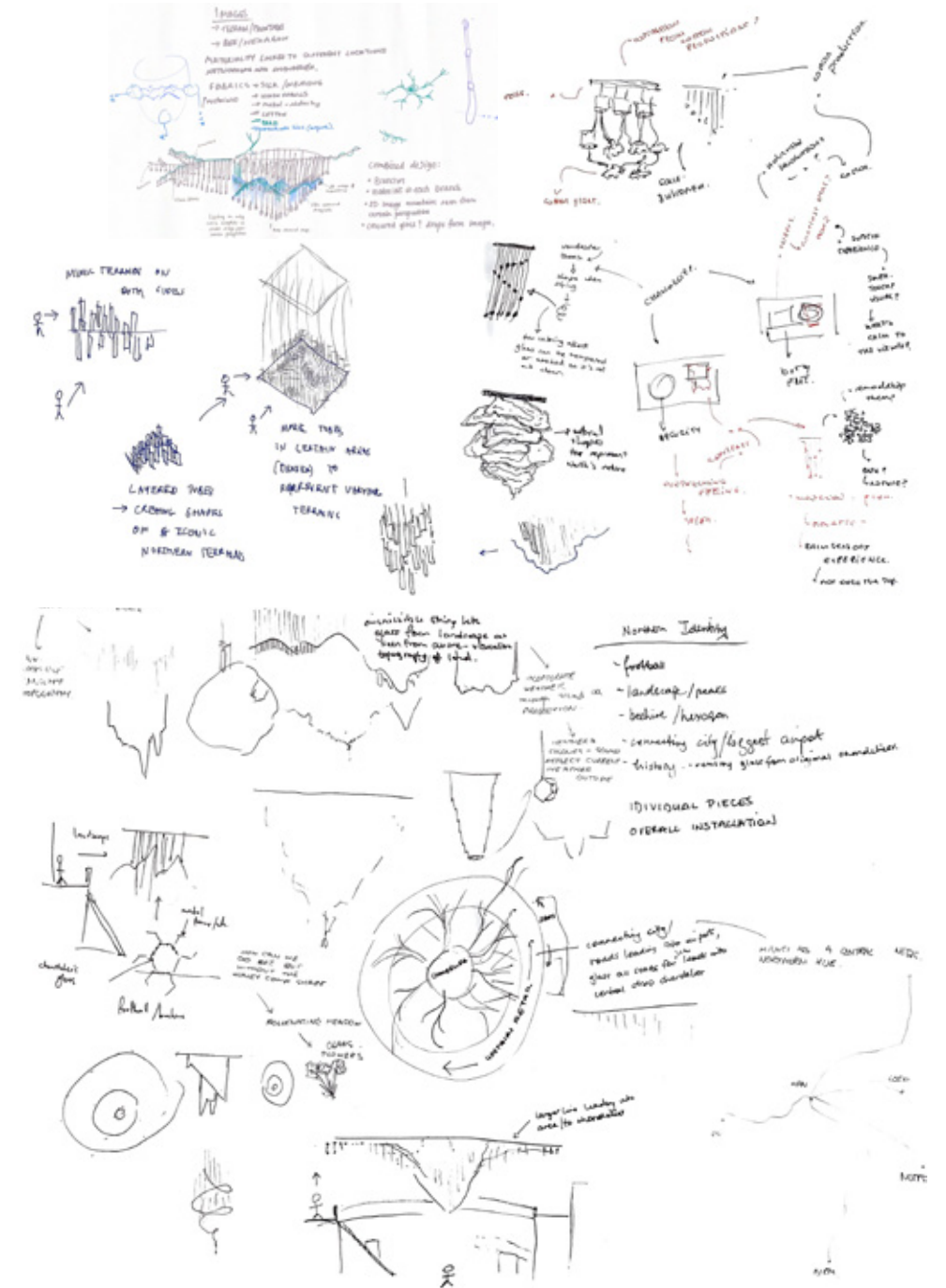


Kinetic Rain,
Singapore Airport.

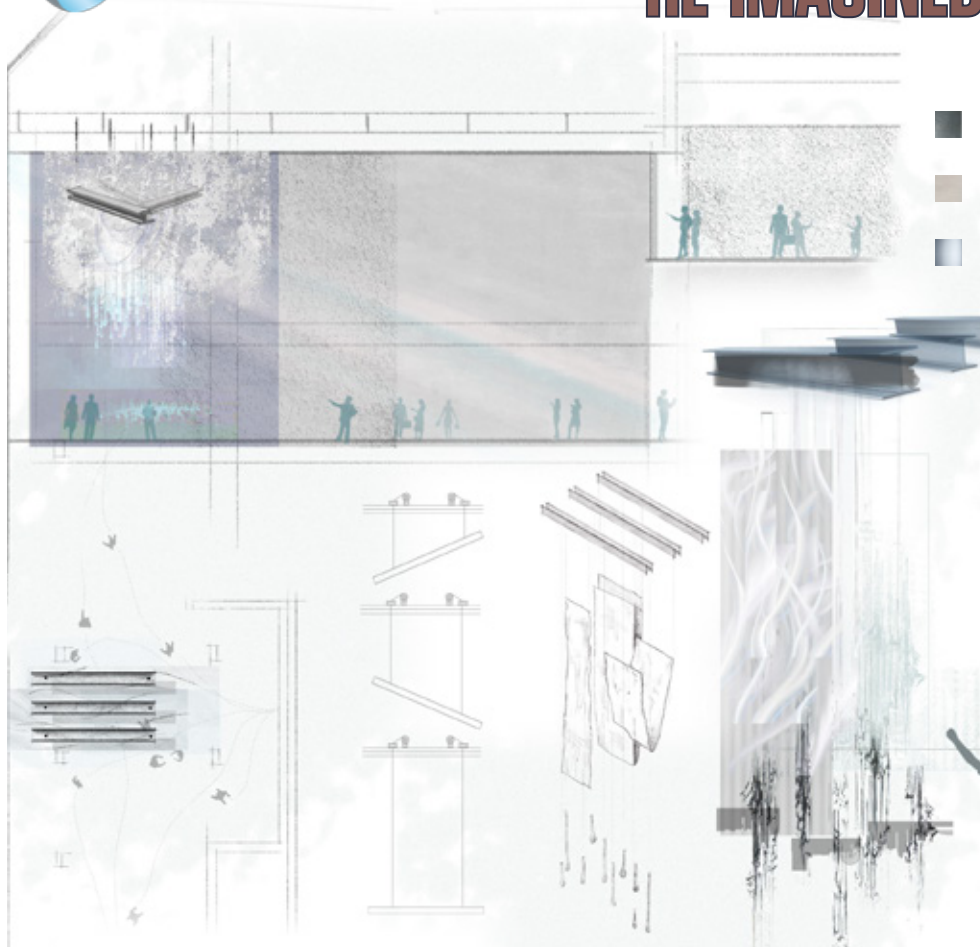
The Shining,
Preciosa.

Hanging Fire
(Suspected Arson).

Initial Concept Design Ideas



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Transcending Industry

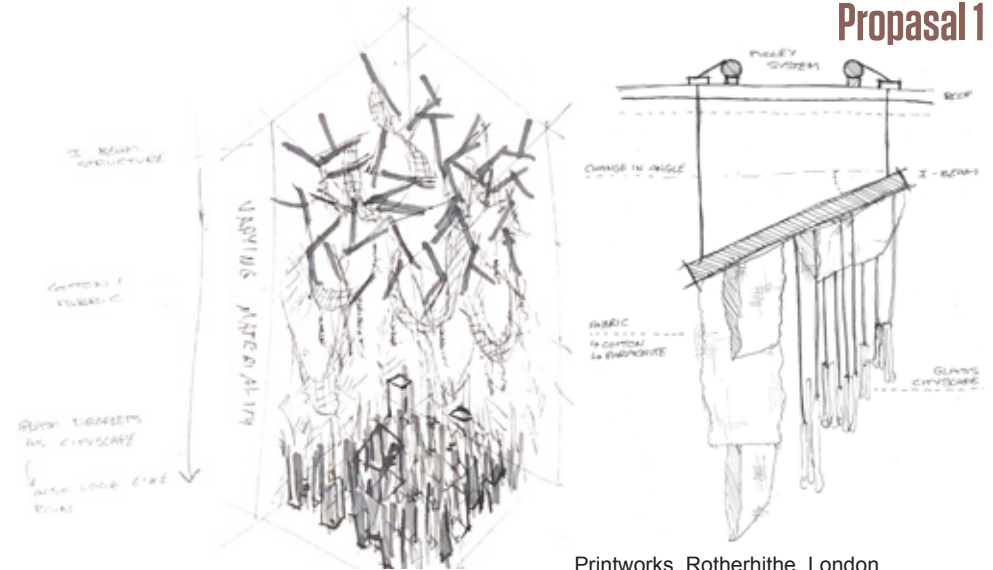
This design concept organises a timeline vertically to explore different materials and their contrasts. This setup offers flexibility, allowing people to see it from various angles and levels. It pays tribute to the North's history, Manchester, and the Airport, while also including elements that represent the present and future. The steel I-beams at the top honour the region's industrial past, showing its strength and craftsmanship. Moving down, cotton fabrics represent a time of change, like the transition from the past to the present. They can also remind viewers of the smoggy skies during the Industrial Revolution. At the bottom, glass droplets arranged at different heights create a modern city skyline. They symbolize the energy and excitement of today's urban life, inviting people to think about the city's ongoing changes and what lies ahead.

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Scan for more information on the design

Proposal 1



Printworks, Rotherhithe, London
Kinetics, Lighting and Change of Experience



Near, Kiki Smith
Visual Story Telling



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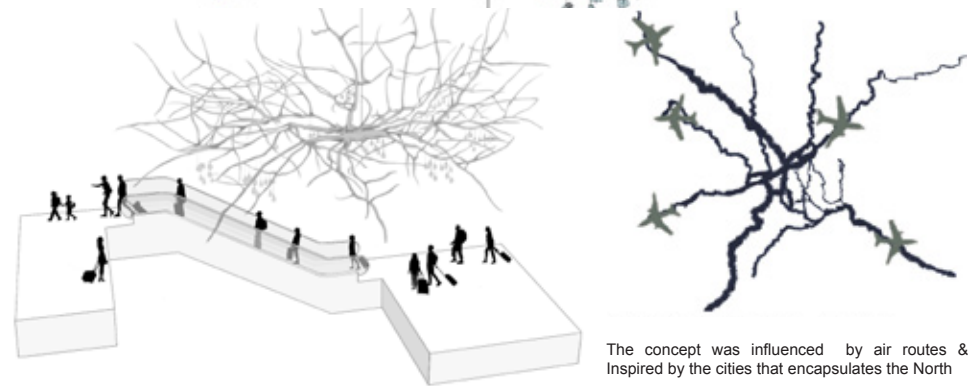
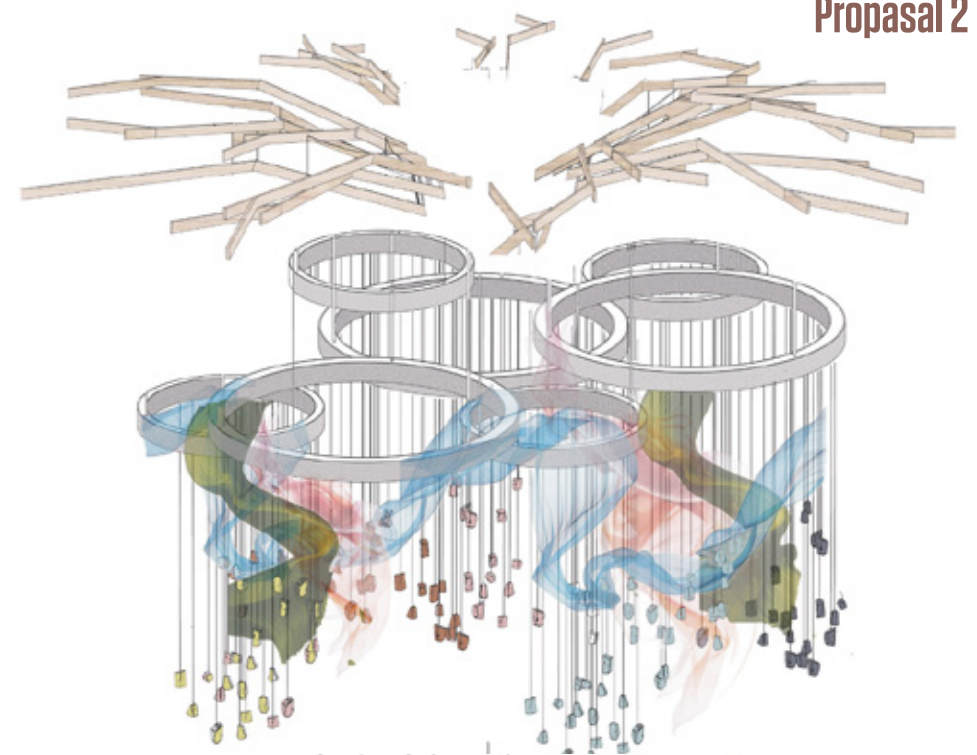
BRANCHING THE NORTH

This idea looks at the chandelier as connection with the culture and identity of Manchester and the north. It aims to expand the design of the chandelier, focusing on the idea of branching out and creating routes through the design using the original pieces and implementing new materials to enhance a visual link between the users, the north in its significance and the Airport. This was explored by researching what is the North and Manchester known for and how to interact and visually communicate that to the users. (floor plan and poster)

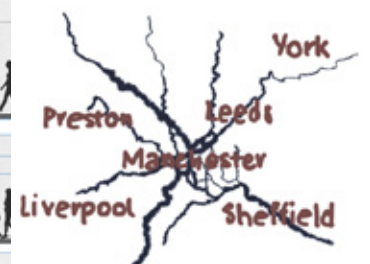
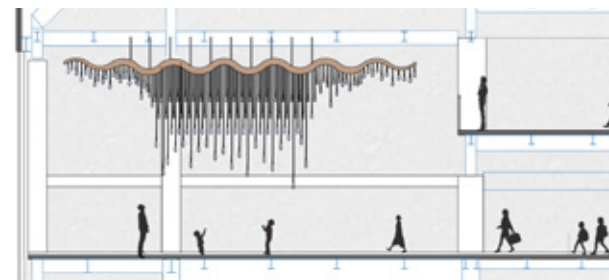


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The concept was influenced by air routes & Inspired by the cities that encapsulates the North



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HERITAGE REFORMED

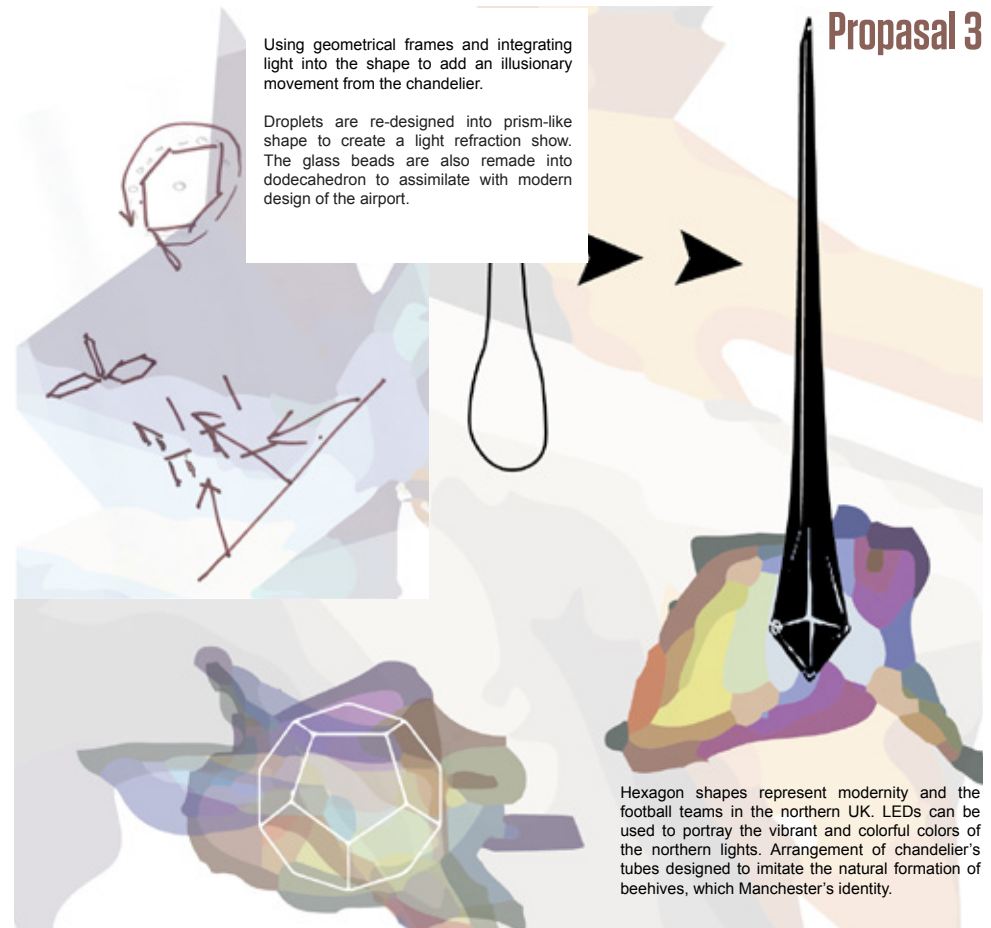
MODERNITY, SIMPLICITY & IDENTITY
 Our design focuses on worker bees as a crucial part in portraying the changing development, culture as well as the history of Manchester. The use of hexagon shapes symbolises Manchester as a thriving place similar to bees and its history preserved through reusing the original Manchester chandelier's glass tubes. This new design also reformed the whole appearance of its former look, giving a whole new arrangement style and integrating lights to create an unforgettable experience for travelers.



Scan for more information on the design

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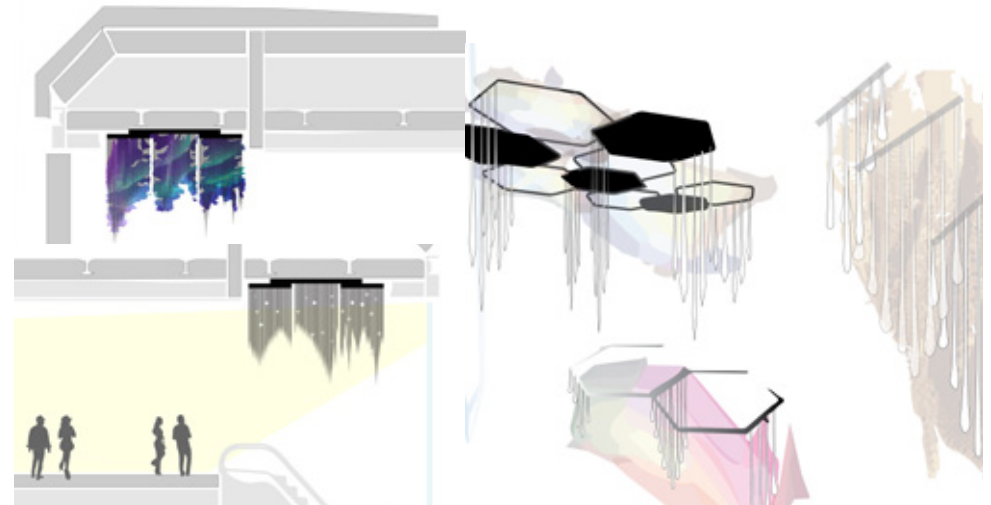
Proposal 3



Using geometrical frames and integrating light into the shape to add an illusionary movement from the chandelier.

Droplets are re-designed into prism-like shape to create a light refraction show. The glass beads are also remade into dodecahedron to assimilate with modern design of the airport.

Hexagon shapes represent modernity and the football teams in the northern UK. LEDs can be used to portray the vibrant and colorful colors of the northern lights. Arrangement of chandelier's tubes designed to imitate the natural formation of beehives, which Manchester's identity.



ABOUT

Each year the MSA LIVE programme unites Masters Architecture year 1 and Masters of Architecture & Adaptive Resuse students with those in BA foundation, year 1 and year 2 and Masters Landscape Architecture 1 in mixed-year teams to undertake live projects with external partners to create social impact.

LIVE PROJECTS

All MSA LIVE projects are live. A live project is where an educational organisation and an external partner develop a brief, timescale, and outcome for their mutual benefit.

SOCIAL IMPACT

All MSA LIVE projects are for community benefit or have social impact. Social impact is the effect an organization's actions have on the well-being of a community. Our agendas are set by our external collaborators.

EXTERNAL PARTNERS

MSA LIVE projects work with many organisations: charities, community groups, social enterprises, community interest companies, researchers, practitioners and educators.

STUDENT-LED

Our MSA masters students take the lead in the project conception, brief development, delivery and co-ordination of a small project. Other cohorts joined for an eventful 2 weeks of activities at the end of the academic year.

KNOWLEDGE TRANSFER

Working in teams within and across year groups and courses; MSA students participate in peer to peer learning. In addition, collaborators, participants and students engage in the transfer of tangible and intellectual property, expertise, learning and skills.

LARGE SCALE

This year approximately 600 students from 6 cohorts in MSA have worked on 40 projects with partners.

QUESTIONS

For questions about MSA LIVE please contact the MSA LIVE team:

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BLOG

live.msa.ac.uk/2024

SOCIAL

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