INTRO

Factory Records is conceived by Neville Galt in.

Factory International's landmark new space, Aniva Studios, will become a significant part of the cultural landscape that makes Manchester such a great city. The buildings' history means that they will offer a new home for our world-class collection of acts, and will become a home for the building itself. The factory's legacy is one of innovation and creativity, and it's our responsibility to ensure that this legacy continues to thrive.

When I was asked to make a new collection of objects and spaces that would form the heart of the new building, I knew the challenge would be monumental. This is a truly exceptional design - it's a testament to the skill and creativity of the architects and engineers involved. The building is not just a physical space, but an entity in its own right, with the potential to shape the creative landscape of Manchester for decades to come.

As an artist and a musician, I've always been drawn to the idea of creating something that will last. With Factory International, we have the opportunity to create a space that will continue to inspire and be loved for generations to come. It's an exciting prospect, and I'm looking forward to seeing how the building will evolve over time.

I'm thrilled to be a part of this project, and I'm excited to see what the future holds for Factory International. It's a truly special space, and I'm sure it will become an important part of Manchester's cultural landscape.
CONCRETE

CHRISS HOLLAND
Operations Team Leader
Concrete is super expensive. It’s a consistency. We can’t set up the right mix. It creates the shape, but the cement consistency becomes a much bigger challenge. It’s a complex environment that takes time to understand what’s going on. What we’re doing is making it... everything we see, everything we use, everything we use.

PETER PUMPERE
General Manager
It’s easier today. Go back 30 or 40 years ago, there were no these pump, nothing — just a shovel, everything by manual.

INTERNET (ZINE)
Concrete Commercial
With concrete cutting, you learn of your life. Everything is different. Everything is different.

GEORGE DESGIN
Quantity Surveyor
What we call the “permissible damage” during the manufacture of normal concrete panels can be so little it’s absurd.

CLOTH

CECIL ROSEWOOD
National Project Manager
People are always fascinated by spotters, where people are working, really large of cloth with machines and they’re working there with machines. It’s not what we need, we need to clean our end. They just mark it up to a great big, complex and accurate, cut a shape — they don’t think there are, like, 20 people cutting this great big thing, 20 people long and 5 meters high, around a table.

MARC HERON
Senior Merchandiser
We start working here. When we were a little kid of 15, 16 or 17 years old, we work eight years, two days a week, and then in summer, eight hours a day. The price, working for her to finish work, and it’s the breaking that that goes. Hurry up, Merry Christmas.

JAMES MELENGEDE
Chief Executive Officer
Safety comes first. A world, it’s a world, it’s a world. We have a world. A world. A world. It’s a world. It’s a world. It’s a world. It’s a world.

DAVID DRAGIN
Manufacturing Technician
I’ve always wanted to be different and, bit by bit, working at JAC, I’m different. It’s the entertainment industry and every day is not that same. When you look at the work we do, you can see that people have got skills in their work, and that’s where we are still going, it’s a matter of delivering on our promises.

4:04
Track 1

3:56
Track 4
RUBBER

LUCIWE SCHRIN
Marketing Executive

"With the people and the projects we're working on, it's fantastic. You're so excited to get it really right. To watch the passion for engineering and design. Even though we've done some amazing projects around the world, it's like after the lines are drawn and the buildings are built, you feel like I'm going to do that again!"

PHILIP ARMARE
Technical Director

"The iridescent high level of sound insulation performance, mixed with the high vibration to shapes, leads to something very special. It's almost like painting a picture of how the building will look in the end. The feeling that it's in our hands to make it all the more special - it's something we're really excited about!"

GLASS

VINCENT SMITH
Sales Manager

"The float bottles that make the glass generally run for up to 10 years - not a Continuous. The glass is used in the roof of the building, which we measure to ensure the thickness of the glass. Three float lines are basically, up to three-quarters of a mile long. But if you feel it, you might just find it on a people running the whole thing. It's all mechanical now."

The glass we're making for this building is a very thick one. It's actually two sheets together - one sheet on the outside, 20mm thick, and a second sheet on the inside, 6mm thick, both with acoustic inlay.

We then apply a solar control coating to the 5mm glass, with a further 70% of external light but only 15% of internal heat into the building while also stopping 95% from escaping. It's a really friendly, no-solution for the small one, and incredibly thin. How do you think the building is made of the strong, tough, and durable glass, which is invisible yet to the eye? Glass is the ultimate choice for acoustic and thermal properties."

FEATURED TRACKS

- "SIDE 1"
  - TRACK 5
  - "SIDE 2"
  - TRACK 1
STEEL

Recorded at Willian How Group, Bury

PAUL DAVIES
Manager

Work architects and designers owe to each other with the most complicated, intricate designs, and it doesn’t make it any easier for us. The last block 10 years ago, when they started using steel buildings – they were more or less square, simple rectangles. Now they’ve got almost complete that will allow us what’s possible. But when we get there, it doesn’t always work.

ANN MOLYNEAUX
Materials Controller

‘You’re changing all the steel coming into our factory and getting it into the shop floor, and getting all the drawings to the shop floor. It sort of means that as well. All our steel comes with a test certificate, so you can trace back to the supplier – to the mill, if they need it.

SUE WOODSWORTH
Project Manager

‘This is probably the hardest thing I’ve worked on, in terms of the geometry and the kind of change. I’ve been working on it since 2019. But we’ve come out the other side so.

WOOD

Recorded at Griff, Trafford Park

CERCA BOND
Site Manager

‘Not so many people are coming back to this industry, and everything is increasingly being made by machines. Everybody there is hard core, at the end of the day – guys who know what they’re doing and like to see the finished product, from beginning to end.

3:33

Featured audio: Lorna Beckett, Apprentice

b SIDE

3:04

TRACK 2

b SIDE

TRACK 3

Featured audio: Mike fancy, Bench Hand
CONSTRUCT

Recorded at the building site where construction is led by Long Firth

CoRINE CORDER
Senior Health & Safety Advisor
Safety managers need to have a good rapport with people on site. Normally, we’re the people they don’t want to approach because we’re the ones who tell them to stop doing something, but normally I’d say, “How can we do this the best?” I’m not that I’m telling you, but it’s there a better way?” They’ll come up with a solution.

NICHOLAS ZAMMITTA
Site Supervisor
I like beauty. I see this building in its shape, as its functionally and in what it’s going. It’s not just a structure. This building is beautiful, and it’s going to the community and being a part of the city. That’s something that I’m going to see for the rest of the city. It’s a job that’s been well loved in a lifetime.

CHRIS BUTTLE
Project Leader
You break it down into little bits or job site; the scale of the job must just follow your mind.

3:38

b SIDE

 TRACK 4

CONSTRUCT

EVENING

Recorded on a walk from the building site to Piccadilly Station, Manchester

STEPHEN STEWART
Barkhouse

16 and the five minutes away, I’m walking on my own downstairs, so this is a building going to see if there’s anything to see. Is there exit, exit, exit? What I walked past last time, I’ll always remember my work place.

PETER MARSHALL
Factory International Disabled Persons Engagement Group

“...when I’m going through cities, really take a look, and see if it’s the right thing to put. I would invite people into my office... “Ok, there’s that can through doors, and that can through doors, and...” I like what’s going on, and I think it’s the very least it can be the best of your creativity, but I think it’s done something about you as a person and these places make you feel!

EMMA KIRK
Capital Director

This principle to the building were our plots about it was for artists to make work at scale. That’s not easy, but it’s very important. We have an office around the world. It’s very generous offer for artists to come and do something that makes people inside a building that it runs to ensure to allow them to imagine something they would never see out.

3:38

b SIDE

 TRACK 5
CREDITS + THANKS

We’re delighted to celebrate the people who built Anna Studies, Factory International’s landmark new home in the heart of Manchester.

A space of innovation, exploration and discovery, the design of Anna Studies is led by Penoyre & Jones of the world-renowned practice OMA. The building is nested around a large, open-plan space that can be constantly reconfigured, enabling artists to develop their own projects and to work alongside each other. This unique space invites artists to create bold new work by providing a varied and interactive space and environment.

Almost everything is possible—from intimate theatre shows and temporary installations to large-scale multimedia performances and arena-like concerts.

Anna Studies, opening soon and owned by Factory International, the organisation that also owns the city’s iconic Manchester International Festival, was the first of its kind. Factory International collaboration, production and presents a year-round programme of original creative work and experiences at Anna Studies, and is internationally in collaboration with its network of co-commissioners and partners. Through the Factory Academy, it provides opportunities for careers in Greater Manchester’s ever-growing creative industries, building the next generation of creative talents.

The development of Anna Studies is led by Manchester City Council, with funding from DCMS and Arts Council England.

All the work on the field recordings—the interviews, the soundscapes and the live production of the vinyl album—was made during the early days of promotion of Factory International in 2015. In addition to the normal challenges of working in large construction sites and industrial environments, our tasks were heightened by the logistical requirements of the COVID-19 pandemic. None of what we achieved would have been possible without the generous and enthusiastic cooperation of the companies with which we worked.

Over the course of construction, thousands of people have been involved in managing every conceivable material, technology, innovation and infrastructure. By focusing on just a few of these materials, we hope to reflect on the significance and contributions of everyone involved. Everything has been undertaken not for the pleasure of feeling the pressure of the teams at Factory International, Manchester City Council, OMA and construction firm Capita Q, but for the joy of working in and of the town.

NEVILLE SARGE

Song production
Composition: Neville Sarge

Editing: Mark Thomas

Mixing: Nathan Stolzl & Neville Sarge

Nathan Stolzl with the construction teams of Anna Studies, the home of Factory International.

Design: North, with thanks to Peter Saville

Recording Engineer: Jeremy Cooper, Neville Sarge, Jonathan Lazar

Booking/Screen Photography: Jeremy Cooper

Design: Oren Taron, John McGrath, Guy Cowan

Booking: Ben Cowen and Emma Cooper

Neville Sarge

Composition: Neville Sarge

Director: Mark Thomas

Music: Neville Sarge

Sound Design: Morgan Waller

For Factory International

Senior Producer: Pat McCardell

Producer: Angela McLoughlin

Production Administrator: Abigail helium

Director of Production & Building Operations: Paul Moore

With thanks to all Factory International for their work on this project.

We are indebted to the many people who organized our visits to each of these:

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Tony Whitton


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