

# MANCHESTER SCHOOL OF ARCHITECTURE

## PAY INN DISPLAY



## Team

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## Partners

Grizedale Arts are an arts organisation based in the Lake District who believe in using art as a catalyst for social change. They work with artists from many different backgrounds, and host artist residents from all over the world, as well as connecting with the villages on their doorstep.

They plan to return the historic Farmer's Arms on the edge of the Lake District National Park to its place at the heart of the community. They have previously restored Lawson Park, Low Parkamoor, and the Coniston Institute, so they have successfully completed community focussed building projects before.

Grizedale Arts describe themselves as;

'...an arts organisation based at the historic site of Lawson Park farm, high above the Coniston valley in the English Lake District. Present director Adam Sutherland lives at Lawson Park, where visiting and resident artists are hosted by the organisation, and where creative and productive uses for the surrounding farm land are developed. We also have an office in the Coniston Institute in the village of Coniston, some 3 miles / 5 km away.

Grizedale Arts grew from The Grizedale Society's 1969 - 1999 programme of site-specific forest sculpture and land art activity in the Grizedale Forest, notable for its commissioning of sculptors such as Andy Goldsworthy and David Nash. With the appointment of Adam Sutherland in 2000, Grizedale Arts became a more experimental organisation, generating cultural activity of all kinds at a local, national and international level.'

# Agenda

## Pay Inn Display

We'll be working with Grizedale Arts, an arts organisation based in the Lake District who believe in using art as a catalyst for social change. Their latest venture is the purchase of an empty 16th century inn: The Farmer's Arms. Their aim is to reinstate the building as a working inn, as well as integrating a community arts programme that will bridge the gap between the local community and tourism industry. After researching the architectural heritage and local context, the final output will be a design proposal to regenerate the car park and entrances into the Farmer's Arms. The regenerated outdoor space will be the entry point to the 'living museum' which, whilst serving outdoor events and functions, will also work to celebrate the existing history.

In response to local concern and in collaboration with them, Grizedale Arts is leading the initiative to transform the inn to a hybrid community hub. Offering open access to the arts and new routes to collaborative thinking and exchange, an inclusive offer will reinvigorate its heritage as a gateway between the local communities and the wider world. With creative thinking and opportunities for learning/participation underpinning how the experience is delivered, it will be a place to learn from each other, to develop solutions to shared concerns and to grow and fulfil new ambitions.

The integration of a loyal, local clientele with a diverse range of tourists and visitors aims to bridge the barriers between these two different groups, their needs and their desires. As the 'bread and butter' of the scheme - the pubs economic and social success is the facilitative backbone of the Farmer's Arms. Hosting events that serve the social and economic interests of the wider Crake Valley includes volunteer programmes, job creation and engagement with local trades hopes to engender positive socio-economic impacts for the region. Connecting to local entrepreneurs and providing spaces and resources for them and their businesses to grow is a key part of facilitating the community hub aspect of the Farmer's Arms. Partnering with local schools and educational facilities hopes to provide a space for learning and growth at the FA.

In this project we will look to teach new and improve on both analogue and digital skills that will hopefully be applicable throughout your university career. We will rely on sketching, physical model making and digital design to aid us throughout the design process. We will also look to improve skills in analytical research, presentation, use of the Adobe package (Photoshop, InDesign, Illustrator), and 3D Software (Sketchup, Revit, Rhino).

The upper image, produced by MLA student Sam Chi, portrays an exploded perspective collage of the Farmers Arm, picking out key architectural details and elements that are of historical significance.

From the vernacular hardwood timber frame, exposed internally and painted, through to the listed Westmorland chimney structure and the tutor diamond patterned apertures, this image has been utilised to concisely illustrate the noteworthy heritage elements to consider when producing contextually sensitive proposals throughout the second working week.



The lower sketch has been produced by first-year architecture student, Joseph Marsden, focusing on the material aspects of the 17th Century Inn.

Along with the physical building materials, namely the rough cast stone, hardwood timber frame, and slate roof, the production of the image has involved an exploration into vernacular building technologies and the rationale behind this materiality. In turn, this has been pivotal in understanding and appreciating the buildings character, and has again been utilised throughout the second week's design proposals.



To understand the potential users and outreach of the expanded and improved Farmers Arms programme, we carried out research into the three types of people that we thought were symbolic of the current, projected and potential users. To show the relationship of these people to the Farmers Arms we invented three clients who are drawn to the Farmers Arms for different reasons, and face different barriers in their access to the programme.

Wendy is the type of person who needs little aid in engaging with the Farmer's Arms programme as it stands. Wendy is most likely a local to the area and knows the Farmers Arms. She is the type of person to be attracted there by artistic and recreational classes and events and represents the 'grey pound'.



Mark represents the middle-class, middle-aged activity holidaymaker who is likely to engage in the programme of the Farmers Arms seasonally. The main type of individual who would visit the Farmers Arms during peak season, their presence is strongly felt by the local community and not always welcome.



Sami represents the younger and more diverse potential Farmer's Arms visitor who may require more adaptations to the FA programme in order to visit. Being younger and from far away areas of the UK may mean a reliance on public transport that may make the Farmers Arms less attractive. Heavily influenced by social media, Sami may be attracted by platforms like Instagram and TikTok.





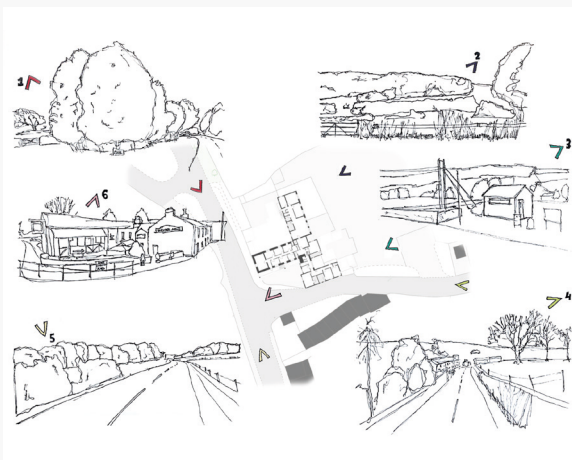
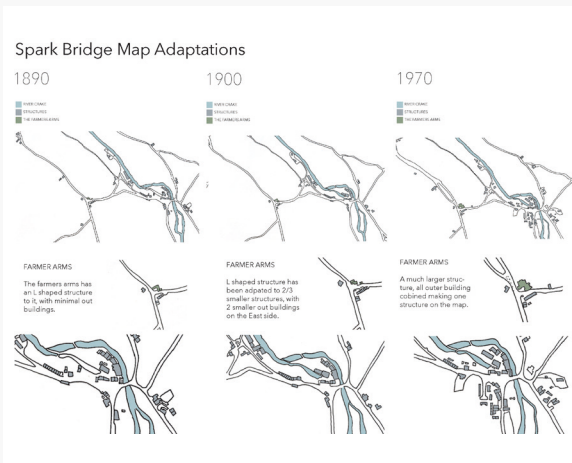
The wider valley was investigated to discover what already exists in the area.

The development of the pub itself and the village close by was studied to identify key changes in the immediate area. This helped to understand how the village has changed and the differences between the history of the area and what is there now. These diagrams were made by Amos.

A brief overview of the nearby towns was put together to show the opportunities to bring in people from the surrounding area.

Important listed buildings within a 3km radius were researched to identify traditional material approaches that could be applied to the designs that were to be produced in the second week. This image was created by Ana.

The views around the Farmers Arms were studied later in the week to show the opportunities for the design to highlight different views. This will help the interventions make the most of the surrounding area. These sketches were done by Amos.



The interview with Wendy uncovered a history of dance at the Farmers Arms.



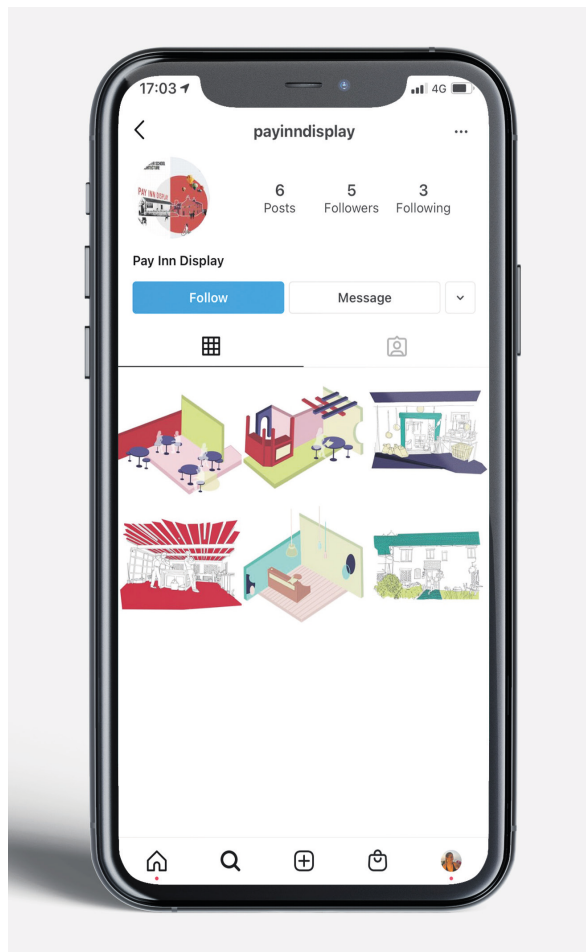
The pub was a place of coalescence and community encapsulated through drinking and games.



Using the historical reference materials from the beginning of the week, we produced three outputs that would be useful to Grizedale Arts, these being an Instagram page, a zine and an axonometric drawing of the "Living Museum". The first of these was an informative Instagram page to help digitally guide and locate visitors through the Farmer's Arms, particularly people who would prefer to find information (such as events or opening times) on their smart phone rather than through other mediums. This page can be used to guide people throughout the building, introducing them to each room and historical artefacts that are within the "Living Museum".



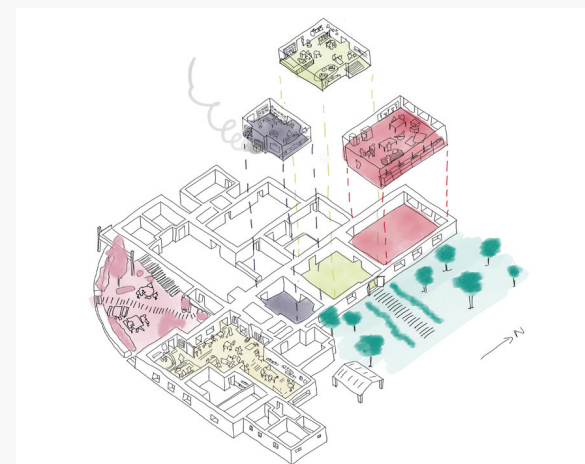
The Instagram page created one post for each of the six rooms within the "Living Museum". These would be the outdoor space, the main entrance room, the wood workshop, the fireplace, the bar, and the beer garden. We had two of our students work on these, drawing the image for three posts each.



To ensure each post would stand out, it was important to give the image a clean and simple graphic style. Although the two students had different drawing styles, the similar colours used helps to create a coherent and unified narrative within the Instagram page.

Currently, it stands as a six post page, but this is something that the Farmer's Arms could take on and furthered if they desired.

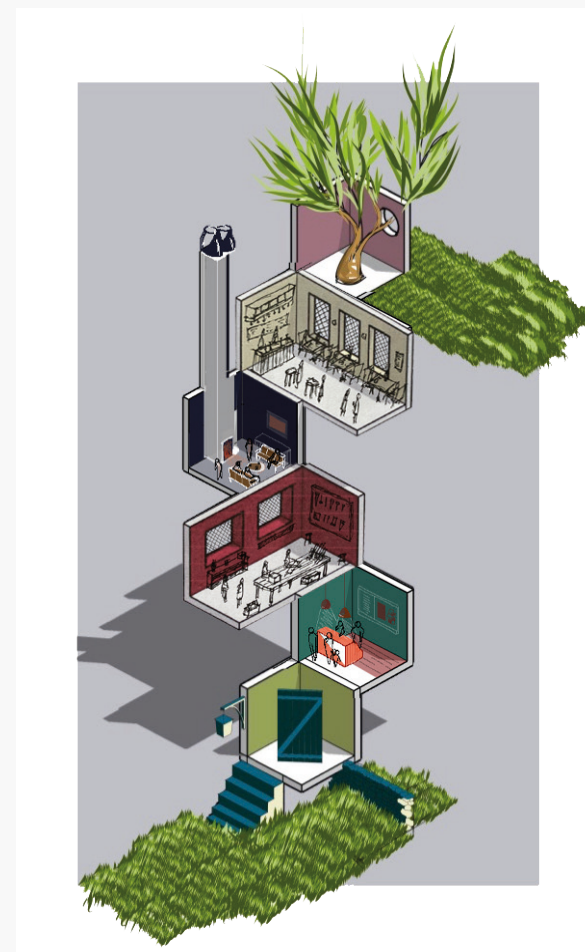
The widely discussed desire of the Grizedale Art's to transform the Farmers Arms Inn into 'a living museum' underpins the proceeding two outputs. In doing so, the aim is to challenge the orthodox notion of a museum acting as a space to contain and showcase artefacts, and instead the Inn itself is elevated to the role of the artefact, whereby the intention is for people to visit the Inn to explore and unpick the historical significance of the 17th Century structure first-hand.



The upper image illustrates the current layout of the Farmers Arms in an axonometric projection and picks out a number of spaces that have been selected as pivotal to the orchestrated route around the farmers arms, which constitutes the 'living museum' concept.

The lower image, to be read from bottom to top, illustrates the same sequential route from room to room in a more diagrammatic methodology. The route runs from the arrival gardens acting as a landscaped growing space, through to a number of rooms containing both significant architectural details such as the snug containing the listed chimney, and the timber workshop showcasing the Tudor window details, and finally terminating at the beer garden as the final exit from the Farmers Arms.

Both images were produced as a collective and collaborative effort and were used to inform other first-week outputs, as well as the design proposals moving into week two.



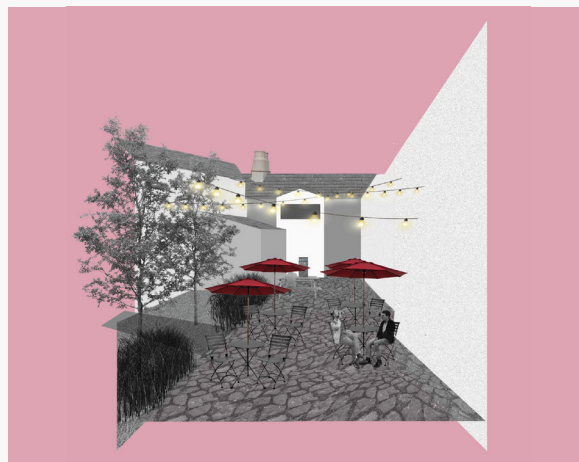
The students put together a zine that illustrates the key spaces in the Farmers Arms, based on the research they had done in the first three days of the week about the building, the valley, the culture of the area, and the people who might visit the pub.

They had investigated the social aspects of the local area as well as the appearance of other buildings nearby. This helped to inform the way they communicated their findings, as they are to be presented in ways that suit different clientele.

This zine can be a physical or digital guide to the pub. It is aimed at people who may not be on social media such as the elderly or children. It uses clear graphics and bold colours to be accessible and attractive to people of all ages.

It could be produced as one booklet that guides the visitor throughout the whole building, or as individual leaflets to give more information about each room.

These images were produced by Tamar, Kingsley, and Sam.



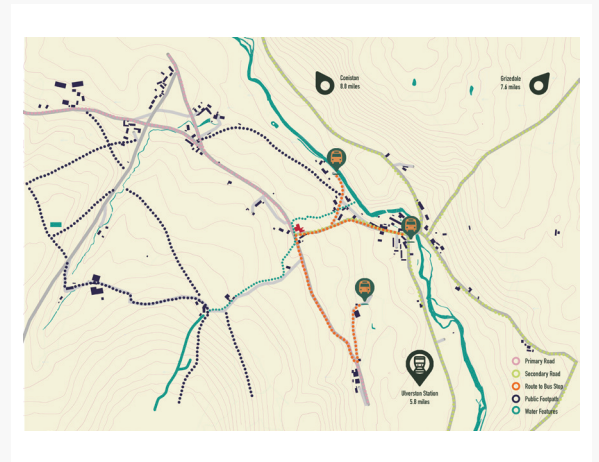
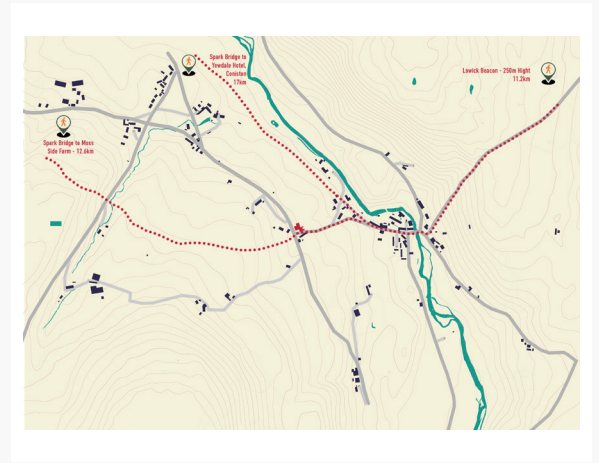
To further understand the relationship between the site of the Farmers Arms and the programmatic expansion, Group I took some time at the beginning of the second week of activities to propose a masterplan for the surrounding area. This information was collated and presented to Group II to further their understanding too.

Masterplanning hoped that small interventions to the surroundings to the site would harness the areas potential and expand the access to the programme to the three types of clients outlined in the first week of the project.

To do this, mapping of five key elements were undertaken to better understand the valley. These were local B&Bs, Points of Interest, Transport Routes, Leisure Infrastructures and Walking Routes.

Mapping these routes and flows of people allowed the groups to consider what programmatic and architectural elements of the proposed Farmers Arms renovation that they could embellish to best attract a diverse range of customers and visitors.

Group II went on to decide to use the Farmers as a 'Point of Interest' along a walking route. Consequently, they decided to designate some of the large car parking spaces to walkers and visitors to the valley in the hope this might lead to opportunistic custom for the Farmers Arms. It is hoped that using the Farmers Arms as a start/end location will attract people into the inn and to use the markets and shops.





# Proposal

## Group 1 The Future is Folded

Proposal 1 started off the design project by focussing on a macro scale. Using the people profiles that were produced in week 1, we researched further into how the users of the Farmer's Arms would interact with the car park installation, including their journey there, other local attractions and where they may be staying in the area. We decided to capitalise on other local businesses, by thinking of the Farmer's Arms as a stopping point within the valley.

Whilst keeping the main function of the car park, we have designed a new area in the car park which we have planned to be used as a market. The Market is based on the a pallet fence that separated the car park from the landscaped area. The market is flexible so can be taken down and put up when needed. The area in front of the market stalls has been minimally landscaped so the different events going on at the Farmer's Arms can be catered for throughout the year.

The images on the right show the different views of the new scheme as you would see them on your approach and experience through the new space. The first image is the view form the road. The second image shows the view from the market stall at the Northern side of the car park. The final image shows the set up of the market stalls and the entrance to the Farmer's Arms through the new landscaped section.

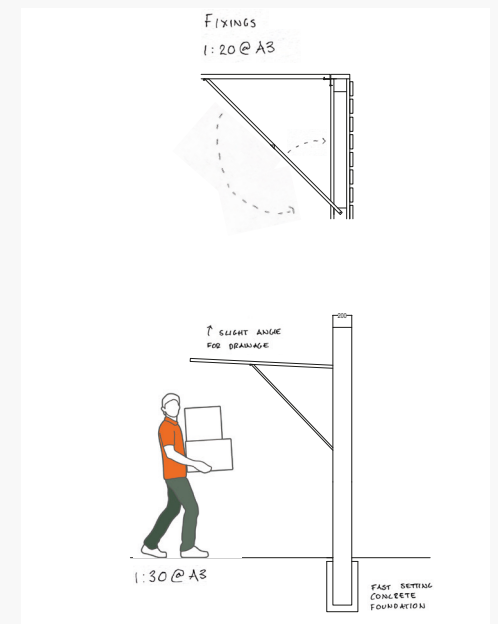
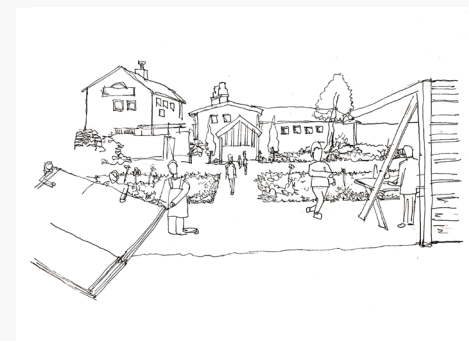


Image Top:  
Site Plan of Scheme

Image Middle-Bottom (Left):  
Schematic Sketch

Image Bottom (Left):  
Schematic Sketch

Image Bottom-Right:  
Flexible Market Structures /  
Pavillionesque Architecture



# Proposal

## Group 2 Modular Canopy

Group 2 proposed a modular canopy made from a natural sedum planted roof supported by a singular column, which can be arranged into various layouts. The aim for this was to create a space that would solidify the relationship between the Farmers Arms and the local community, where vendors can set up stalls, markets, workshop spaces, and tourist information points.

Initially, we started with quick fire ideas with our four students, then sketching individual design proposal ideas. Some of these include: a mud cleaning area for bicycles and dogs walkers by Joe, and outdoor eating area that could be folded away by Zoe, an exhibition pavilion shelter by Tamar, and a botanical farming station by Sam. Key ideas to discuss were how permanent these structures might be, what materials would be used, the costing, and how it would affect the sight lines in the area.

Gathering all the ideas by the four students, we started collating the repeating themes such as the idea of a modular system (which would keep costs down), a temporary pavilion (that would have a relationship to the surrounding nature), and a non-intrusive form (so that visitors can meander freely throughout design).

All these ideas were amalgamated into the final design. Modular construction allows for creative additions of more units that can connect, while each component is inexpensive and simple to maintain. The proposal ensures that these structures can be temporary, thus, when not in use, the concrete base and the timber column can be stored away, while the hexagonal sedum roof can be arranged in the car park as a landscape feature. Creating small design models not only helps us to understand the volume of the units, but they also give us a 3D understanding of scale and space in relation to the people who might use it. Over days, lots of small changes were made to the proposal to ensure that there was a relationship between the Farmer's Arms and orientation, height, and location of the proposal.

To highlight how to units can be combined to create various layouts, as examples for the client, we proposed a market scheme (shown in the image on the next page), café, workshop, and tourist information points. Students created axonometric drawings to show how the units might connect or come apart. Ohow To conclude, Group 2 hopes that this design can aid the Farmers Arms in their development of the building and the local area.

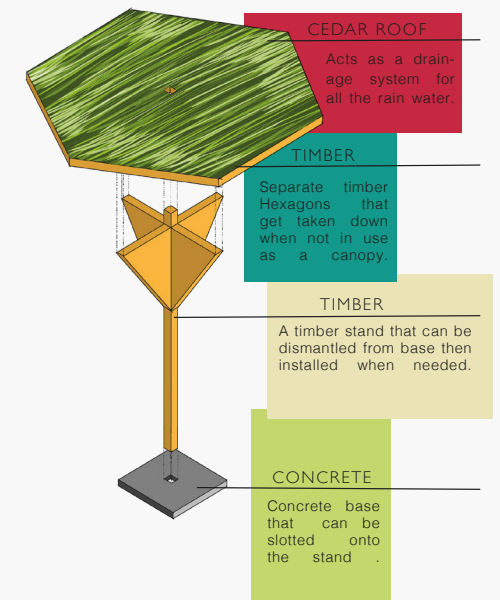
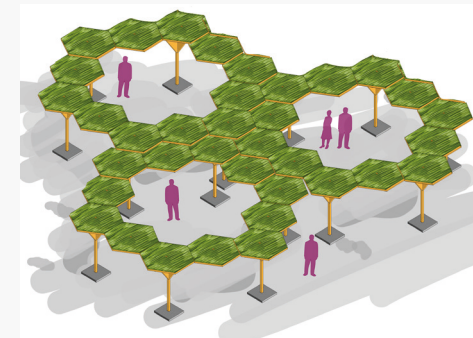
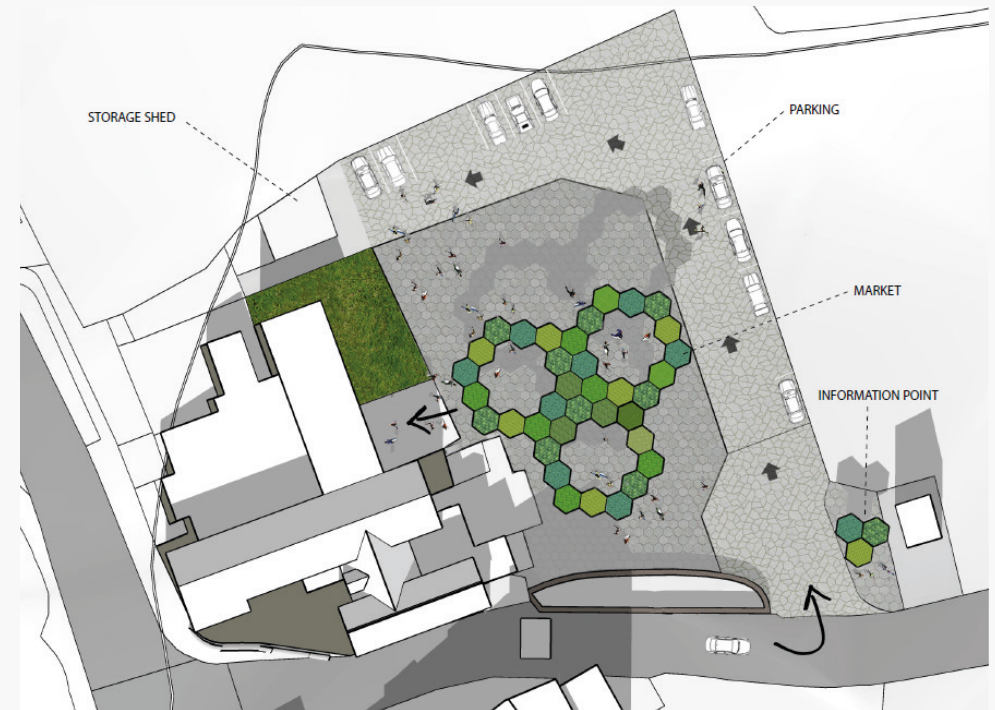


Image Top:  
Site Plan of Market Scheme

Image Middle-Bottom (Left):  
Card model a single unit

Image Middle-Bottom (Left):  
Axonometric drawing of the  
market scheme proposal

Image Bottom-Right:  
Axonometric diagram of how  
the modular unit connects

## ABOUT

Each year the MSA Live (formerly Events) programme unites M Arch. year 01 with B Arch. year 01 and 02 and M Land. Arch 01 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 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 join 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 4 cohorts in MSA will work on 42 projects with partners.

## QUESTIONS

For questions about MSA Live 21 contact MSA Live Lead: Becky Sobell:  
[b.sobell@mmu.ac.uk](mailto:b.sobell@mmu.ac.uk)

## BLOG

[live.msa.ac.uk/2021](http://live.msa.ac.uk/2021)

## SOCIAL

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## WEBSITE

[www.msa.ac.uk](http://www.msa.ac.uk)