

# MANCHESTER SCHOOL OF ARCHITECTURE

## Skills

Blue-Sky Thinking, Artistic Expression, Model Making, Collaboration, Teamwork, Concept Development, Presentation Skills... and having FUN!!

## Agenda

Welcome to the Open Canvas! In collaboration with Florence Arts Centre in Cumbria, we're throwing the rulebook out of the window! Whether you're a doodler, a painter, a model maker, or a full-blown visionary, your ideas are gold! We're all about artistic freedom here. So why not pick up a paintbrush or dust off some colouring pencils and explore some architectural or artistic designs to change a bland entrance way into something that'll attract the artistic eyes?

## Team

Max K  
Banu I  
Junyi H  
Aran K-T  
Yiduo W



Visit [msa.ac.uk](http://msa.ac.uk) for more information

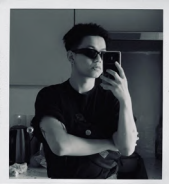


# MSA LIVE 24

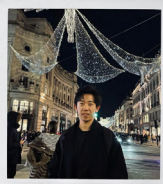
## Team Open Canvas



Maxwell Kemplen  
MArch 1



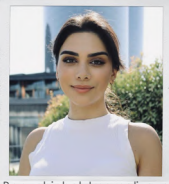
Yiduo Wang  
MArch 1



Junyi He  
MArch 1



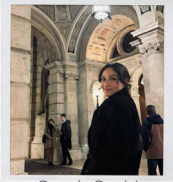
Aran Kamil-Thomas  
MArch 1



Banuchichak Imamaliyeva  
MArch 1



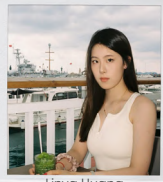
Katerina Adkins  
BA 1



Georgia Gavriel  
BA 1



Zixuan Jing  
BA 1



Linyu Huang  
BA 1



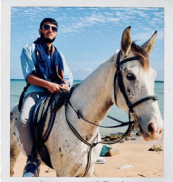
Jing Faye Ip Min Wan  
BA 1



Xu Yifong  
BA 2



Joey Siow  
BA 2



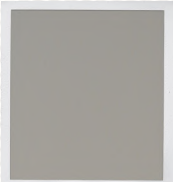
Muhammad Farhaan  
FDN



Simisola Bakarey  
FDN



Yiyang Zhang  
MLA1



Lu Xiyang  
BA2

## Partners

Florence Arts Centre

Historic England: Grade II Listed

Florence Mine in West Cumbria stands out nationally as one of the most well-preserved mining sites, particularly notable for its iron mining pit head, which remains largely intact alongside its buildings, machinery, and equipment. Its significance extends to the region's economic and industrial heritage, with its closure mirroring broader trends in the decline of mining and steel production across England. Adjacent to this historic site sits an arts center, housing a gallery, performance space, and artist studios. Their core principles revolve around environmental consciousness, advocating for sustainable creative practices and supporting local artists. The center organizes workshops for the community and employs two full-time artists who create paints, pastels, and inks using iron ore sourced from the mine, thus maintaining a tangible connection to its historical roots.



## Concept Agenda

The Open Canvas project, inspired by the Florence Art Centre, aims to revamp the entrance to the building, prioritizing safety and accessibility for the public. To kickstart the project, our team outlined the primary objectives and desired outcomes. Embracing the spirit of artistic expression, we empowered the team to freely explore various creative avenues in representing our ideas, hence adopting the name "Open Canvas."

After meeting with the client and identifying key issues to address, we delved into brainstorming and conceptualization across three focal points: **The Approach, The Entrance, and Navigation.** Through a diverse array of mediums including sketches, paintings, collages, and models, we embarked on a journey of design exploration aimed at showcasing the building and its vibrant community.

During the initial action weeks, as a team we dedicated the efforts to artistic experimentation and architectural discussions, fostering a fertile ground for creative ideation. The first week saw a flurry of creativity as we engaged in sketching, collaging, and other art forms to refine the final concepts. Transitioning into the second week, the focus shifted towards finalizing outcomes.

The culmination of our efforts will be a tangible demonstration of the group vision, encompassing the three focus areas through a meticulously crafted 3D model of the proposed entrance, complemented by a wealth of supporting sketches and ideas. This multifaceted approach reflects the group's commitment to not only addressing practical concerns but also celebrating the artistic essence of the Florence Art Centre and its community.

## Historic Background



1872

In 1872 the artist and social reformer John Ruskin came to live at Brantwood on the East shore of the lake and quickly recognised the importance of Coniston Mechanics' Institute. Two years later he was elected an honorary member and vice president.

1980

In 1980, Florence Mine closed due to British Steel's cost-cutting. The miners bought it with their redundancy pay. They struck a deal with British Nuclear Fuels Ltd., which ran the nearby Sellafield plant. BNFL used the mine's water for cooling, and the miners supplied pigment for paint, dye, and cosmetics on a smaller scale. Later, they also ran a heritage center and mine tours.

2005

In 2005, the Egremont & Area Regeneration Partnership engaged Grizedale Arts for a unique public art initiative. This program aimed to honor local traditions and foster cultural development. Alistair Hudson and Karen Guthrie spearheaded the project, collaborating with Karen Storr and Allison Southward for its execution.

2012

Florence Arts Centre is dedicated to enriching the community, environment, and artistic liberty through diverse approaches. As a dynamic manifesto, it invites all who value creativity to engage and contribute. Inspired by Ruskin's Mechanics' Institute, it's a hub for nurturing creativity, blending tradition with innovation.

## Action plan



Day 1: Group basic discussion



Day 2: Explaining the brief and Developing ideas



Day 3: Sketching and Solution Exploration



Day 4: Developing sketches through multimedia studies



Day 5: Refining ideas explored through artistic media/ start of model making



Day 6: Model making refinement – working to larger scales



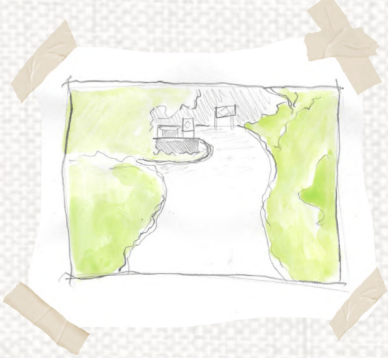
Day 7: Model making completion – filling Booklet pages



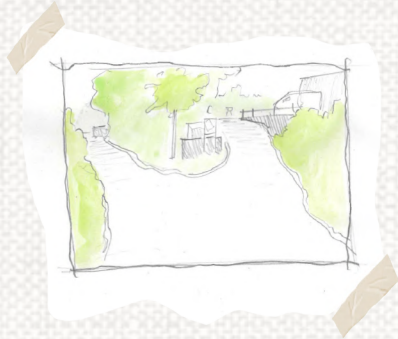
Day 8: Model Completion – Final

Day 9 : Celebrate project conclusion!

## Approach Concept



View of the lane leading to the art centre entrance, could the approach be made more obvious for visitors?



This image looks to explore the initial view of the entrance to the Florence Art Centre



View of Florence Art Centre and separate Mine shaft



Mine shaft entrance clearly sign posted. CAN be adapted to other areas on the site

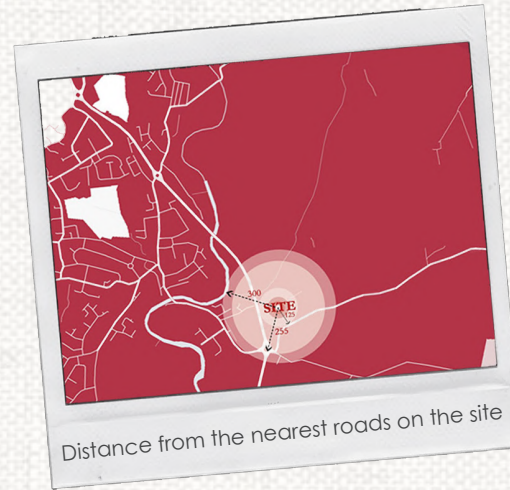


View of land located outside of the art centre and mine shaft.

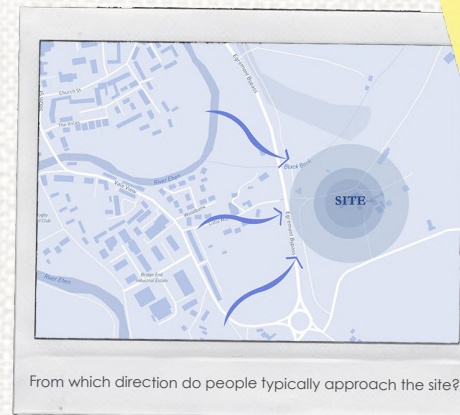
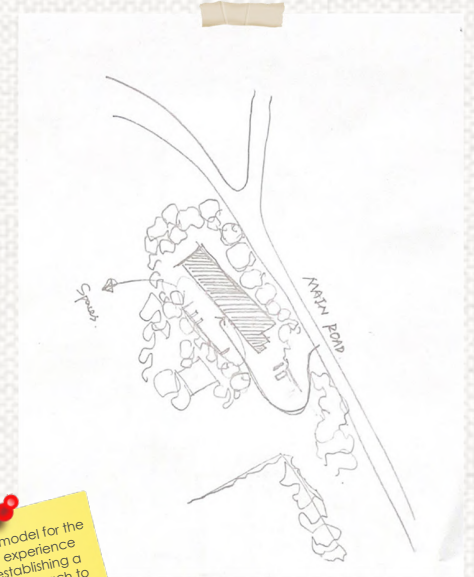


View of existing facade and entrance to be adapted and made more prominent

## Approach Development

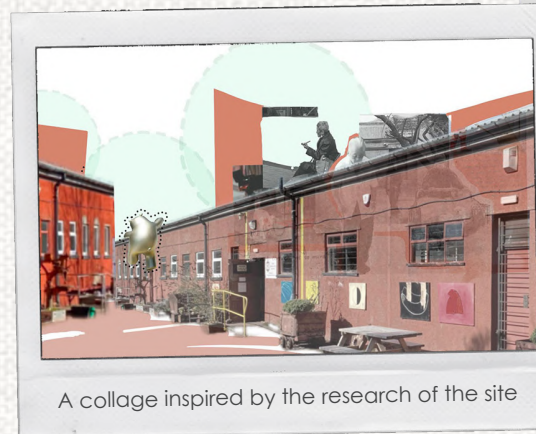


Distance from the nearest roads on the site



From which direction do people typically approach the site?

Creating a model for the entrance experience involves establishing a structured approach to designing and improving the initial interaction people have when they enter a specific space.



A collage inspired by the research of the site

Reflecting on our journey, it's truly remarkable to see the evolution from our initial research to the vibrant creations we've developed. Our journey commenced with an exploration of the site, meticulously examining its intricacies and identifying its defining features.

As we progressed, our vision began to take shape, fueled by the seeds of inspiration that later was shown of the collages and drawings we made.

## Approach Resolution

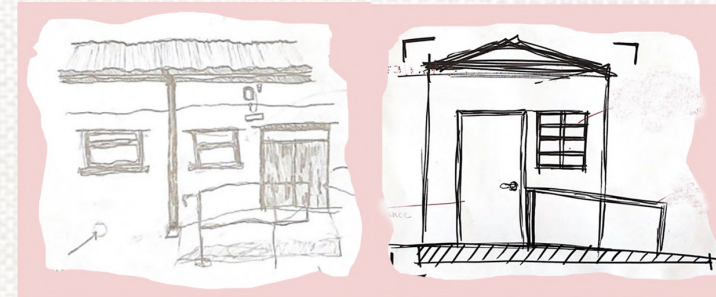


Set up clear, light and leading areas in the open space on the site able to attract people. Some of the ground in the entrance area will be green, light and leading areas in the open space on the site able to attract people. Some of the ground in the entrance area will be green, light and leading areas in the open space on the site able to attract people.



The final resolution for the approach to the building has developed hand in hand with the entrance development. With discovering the issues of prominence and place the arts building has on the overall site an intervention that defines the entrance and the journey towards was a key component of the brief which we feel need to be resolved. By including elements of soft landscaping with plants and flowers, a clear path to the entrance has been proposed. Encouraging community members and staff to enjoy their new welcoming approach.

## Entrance Concept



These sketches illustrate the issues with the original entrance. The main problem identified was a lack of clarity as to where the entrance was.

The existing ramps run parallel to the building. By altering the ramp which leads to the main entrance to be perpendicular to the building, it would stand out from the facade of the building, signalling visitors to enter here.

A canopy built over the ramp would provide a clear suggestion as to where visitors should enter the art centre. Live information and art pieces could also be displayed here.



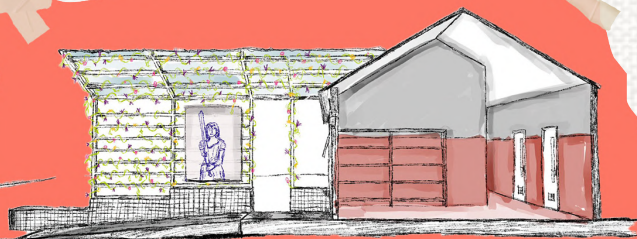
In order to reflect the activities of the art centre in the entrance, we decided that we could bring the interior exhibition space outside.

Another feature which would provide a clear welcome to the art centre would be the addition of greenery. By including flowers and plants around the entrance, it can be easier to guide people to the entrance, as well as providing the facade with more interest.

## Entrance Development



Through group collaboration a final facade design is chosen and developed. The ramped access has been turned 90°, demonstrating a clear entrance and allowing for a proposed canopy roof design to be implemented, creating a clear and welcoming entrance.



This design looks to explore the design of the MSA LIVE 23 project which also worked with The Florence art Centre. Creating areas where artwork and notice boards can be attached, creating a clear relation to the new facade and building use and therefore, satisfying an important portion of the brief set by the clients needs



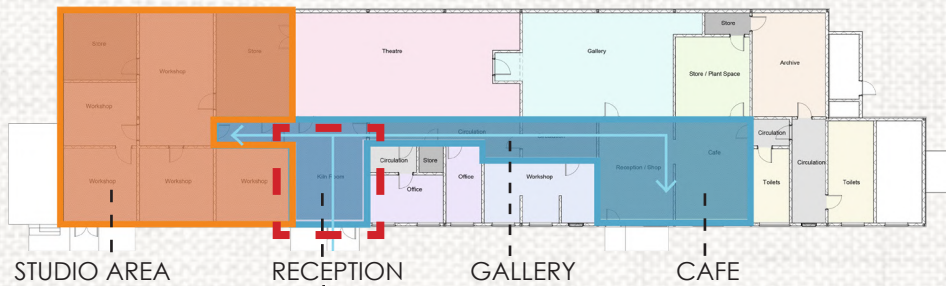
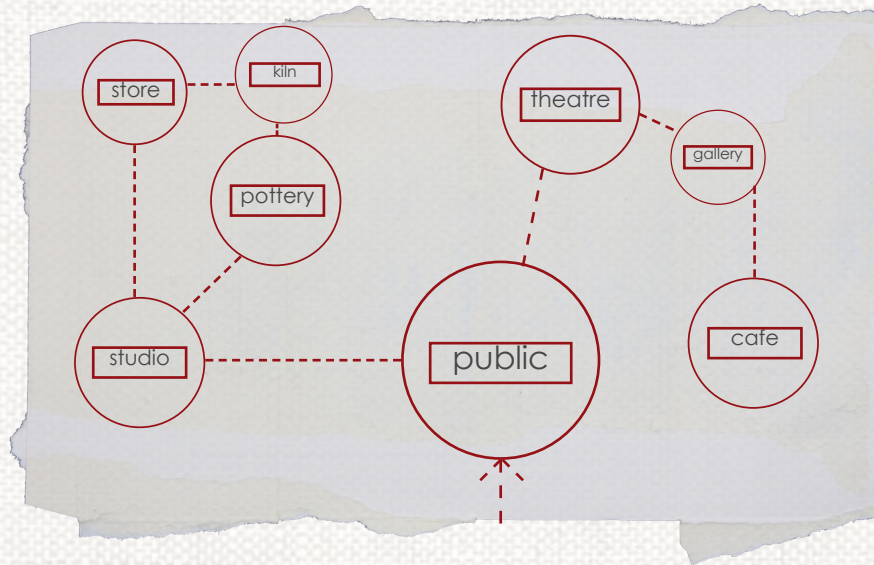
An internal view demonstrates how the proposed ramp connects to the existing entrance. Ensuring that Part M building regulations have been adhered to with stepped access leading to a joint landing clear of door swings.

## Entrance Resolution

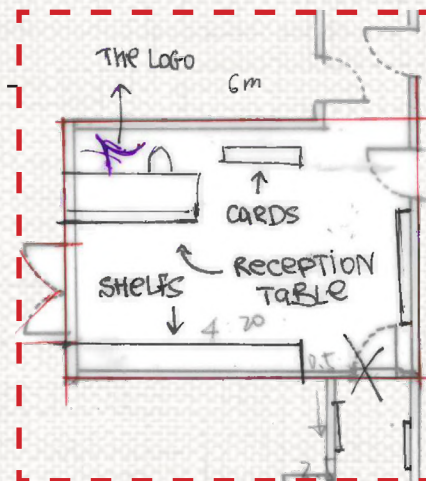


The following image displays the design development of the proposed art centre entrance. Through exploring various design iterations a clear set of outcomes were identified. The transition of the ramped entrance from following the building face to now leading away from the building. This creates a clear and obvious entrance way to the building, which was one of the main issues with the existing entrance. The use of 'Gabian Cages' was developed from the need of a supporting wall for the ramp and providing a platform for the proposed parapet roof.

## Navigation Concept

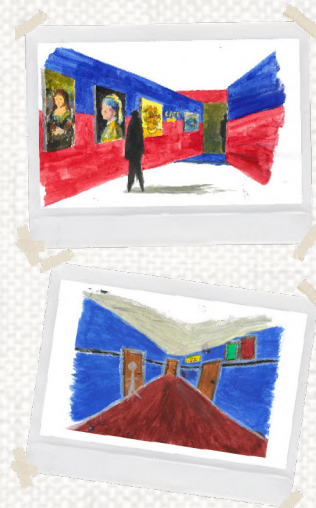


Throughout the development stages of the navigation phase a clear proposal has emerged. Through the change in entrance from the single access to the double door entrance proposal, the original space is proposed to change to a café space for community members and staff. The new reception space highlighted through the images shown demonstrate a link through made between the proposed café, creating a natural flow through the building and clear circulation.



## Navigation Development

We have experimented with creating a new wayfinding system that helps users of the space navigate through the arts centre.

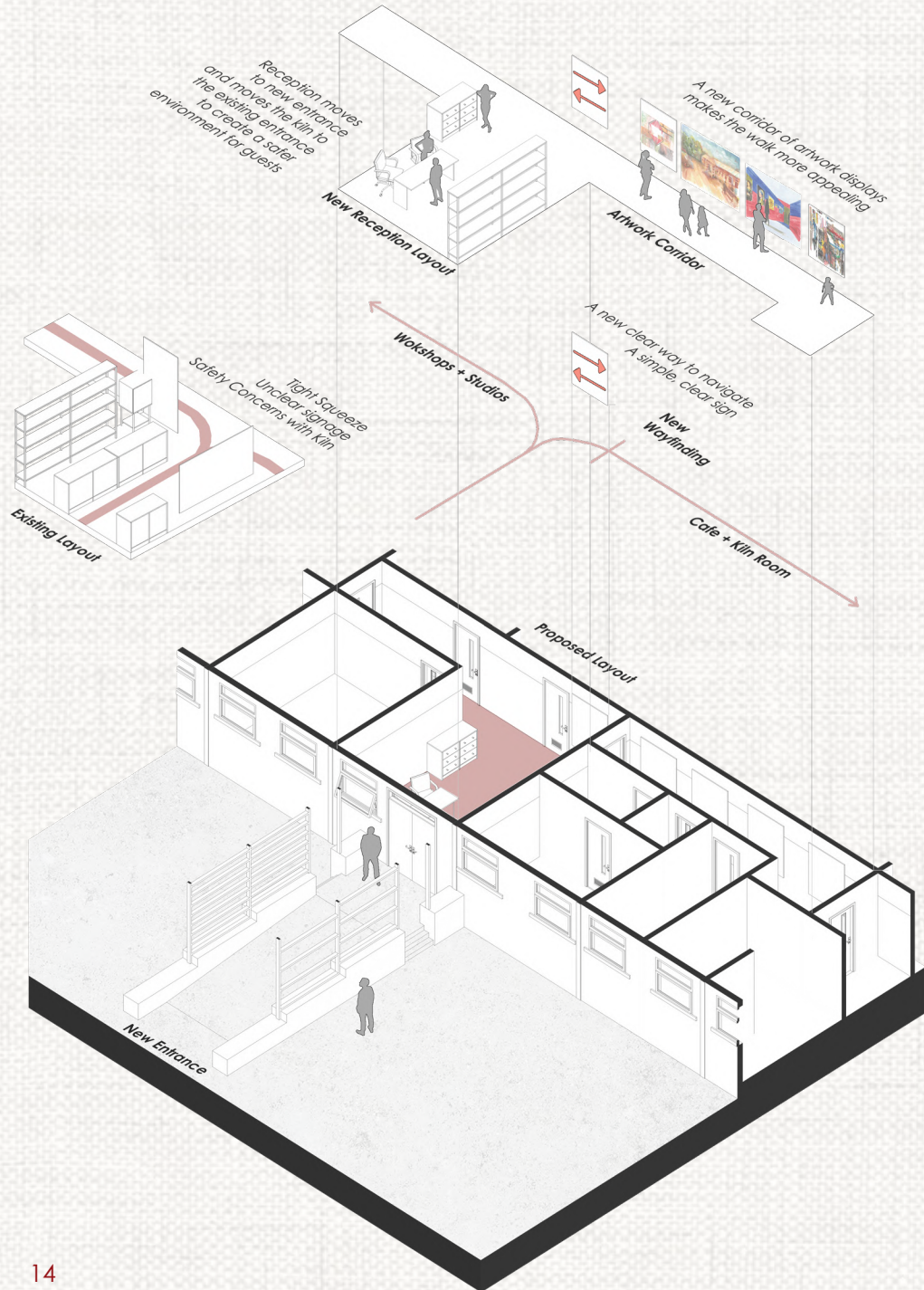


We have experimented with model making and sketching to develop concepts around navigating spaces.

The new corridor can display guest artwork and public information for the art centre.



## Navigation Resolution



## Final Output



The model symbolises the three avenues explored throughout the duration of the project. Through the use of multimedia expression and affordable materials, the model demonstrates how the Approach, Entrance and Navigation groups came together as one to provide a clear cohesive design. The model looks to provide a representative image of the proposed canopy and entrance ramp, internal layout and the approach to the new entrance. Combining ideas developed throughout the two action weeks the group has used their artistic skills to create a final output which celebrates a community lead building which is in need of a new image and a refinement of 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:

[msalive@mmu.ac.uk](mailto:msalive@mmu.ac.uk)

## BLOG

[live.msa.ac.uk/2024](http://live.msa.ac.uk/2024)

## SOCIAL

#MSALive24  
@msa.live.24  
@TheMSArch  
@MLA\_TheMSArch

## WEBSITE

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