

CULTURAL SPACES AND HOMELESSNESS

APPENDIX: THE SKETCHBOOK



CONNECTING ARTS
AND HOMELESSNESS WORLDWIDE

**MANCHESTER SCHOOL
OF ARCHITECTURE**



AGENDA

The agenda will be to develop criteria to provide a framework for developing design proposals for arts venues, museums, galleries and libraries providing facilities and creating a bridge for homeless people into the community. This will follow on from With One Voice's International Review of Cultural Spaces' Responses to Homelessness presented at the 4-day summit at Whitworth on 15-18 Nov 2018

PROJECT OUTCOME

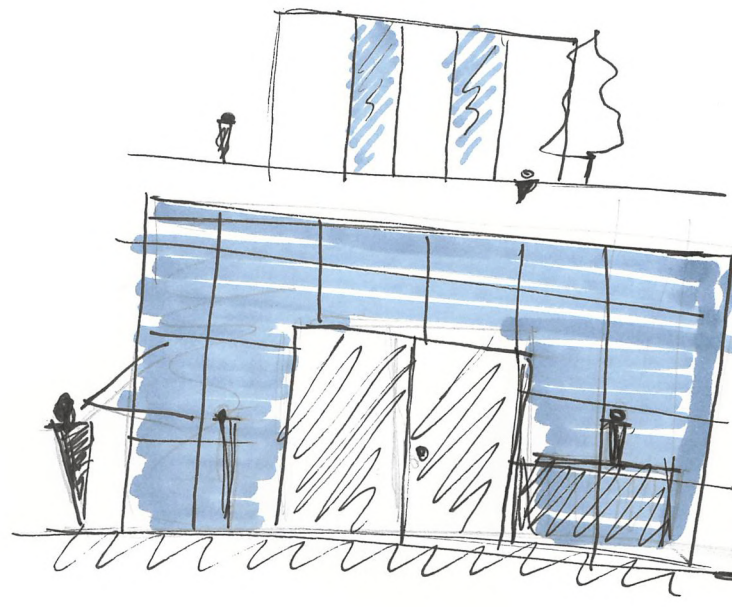
The project outcome will be to present the Design Criteria to representatives of the Charity and publish the Design Criteria as a downloadable document on the With One Voice website.

Our first consultation meeting was with Matt, Fee, Cookie and Gareth from With One Voice, John with Laing O'Rourke and Simon, John and Norman from Manchester Street Poem where we discussed the possibilities and challenges of existing cultural spaces.

KEY POINTS RAISED

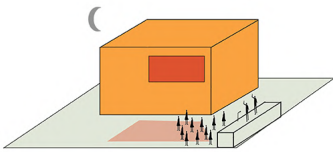
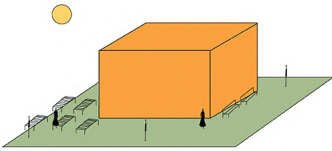
- Immediate barriers such as security or reception desks on the front door were unwelcoming
- Misuse of signage inside and outside is confusing and off putting
- Information should be available through multiple media options such as technology and hard copy
- Transparency is important, being able to see in and out as well as being able to see the programme of the building from the street
- If possible there should be outdoor spaces with seating where people can meet
- Picture and diagrammatic signs are much preferred over text





Transparency

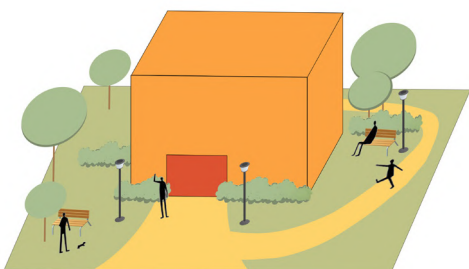
- Promotes the building from the front
- Helps with identity of a building



APPR

Site

- Make the most of the site surrounding the building
- Temporary installations
- If there is not a lot of space outside then you could use the transparency aspect

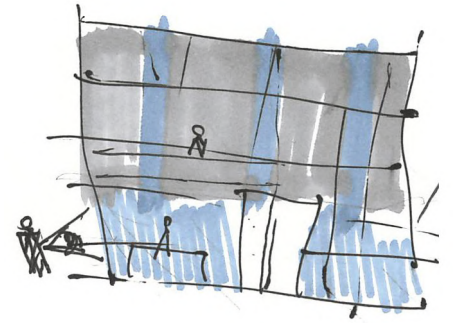


Clarity

- Clear route to the entrance

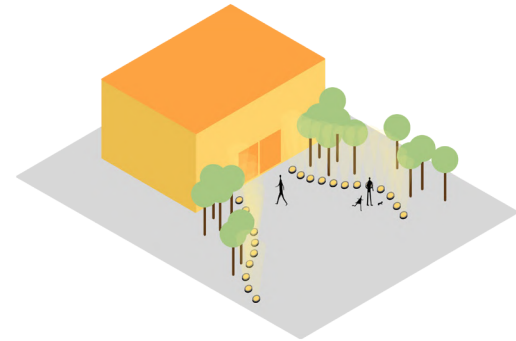
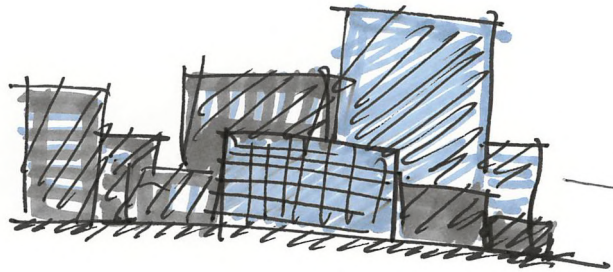
Advertisement

- Cultural spaces don't always have strong advertising - why is this? Is it too 'low brow'?

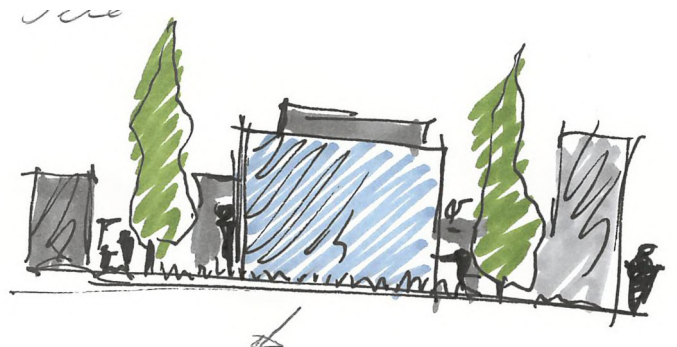
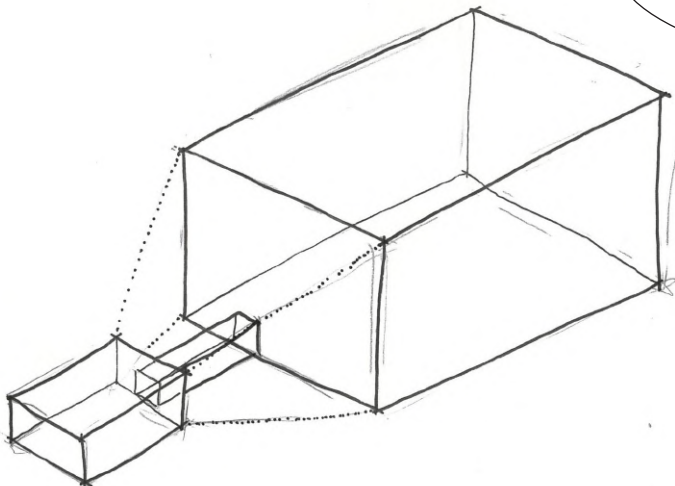


Light Projection

- A different form of advertisement
- Way-finding e.g. V and A
- Projection on pavements?



- The welcome could happen a lot further away from the entrance



TOUCH

Bins at re

Lighting that changes throughout the day

Automatic doors or manual doors. No revolving.

No transparent donation boxes full of money everywhere

Avoid fences

Civic duty not civic responsibility to avoid being patronizing

THRE

Too much signage is an overkill. Everything should be in lay-man's terms

Outdoor spaces to meet others with seating

Less commercial activity visible from outside. It makes you feel obliged to buy something



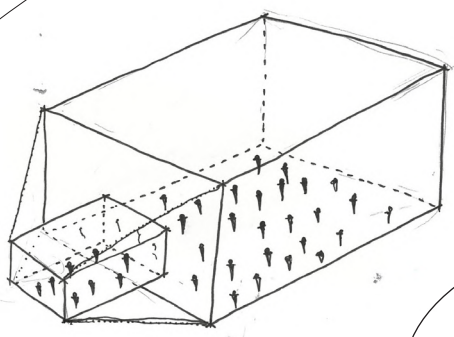
Regular intervals

Reception shouldn't be too close to the door. It should feel like an information point, not security

Security uniforms are off putting



Interactive programmes



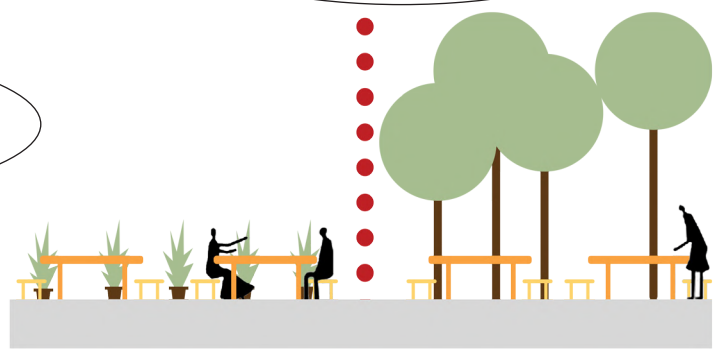
Bringing the exhibition both outside and inside to blur the threshold and intrigue people to journey through the space

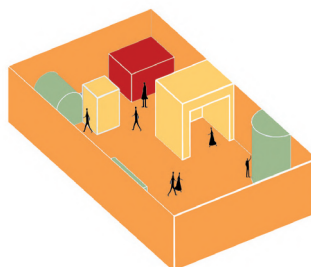
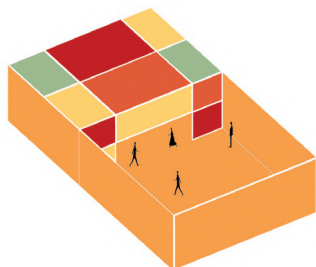
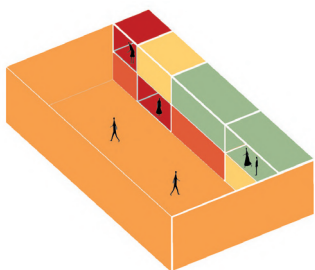
THRESHOLD

Empowerment through choice

Blurring the barriers - creating a natural progression into the building

Symbols, logos and pictures rather than words everywhere





Building is also a resource to bring people in. Not just the collection inside.

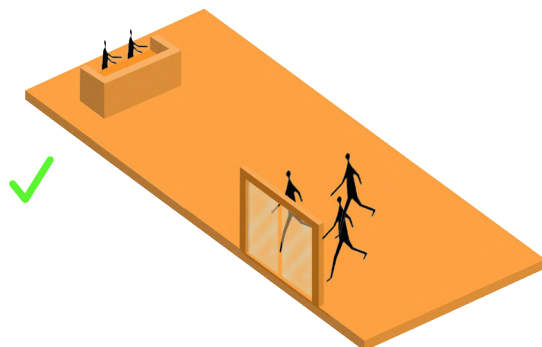
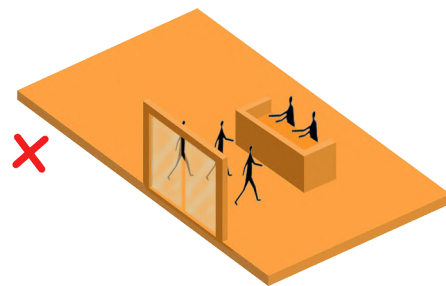


Merge the lines between public and private space to allow people to access inner parts of the building

Extend outdoor activity into the foyer to make it a part of the street

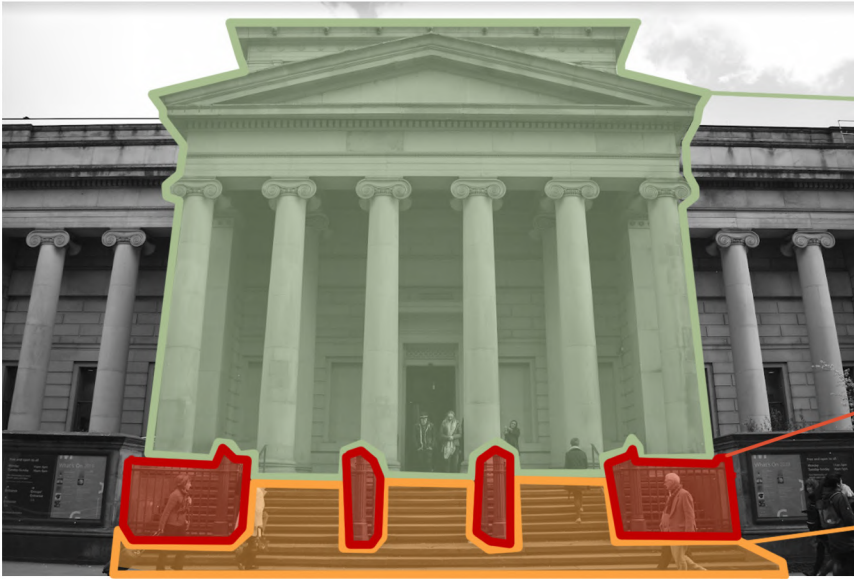
FOYER

Reception pushed back



CASE STUDY PRECEDENTS

MANCHESTER ART GALLERY



ENTRANCE

Grand portico shows wealth and status, which could be intimidating to certain individuals.



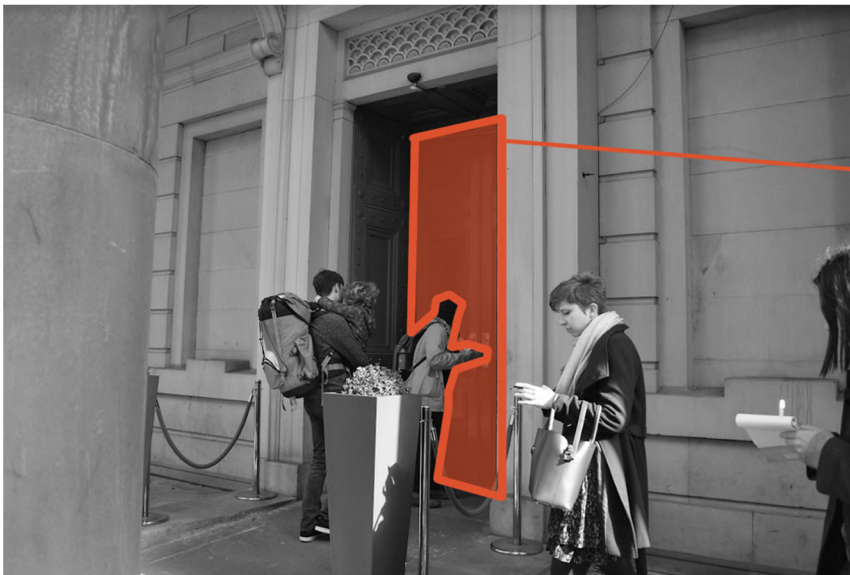
FENCES

Sharp fences indicate hostility.



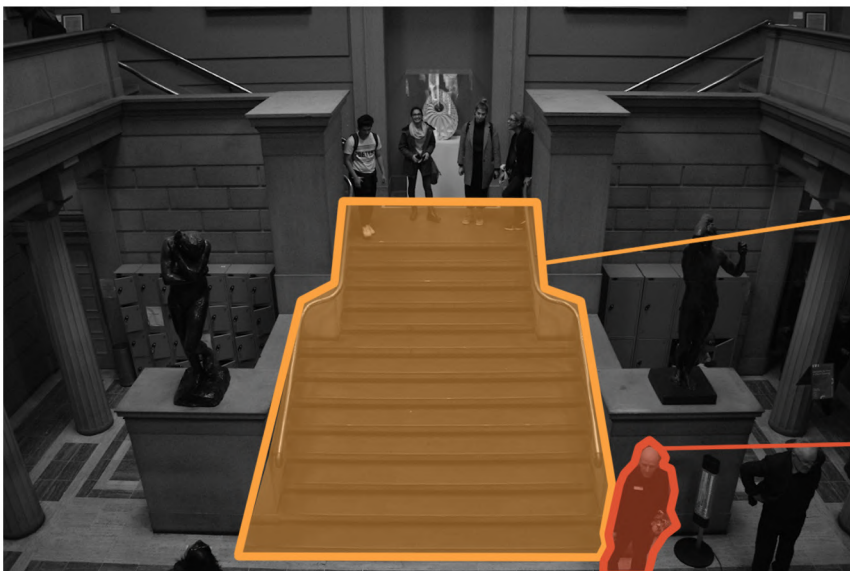
STAIRS

Wide stairs invite people in and provides seating areas and meeting points



ENTRANCE

Heavy high doors barely space for two people to pass through at the same time.



STAIRS

Big staircase invites visitors in and shows clearly main circulation.



SECURITY

Security stands in the foyer right at the entrance - not welcoming.

CASE STUDY PRECEDENTS

MANCHESTER ART GALLERY



WALL ART

Creates a really formal environment, which takes away the point of having people wondering around the area without having to worry about the spaces around them



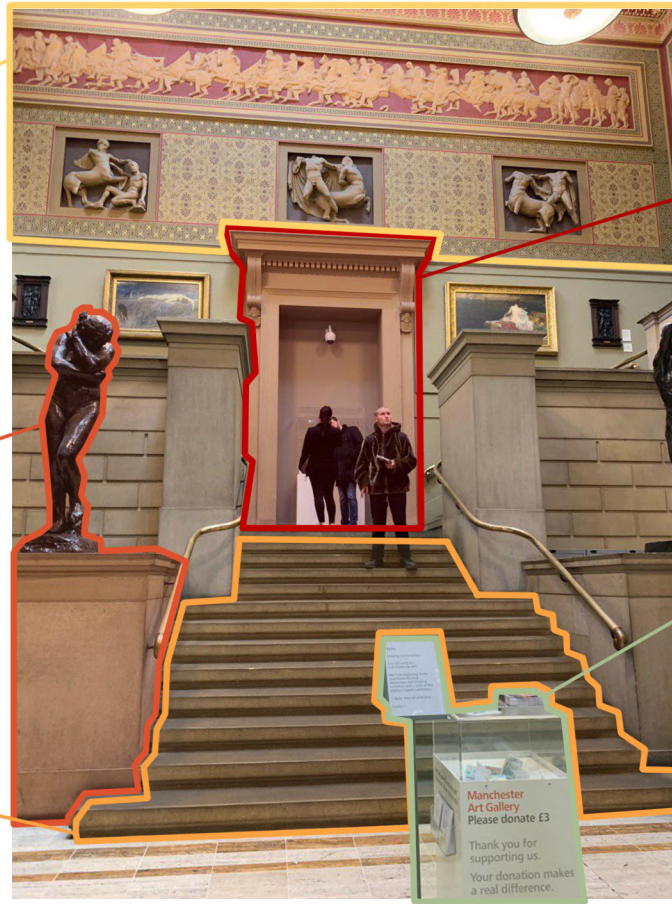
STATUES

Two statues at the side of the stairs further enhances the focal point of the building towards the stairs



STAIRS

Builds up the formal atmosphere in the building, leading the audience's focal point towards the center piece in the museum.



CENTER PIECE

Entrance is too grand, as it is directly at the center of the building, being accompanied by 2 sculptures



DONATION BOX

Directly in front of the entrance, making it intimidating as the audiences feel pressured to donate if they wanted to enter



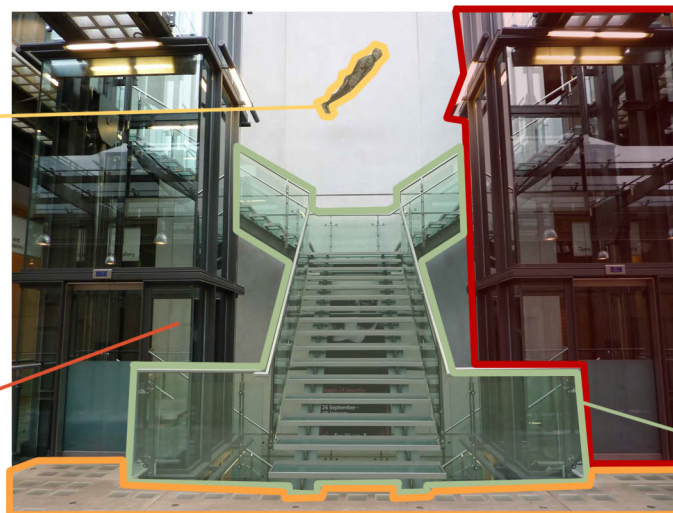
CENTER PIECE

Scale of the centerpiece is small compare to its surrounding.



MATERIAL

Glass is used as a main material. This allows maximum sunlight to enter through the building, creating a warm and spacious atmosphere.



ELEVATOR

The elevator see through, making the steel frames stand out, thus taking most of the attention away from the center stairs, making the space seems less formal and focal point is not dead center of the space.



STAIRS

Creates an industrial and unfinished feeling in the building, therefore it is less unnerving. The materials used for the stairs are similar to the elevators, which helps it to blend into the surrounding.



MATERIAL

The floor is made of a rough material with a bland, which helps to blend itself in its surrounding.

CASE STUDY PRECEDENTS

MANCHESTER CENTRAL LIBRARY



ENTRANCE

Sign gives clear indication of another entrance. This helps with the flow of circulation, bringing more people from different parts of the area into the building.



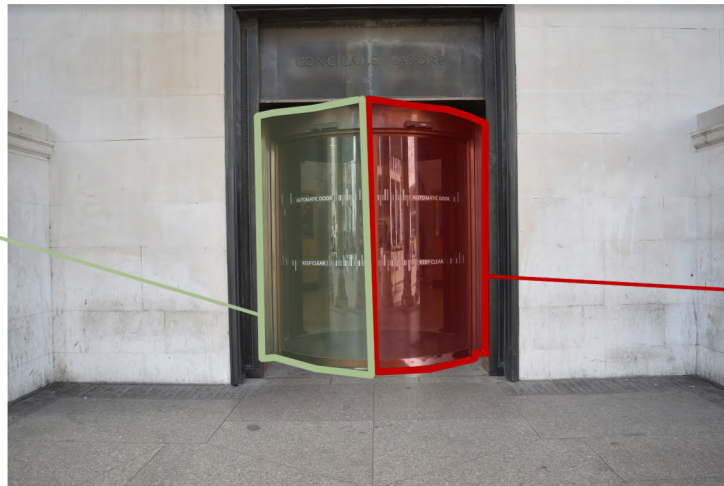
MATERIAL

Glass is used to stand out from its surrounding, creating the line between two types of architecture.



SIZE OF ENTRANCE

Entrances only allows limited amount of people to go in at once, which could be restrictive and slows down circulation if there is a large amount of people.



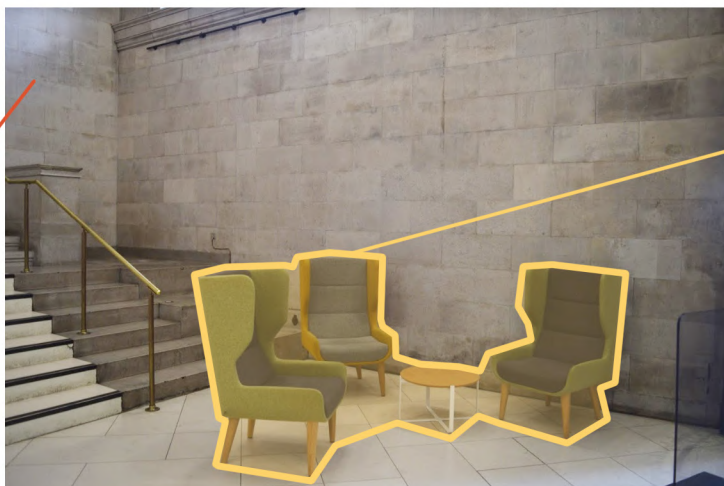
AUTOMATIC DOOR

Beneficial for people who aren't able to push open heavy doors without ease. But could be a disadvantage for disabled people as they will have to enter through another entrance.



MATERIAL

Stone masonry is used as a main material which helps to create a neutral tone and warms up the atmosphere.



SEATING AREA

Gives an area for the audiences to wonder about and sit around without feeling the need to walk through the building. This encourages people to get into the building and just enjoy their time relaxing.

CASE STUDY PRECEDENTS

MANCHESTER ART GALLERY



Clear signage - symbols instead of words makes it less confusing and quick to understand.

SIGNAGE



Red and white wall - create different atmospheres is not sterile or clinic. Different color walls will set a different mood and atmosphere depending on the colour choices.

WALLS COLOUR



LIGHTING

Small openings don't let natural light in, making the are duller than it needs to be. This could make some audiences feel more claustrophobic as the place would not seem as spacious as it really is. To make up for the lack of lighting within the room, artificial lights have been installed to make the room brighter. This could affect the mood of the room, which could be beneficial if a certain atmosphere is needed to be created artificially.

OTHERS



FLEXIBILITY

Temporary walls - flexible. Allows different programmes throughout the year, inviting different range of audiences



HOSTILE ARCHITECTURE

Defensive architecture - not very welcoming

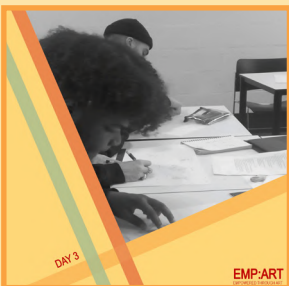
TIME-LINE



25/03 The first day started off with introductions to a design guide. We sat through a lecture given by an array of different people with different insights in homelessness. Some of the speakers had been homeless before while others were activists fighting for homeless rights. This was followed by a workshop where we discussed with people who have been homeless principles of inclusive design.



26/03 The second day was first spent by sketching out all the ideas brought up by people who are or have been homeless from the consultation group the previous day. We visited the Manchester Art Gallery, Central Library and Castlefield Gallery and compared the points that were presented to us the previous day to see how cultural spaces in Manchester currently cater to the homeless. We also looked into ways in which they could be improved.



27/03 Day three was spent in brainstorming solutions to the problems that homeless people face when they enter cultural spaces. We discussed making cultural spaces more inviting by focusing on the approach, threshold and foyer.



28/03 Adam Ash from Plincke came in on the fourth day to discuss with us the role of landscape in making spaces inclusive. We formulated certain themes on the basis of which we began with the final illustrations for Friday's presentation of the first draft of the design guide.

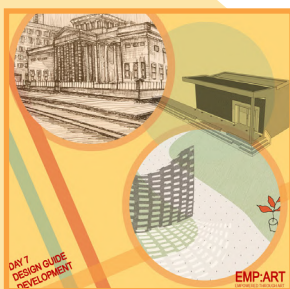


29/03 On the fifth day we finished the diagrams we had been working on during the week, making sure to illustrate all the points discussed earlier. Later in the day we presented the design guide to Kal Gill-Faci, head of corporate engagement at the Pledge charity in Manchester and John Edwards, from our collaborator Laing O'Rourke. The feedback was mostly positive, but we were told to improve the layout and to include the design process within the guide.

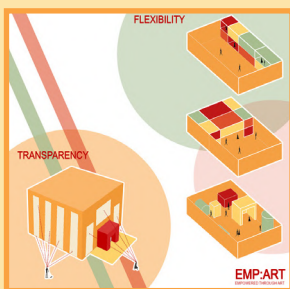
TIME-LINE



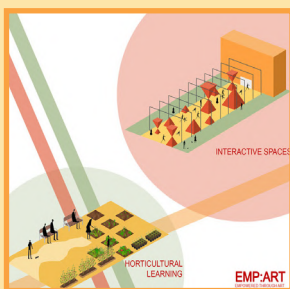
01/04 Week two began with an overview of the first draft of the guide and discussions on how to proceed. The afternoon session was a visit to the Manchester Museum and a workshop with our previous consultation group along with staff members of the museum to discuss in detail the inclusive elements of the new extension of the Museum and what we could include in our guide.



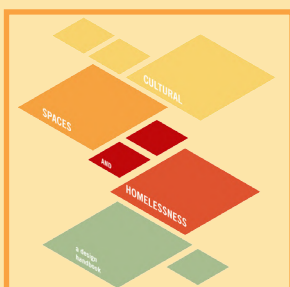
02/04 The groups were split into two so we could work more efficiently. One group was working on the overall map of Manchester and going into details on the experiences of our site visits. The other group worked on drawing out diagrams that could fit into the design guide.



03/04 The half day session was about getting as much done for the final output as possible.



04/04 Starting the day off with a group discussion so we could see the progress on the guide. We then split into groups again so we could focus on individual tasks such as finishing off the diagrams, putting together the design guide and adding onto the sketchbook.



05/04 Day ten was all about adding in the finishing touches and refining our guide as a design handbook. The afternoon's presentation was a great success with representatives from With One Voice and Laing O'Rourke attending.

