



**Civic Fabrication** [Per] Forming Communities : Fabrications : Denouement : Theatre  
MA (Hons) Architecture, Final Design Studio May 2014



THE UNIVERSITY OF EDINBURGH

ESALA









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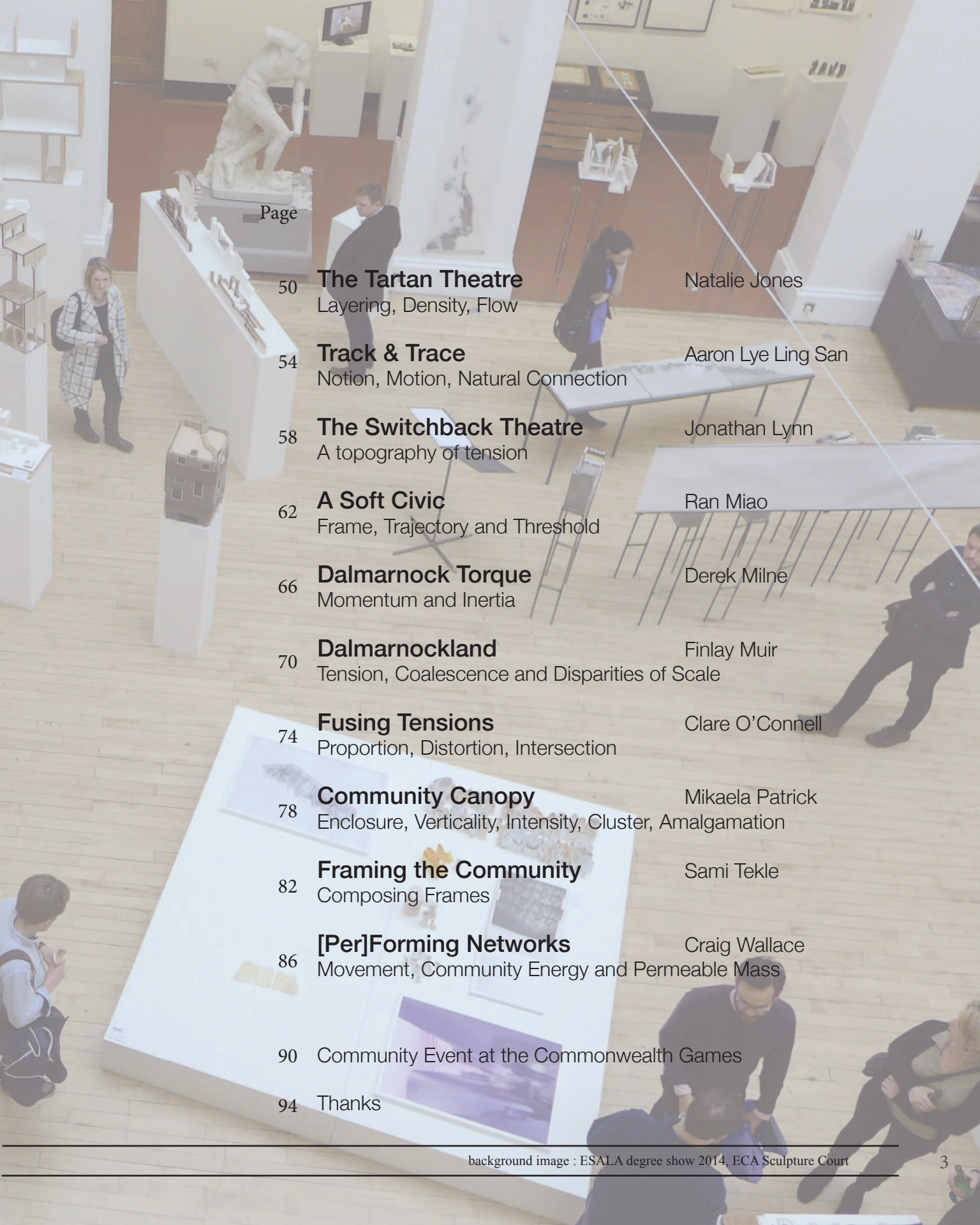
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## Introduction and Brief

MA/BA Architecture 'Tectonics' : Graduating Design Studio, 2014



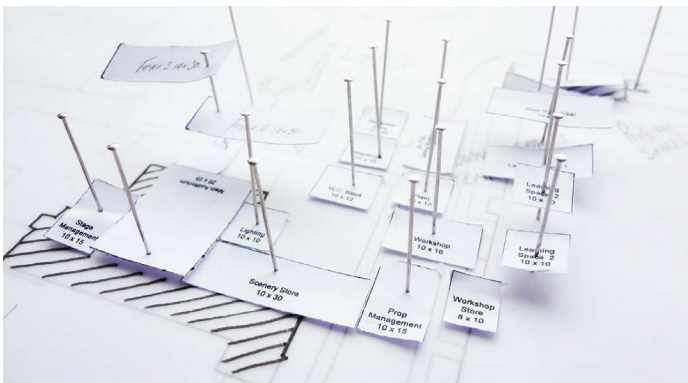
This unit investigates the 'civic' as an architectural design challenge. We interpret 'tectonics' as the careful assembly of site, programme and matter, forming a coherent identity.



This assembly is informed by three concurrent strands of investigation; the abstract, inspired by a work of art; the urban, investigating regeneration plans, and the inhabited; the programme of our civic building, a Theatre.



Our site is Dalmarnock in the east end of Glasgow. This run-down district on the north banks of the river Clyde used to be a thriving hub of industry, home to the preeminent steelworks in Scotland. Today it has some of the lowest education, employment and life expectancy statistics in the UK. But this is an area of rapid change: Dalmarnock is immediately adjacent to the Athletes' Village being built for the 2014 games; huge sums of money are being pumped in to the area under the banner of 'regeneration' to make this a success.



Students were given a brief for a Theatre comprising approx 5,000sqm

**During the Games, Dalmarnock will become an international stage for this global performance; after the Games, the new Theatre will be a key local asset.**

Students' building propositions form new civic infrastructure for the huge influx of new residents to the 700+ homes (built for the Athlete's Village) suddenly available after the Commonwealth Games. The Community Theatre is the vanguard of a new era: designed to stand in this area for more than a lifetime, as the built environment develops around them.

In this very immediate and fast-changing environment, we examine the role of the Architect Fabricator: making things (constructing a theatre in Dalmarnock) and making things up (telling stories: urban futures and masterplanning).

### Working with Scale

Our unit premise defines fabrication and the physical construction of architecture as key to the civic legibility, and ultimately the success, of the building proposal. It follows that the detailed construction of one part of the building (a room or component) has a relationship to the tectonic intent of the proposal at the urban scale (a 'city room').

### Considering Time

Dalmarnock is an extraordinary site, in part due to the absence of built environment context. In the past this was a thriving industrial area, but very little of this building typology remains,





### Civic Inclusivity

This unit was supported by a Teaching Fellowship from UC Berkeley to investigate themes of Social Inclusion within our brief. In addition we are hugeley grateful to our local partners for giving their time to engage with our unit and open up a wider conversation. Students met local residents, a local architect, the major developer, and regeneration masterplanners.

Dalmarnock has one of the lowest life expectancies and highest rates of ill-health (including mental heath) in Scotland. Dr Harry Burns, until recently the Chief Medical Officer for Scotland, describes health inequality as “the biggest issue facing Scotland just now, because not only are health inequalities a problem but [they] are really a manifestation of social inequality.”

and the residential developments are isolated and unsupported by civic infrastructure. This lack of any apparent connection with the past is a contributory factor in the lack of civic identity.

The various masterplans (STORIES) we studied, and those we proposed, project the development of the area in 20, 40 and 60-year intervals. These various imagined futures will not appear immediately, but grow organically, and be upset by events beyond our imagining. Students’ building proposals will be the first part of a new civic future for Dalmarnock and form a core around which the area will develop. Student projects were asked to consider the changing civic context, the material development, ageing, and renewal of their building construction.

Comtemporary achitecture has a part to play in improving the life experience of residents in impoverished post-industrial areas. GoWell, an initiative funded by the Scottish Government, NHS and Glasgow Housing Association, is currently reporting on residents lived realities of ‘regeneration’. The link between health, social wellbeing and physical environment is proven. We asked students again, what is the role of the architect in this situation? And if we are to address social inequality and rifts in communities, how do we design for this?

clockwise from top right: bus tour with local activist; site tour with local developer; visit to Citizens’ Theatre; Area brief; group planning / stories model; 1-to-1 detailing charette









above: Dalmarnock in 2010 as the Athletes' Village construction commences, and before the last sandstone tenements are pulled down.

bottom left: the 1980s

bottom right: 2014, the Athletes' Village ready to house the Commonwealth Games competitors.

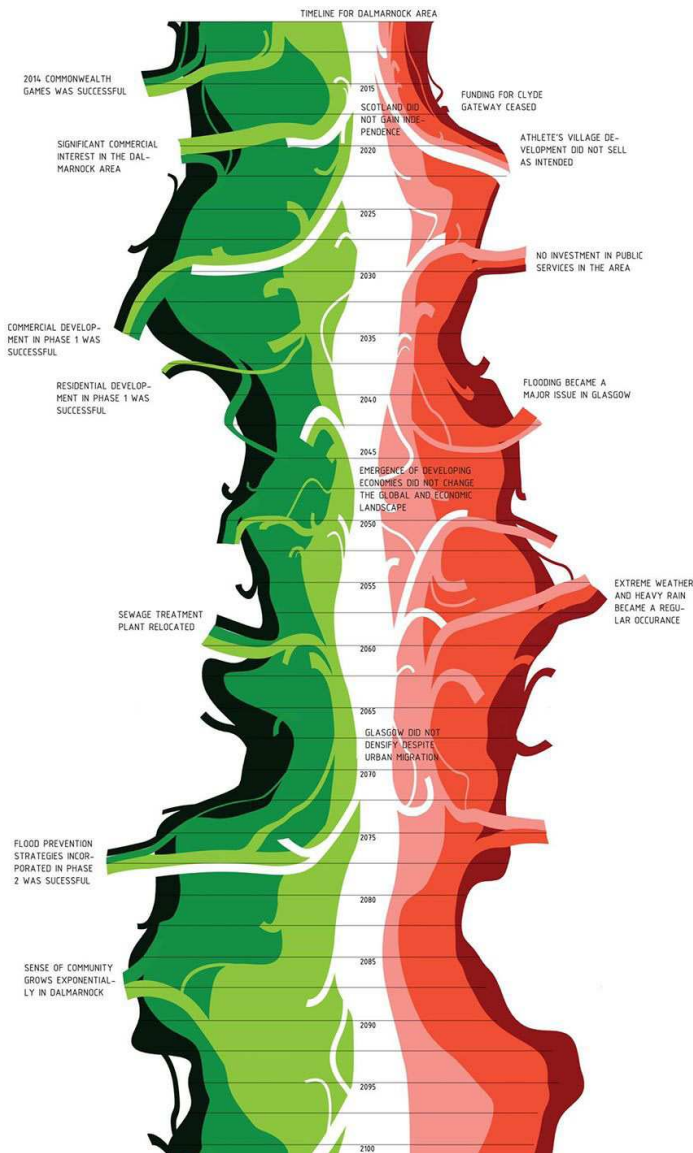
(all images courtesy of RCAHMS National Collection)



*Dalmarnock today...*



## A Game of Chance



This group project springs from the concept of contingency. Since the development of the area cannot be completely predicted or controlled, the element of unpredictability comes into play.

Our design of the SUDS area in Dalmarnock (a Sustainable Urban Drainage System- a large remediated void now laid to grass, carrying subterranean pipes and soakaways to the Clyde) is hence both a critical response to a scenario of development that could happen and a critic of masterplanning itself, in that visions are seldomly carried through due to the unreliability of prediction.

The method of our design is dependent upon the outset of various events and their implications. At the start of each phase (4 phases spanning 100 years in total), a carefully selected range of questions are asked. Yes/No answers are obtained through chance (coin tossing). The timeline demonstrates the impacts of a range of issues on Dalmarnock, ranging from the recent Commonwealth Games to funding of Clyde Gateway (major developer of the area), the emergence of extreme weather conditions to global economic changes.

left: chance answers to carefully-selected Yes/No questions  
produced a story for the masterplan.

top right: chance cards  
right: resulting masterplan showing all 4 phases



Does the Atlanta's Village development well as intended?	Does the Clyde Gateway project continue funding?	In the land prices continue to increase after the Commonwealth funds?	Has there been significant commercial interest in the Dulmarock area?
<input type="checkbox"/> YES <input type="checkbox"/> NO	<input type="checkbox"/> YES <input type="checkbox"/> NO	<input type="checkbox"/> YES <input type="checkbox"/> NO	<input type="checkbox"/> YES <input type="checkbox"/> NO
Does Scotland gain independence?	Has the commercial development been successful?	Has the residential development been successful?	Has there been investment in public services in the area (e.g. schools and health facilities)?
<input type="checkbox"/> YES <input type="checkbox"/> NO	<input type="checkbox"/> YES <input type="checkbox"/> NO	<input type="checkbox"/> YES <input type="checkbox"/> NO	<input type="checkbox"/> YES <input type="checkbox"/> NO
Has flooding become a major issue in Glasgow?	Has the emergence of developing economies changed the global and economic landscape?	Has the sewage treatment facility been relocated?	Has extreme weather and heavy rain become a regular occurrence?
<input type="checkbox"/> YES <input type="checkbox"/> NO	<input type="checkbox"/> YES <input type="checkbox"/> NO	<input type="checkbox"/> YES <input type="checkbox"/> NO	<input type="checkbox"/> YES <input type="checkbox"/> NO
Has urban migration caused Glasgow to densify?	Were the flood prevention strategies incorporated in Phase Two successful?	Is there a sense of community in Dulmarock?	Does any of this actually happen?
<input type="checkbox"/> YES <input type="checkbox"/> NO	<input type="checkbox"/> YES <input type="checkbox"/> NO	<input type="checkbox"/> YES <input type="checkbox"/> NO	<input type="checkbox"/> YES <input type="checkbox"/> NO





## Phase 1 Social Housing, Next 25 Years



Ph



## PHASE 1 : next 20 years

### Events:

1. 2014 Commonwealth Games were successful
2. Funding for Clyde Gateway ceased
3. Athlete's Village development did not sell as intended
4. Significant commercial interest in the Dalmarnock area

### Response:

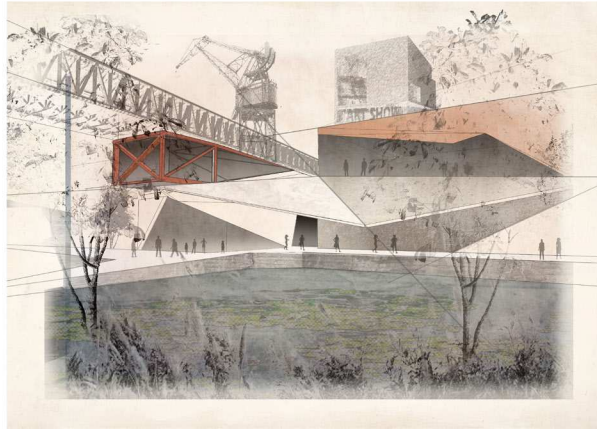
The area near the rail station is developed as a commercial/ mixed-use zone. Pedestrianised streets and minimum vehicle access allows the area to be walkable and neighbourhood-like. Responding to the lack of interest in residential developments, the site incorporates lower-end social housing schemes, which begin to look at the relationship between water and building and introducing landscape into the developments of the area.



Phase 2 Mixed Use Developments, Next 50 Years



Phase 3 & 4 Future Typologies, Next 100 Years



## PHASE 2 : next 50 years

### Events:

1. Commercial development in Phase 1 was successful
2. Residential development in Phase 1 was successful
3. No investment in public services in the area
4. Flooding became a major issue in Glasgow

### Response:

As the developments established in phase 1 were successful, they were expanded along the railway tracks. Some of the low-density residential buildings are demolished into mixed-use complex and higher-density residential blocks are built. SUDS system is expanded and incorporated into the buildings, enabling a temporary solution as phase 3 is prepared to counter flooding better.

## PHASE 3 : next 80 years

### Events:

1. Sewage treatment plant relocated
2. Extreme weather and heavy rain became a regular occurrence
3. Flood prevention strategies in Phase 2 were successful
4. Sense of community grows exponentially in Dalmarnock

### Response:

Sewage treatment towers are converted into water tanks and the zone is converted into a wetlands setting. Building forms are broken down to integrate more with the landscape.



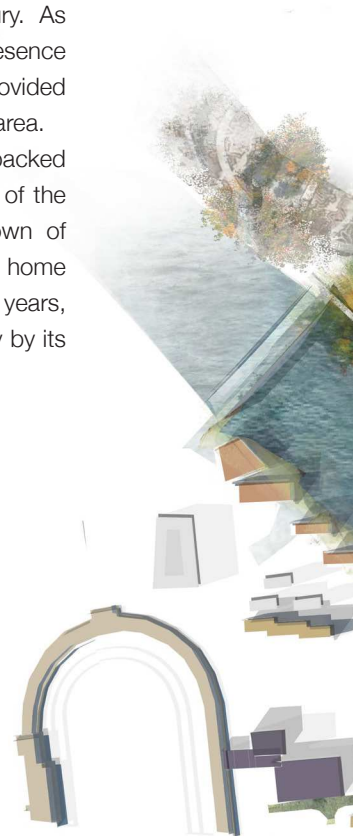
## Bohemian Civic



### DALMARNOCK | Context

Large industries brought immense trade and buzz to this area of Dalmarnock. With each of the constructions demolished around the 1970's the area was left relatively bare. On a site which was once a hub of industry one is left with a saddening reminder of its thriving past.

The Steel, Oil and Dye Works were once a contributing development to the successful industrial town of Dalmarnock in the 20th-century. As well as securing a dominant presence on the street these industries provided a security of employment in the area. The eastern side of the site is a packed area residing a large proportion of the showpeople that live in the town of Dalmarnock. This plot has been home to the showpeople for over 50 years, and is viewed as owned territory by its current residents.



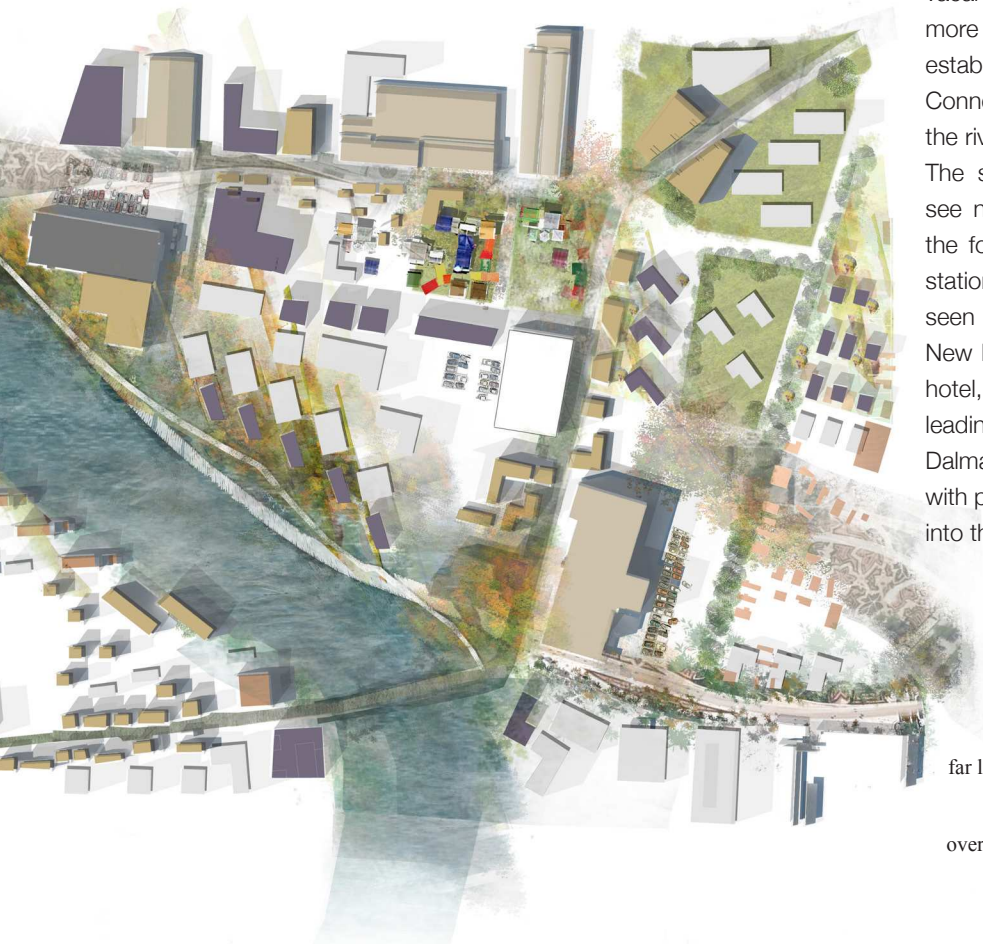




## OUR STUDENT PROPOSAL | Historic Industrial Area

The story for our masterplan was one of gradual regeneration. Key ideas for us were; to maintain existing historic buildings and to create a place for the community.

The first phase imagines the re-occupation of the existing historical buildings. After the many 2014 festivals (eg Radio1's Big Weekend and the XX Commonwealth Games) a number of bohemian visitors decide to stay in the area, and purchase, rent or squat the vacant buildings. As this area became more occupied, a market would establish to serve the community. Connections to the city centre along the river would also become important. The second and third phases would see new construction happening with the focus on the main route from the station to Shawfield. This route can be seen on the next page in more detail. New buildings would include a school, hotel, retail spaces. The final phase leading up 50 years time would find Dalmarnock now a popular place to live with people moving from the city centre into the area.



far left: snapshots of development over time.  
top: initial group masterplan sketch  
left: final masterplan drawing  
overleaf: sections through Dalmarnock taken over an 80-year period



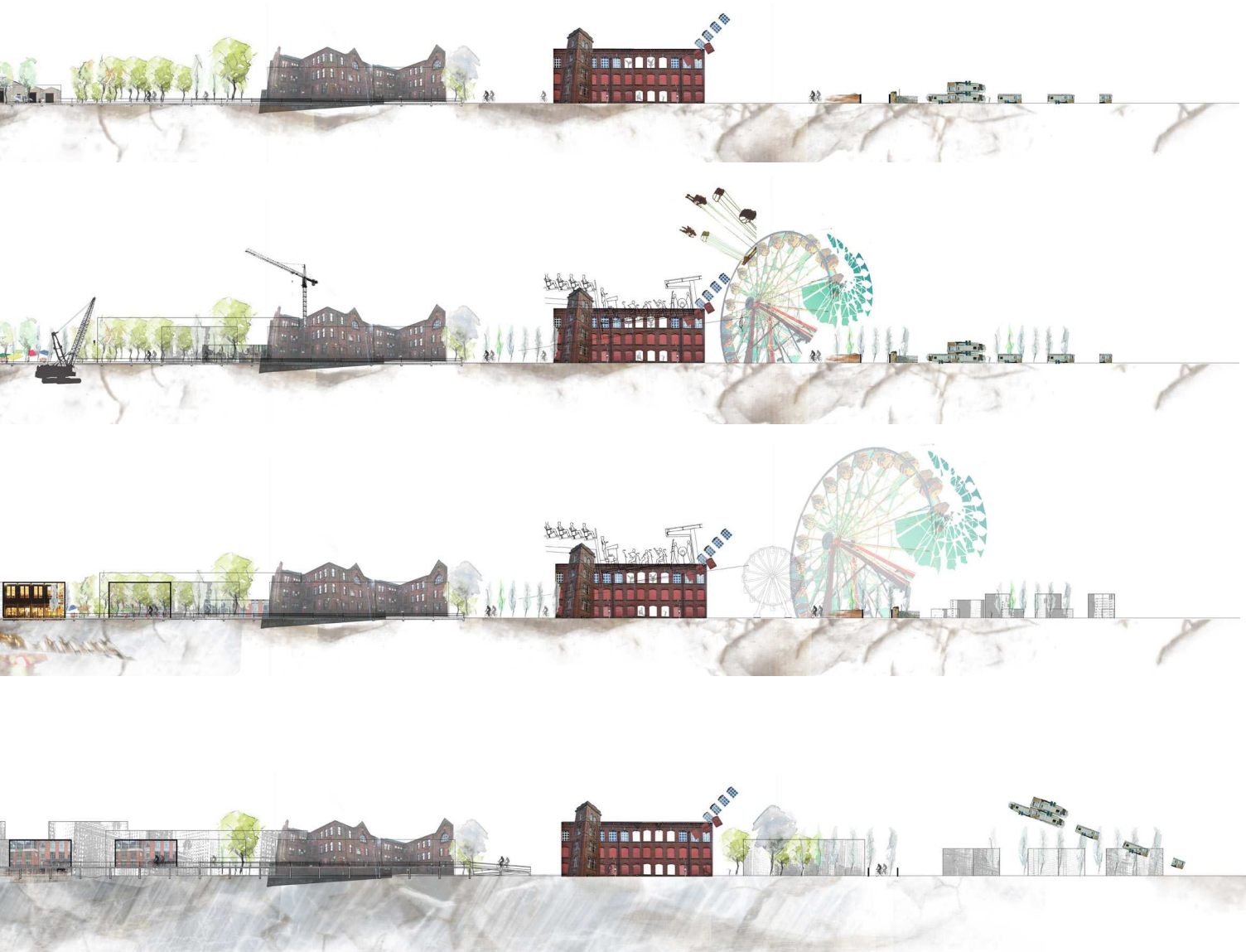


#### PHASE 1

Temporary theatre is established in the Coal Works.. Police HQ move in to office building. Market traders occupy empty warehouses and create temporary outdoor market stalls to meet the demands of the morning commuters. The Cotton Mill is left unoccupied. Squats pop up at night. Residential and light industrial buildings are constructed in Shawfield

#### PHASE 2

The Theatre is built. Residential/ office developments are completed in Shawfield. Police HQ extends. Music school moves into the Cotton Mills. Main route from the Station and Cotton Mills develops permanent retail spaces.



### PHASE 3

Secondary School is built in Shawfield. Halls of residence are built. A developer begins to construct waterfront restaurants. One large hotel with leisure facilities is built to provide accommodation for theatre goers. Showpeople begin to take up some permanent residence.

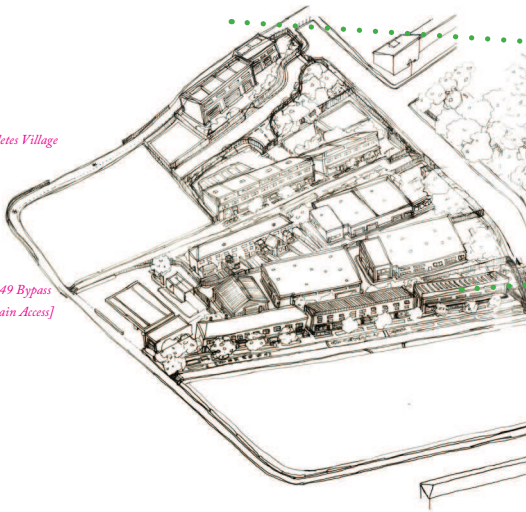
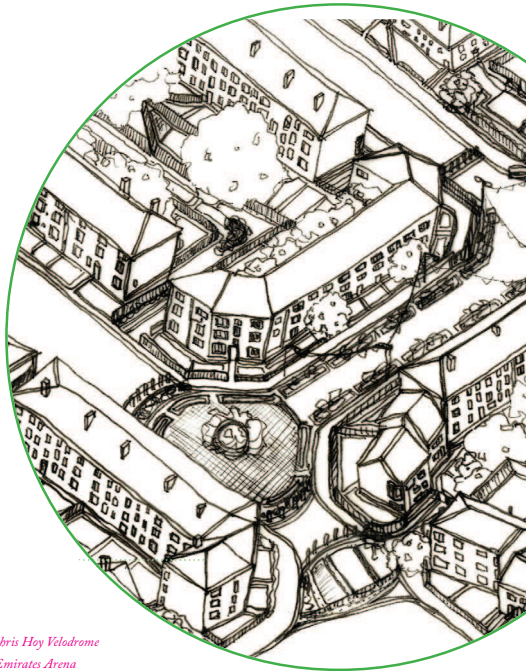
### PHASE 4

Residential developments along waterfront to cope with demand due to flooding. High rise buildings emerge over the whole area as it becomes a desirable location. Student accommodation is increased as the music school gains in popularity.



Leisure Networks

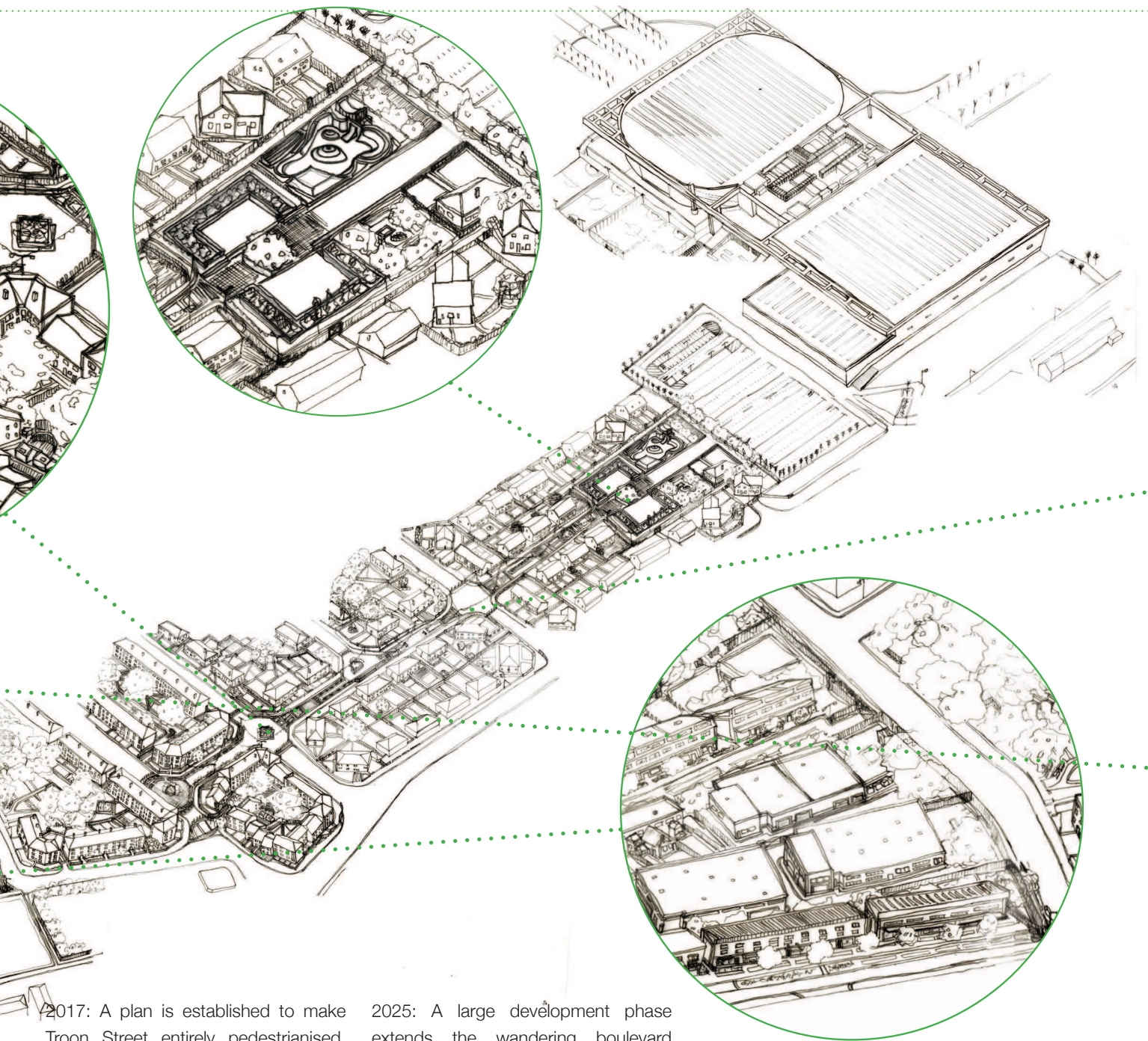
DALMARNOCK | Our Student Proposal  
2014: The Glasgow Commonwealth Games brings huge success to the Dalmarnock area. This brings in large investment from commercial and investment firms. The newly constructed athletes village attracts young families into the area.



2015: Concerns were raised by the existing community of Troon Street as the new development plans only focussed on commercial aspects. The question had been raised that the existing routes to and from the 'modern civic' Emirates Arena is not safe enough for children and young families. In order

to appease the community, Glasgow Council representative and development manager, Richard Roger agrees to a new scheme that emphasised a safer route to the velodrome and furthermore, creates new developments and public spaces that were beneficial to the local people.





2017: A plan is established to make Troon Street entirely pedestrianised. The local people are happy with the decision and the safety that the 'boulevard' can provide their children. It provides a definitive route with the safety of walkers, cyclists and families at the heart of the decision. This route from the velodrome causes local businesses and market-stalls to pop up on the south.

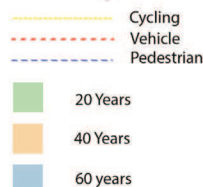
2025: A large development phase extends the wandering boulevard directly to the train station. Due to the introduction of investment from education and culture to the east of the site, this area of Dalmarnock is now being realised as a civic hub. British artist Bruce Munro gifts Dalmarnock with a contemporary light-based art called 'Field of Light'. The installation is placed over the velodrome car park.

2030 - Onwards: Dalmarnock becomes more populated and the need for more job creation becomes paramount. Commercial ventures grow rapidly down 'Clydegateway' Road and connections to the local community of Troon Street and Athletes Village are established.





**Regeneration Future of Dalmarnock**







## Riverside Regeneration



The Athletes' Village will provide 700+ homes in Dalmarnock, released in 2015-16. This will create a substantial new community in the area, joining the existing residents. The new homes have sold successfully off-plan; at prices significantly higher than most building stock in the surrounding area. The new residents will be different to the existing residents; the community will change. This will bring tensions, but we suggest ultimately, improved quality of living and services for all.



A sense of the 'civic' will be key in uniting the new and old communities in shared pride in Dalmarnock. Our proposals set up a 'civic wedge' of public buildings lining the pedestrian route between Dalmarnock Station and Cunningar loop, linked by the new footbridge. The identity of the new suburb develops around the water; river taxis to central glasgow, a popular



this page: river taxis direct to central glasgow; boardwalk and watersports along the Clyde; small live/work units and boitique shops adjacent to the canal.  
opposite: area plan showing civic wedge, bridge and canal.  
Section through site.



clyde-side boardwalk, tree-lined pedestrianised routes, commercial boutiques and live/work units lining the new canal.

These small units provide start-up spaces for local entrepreneurs, and the new families invest in the area, sending their children to the new local school. Dalmarnock is reborn with a new pride in green suburban living.







# DESTINATION DALMARNOCK





*.. and what it might be.*

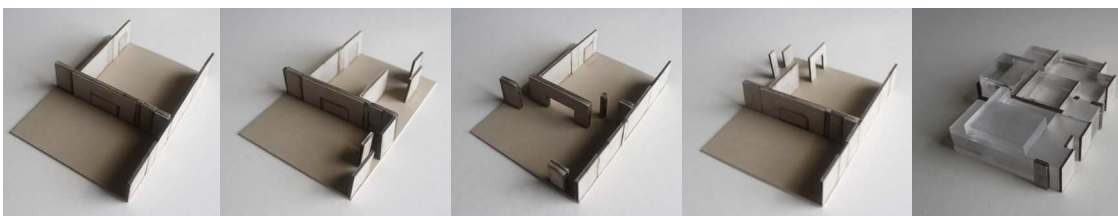
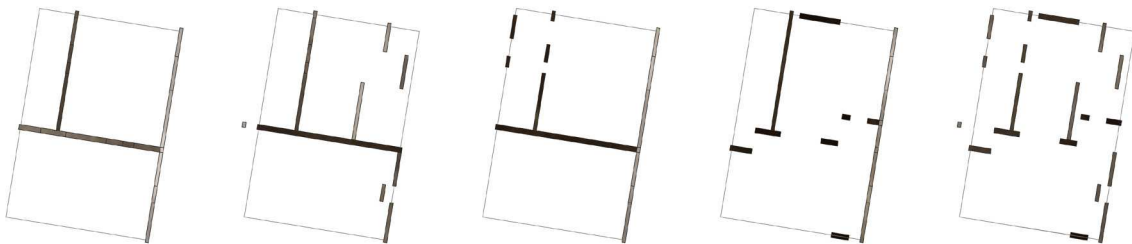


## Chaos and Control

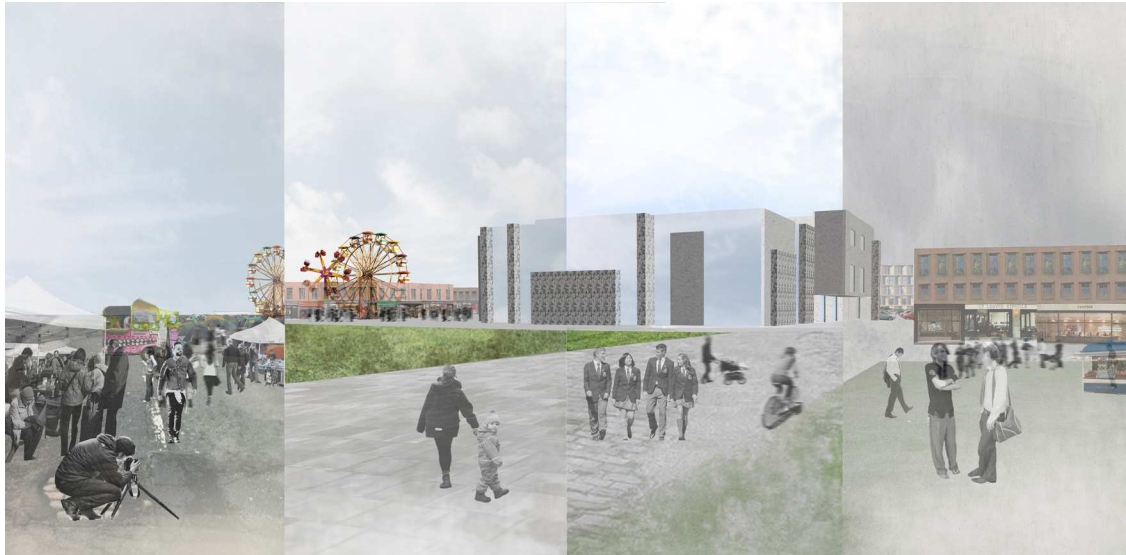
Sophie Boyle

At first glance, the project's use of pattern in its materiality is apparent; walls are clad in a panel system including concrete cast with a pattern created from abstracted images of a crowd, envisioned to be from images of the future Dalmarnock community. Whilst this pattern seems chaotic, its repetition and constraint bring control. The theatre is formed by the establishing, and then shifting, of three boundaries referring to programmatic aspects, the foundation core and the

proscenium arch, as well as a site-wide divide. The fragmentation and disruption of these boundaries creates the spaces for the theatre to house, with public and private spaces overlapping. The use of a panel system further creates pattern, occasionally to be interrupted; within the auditorium the system is subverted, the acoustic panels are enlarged and digress from their grid as they meet the liminal and literal boundary of the proscenium arch.



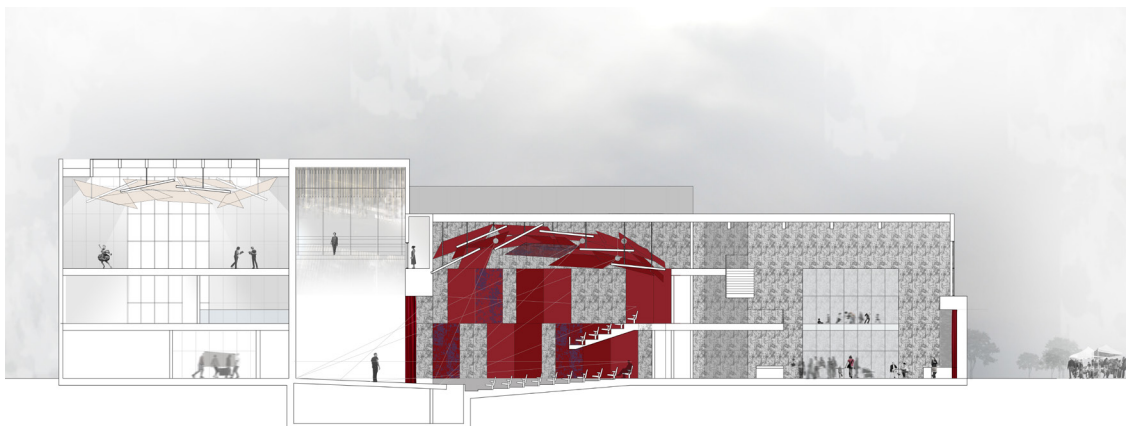
Establishing then fragmenting the boundaries



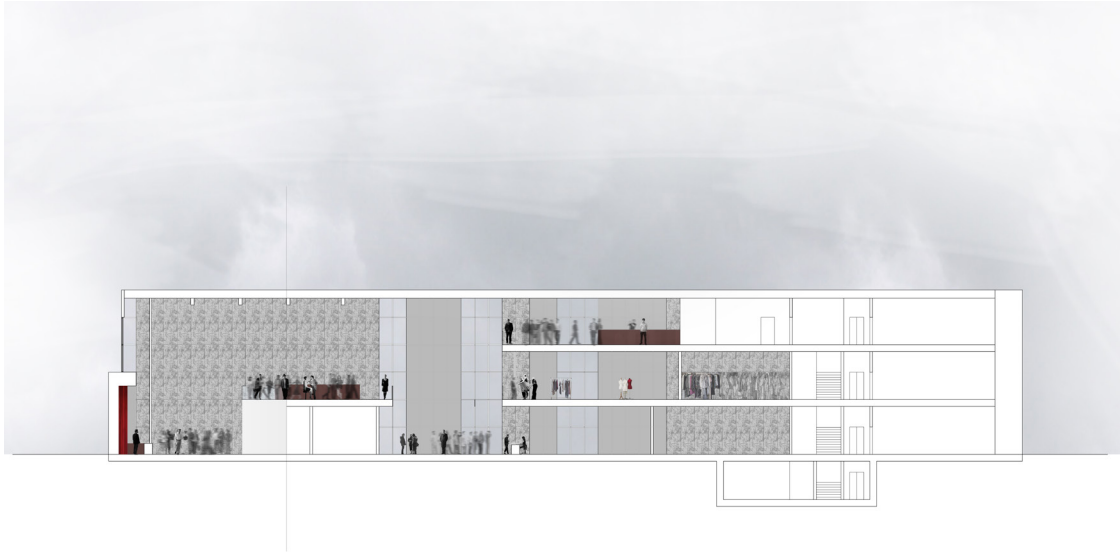
#### The theatre and Dalmanock in four acts

The functions and life inside the theatre can appear chaotic, filling daily with a routine of many different people each with their own purpose. The building's pattern and control contain and accommodate this chaos. Whilst Dalmanock slowly evolves from a

bohemian and gritty arts scene to an established and commercial town, the theatre stands prominent meeting the needs of this changing community.



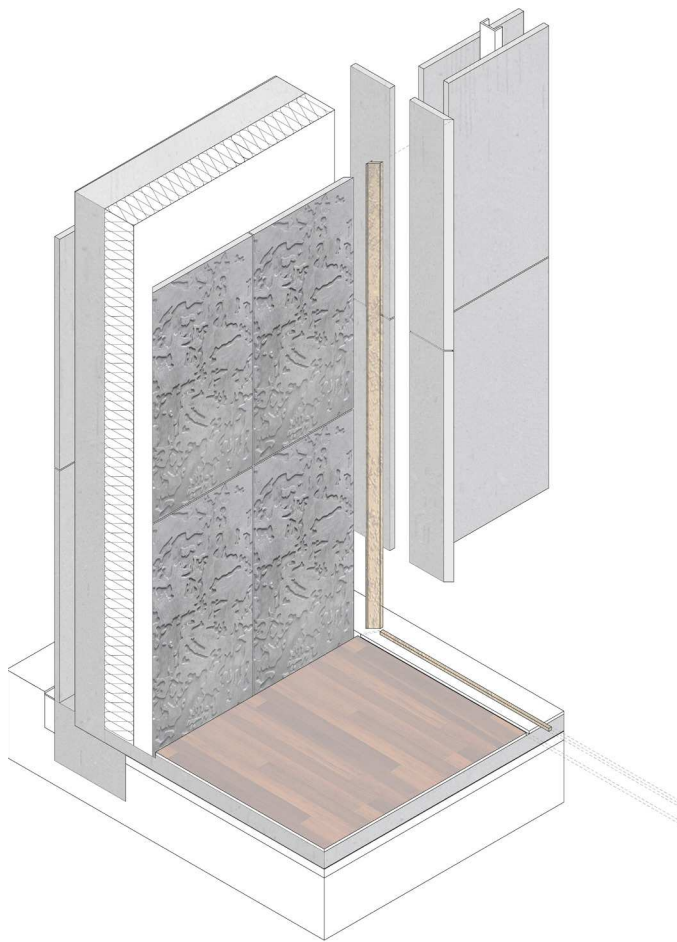




Stepped section showing the connection between the three bars and back of house



Foyer space during performance times



1:5 models of a pre-cast  
concrete panel and a fabric  
acoustic panel



Auditorium: panel system  
subverted





FRAGMENTS

Laura Bray

TECTONIC STATEMENT

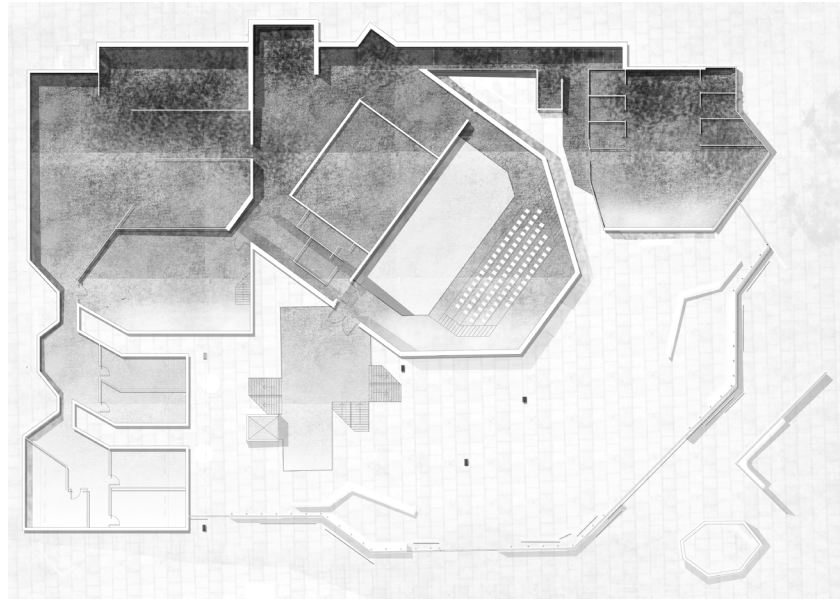
Parti

Through the re-interpretation of the artwork 'Graphic Objects' by Mira Schendel, the themes of FRAGMENTATION and TRANSPARENCY emerged. Suspended fragments were expressed as both solids and voids in three-dimensions.

Dalmarnock Masterplan  
ACT I : The Rave  
ACT 2II: The Clean Up  
Act III : Rush Hour  
AcCT IV : The Flood



*Ground Floor Plan  
PUBLIC PLAZA*



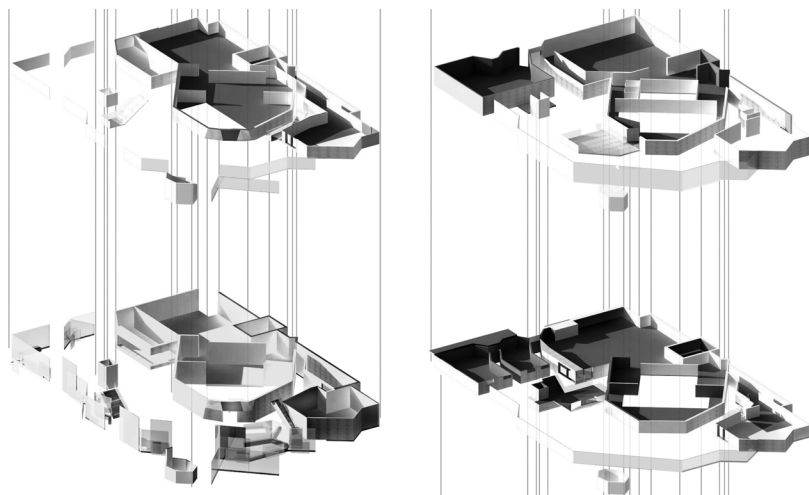
*Elevations  
AUDITORIUM PRESENCE*



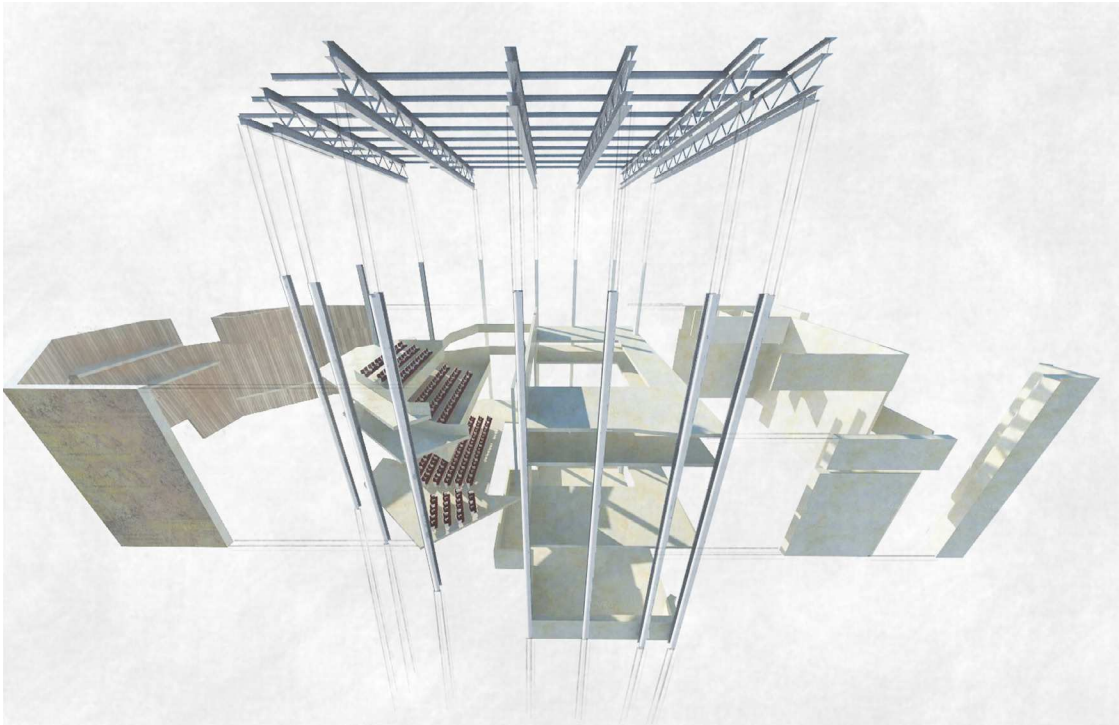
### Storytelling

A regeneration of the area is proposed to gradually establish a new community whilst retaining the existing community. The story encompasses ideas of contingency as the plans are implemented in FRAGMENTS. The imagined development of this historically industrial area is informal, bohemian. The main pedestrian routes and informal markets are the immediate context for the proposed theatre.

*Exploded Isometric  
FRAGMENTED LAYERS*



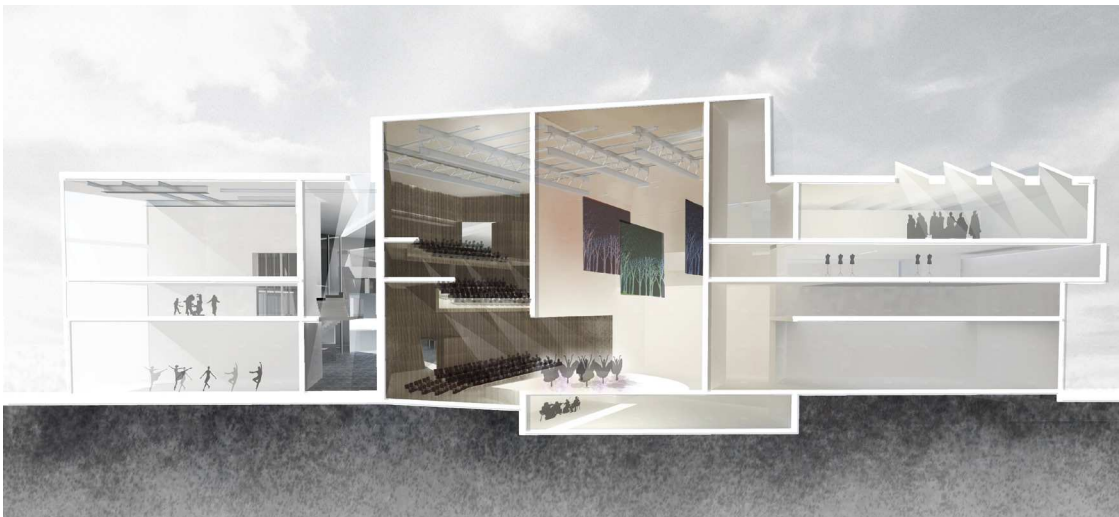




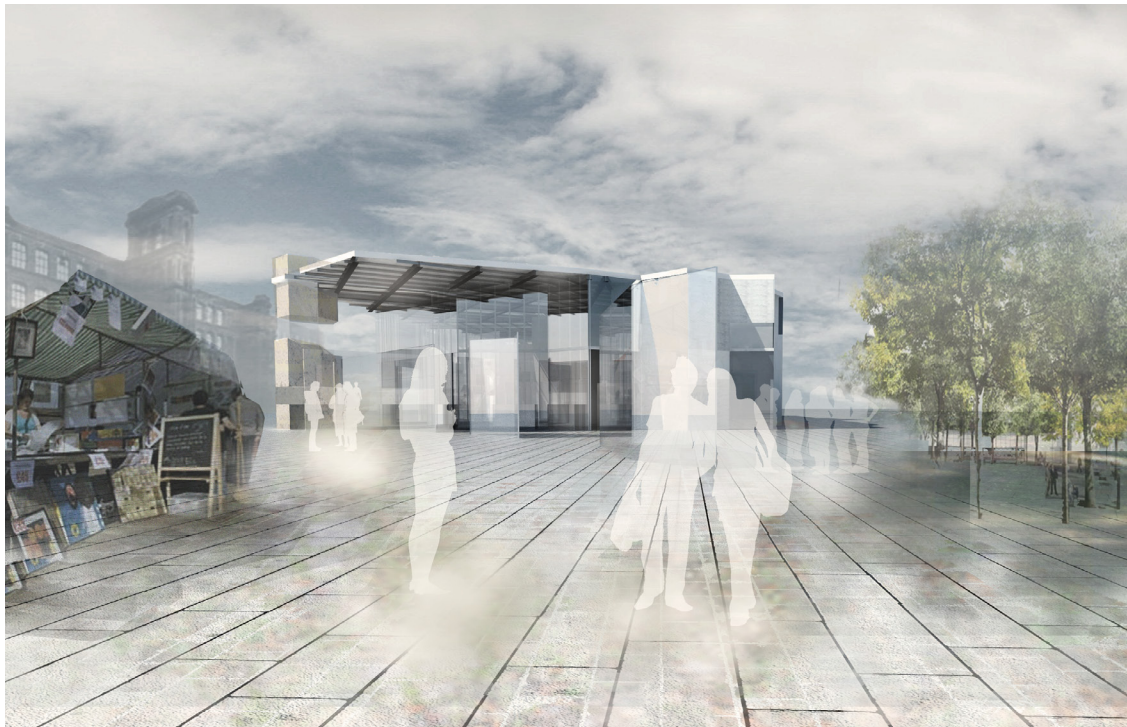
*Auditorium Exploded Isometric*  
 STRUCTURAL COMPONENT

#### Theatre

Routes through the public square form the building footprint. The foyer becomes a public plaza with FRAGMENTED built forms sitting within it. The TRANSPARENCY of the materiality allows glimpses of the hidden world of the theatre, while the solid auditorium is a visible anchor from which the rest of the building pins outwards. The materiality expresses the importance of the spoken word and text in theatre. Stone and glass are etched with letters, words and phrases to illustrate what they contain within. The glass is etched with moments of clear glass allowing brief flickers of the hidden theatrical world. The story of the masterplan is told using a 24 hour day to represent the 50 year timeframe. The theatre has also been illustrated in relation to its daily inhabitation.



*Auditorium Perspective Section*  
 PINNED FRAGMENTS



*Visualisation*  
*TEMPORARY TO PERMANENT*



*9am*



*3pm*



*7pm*

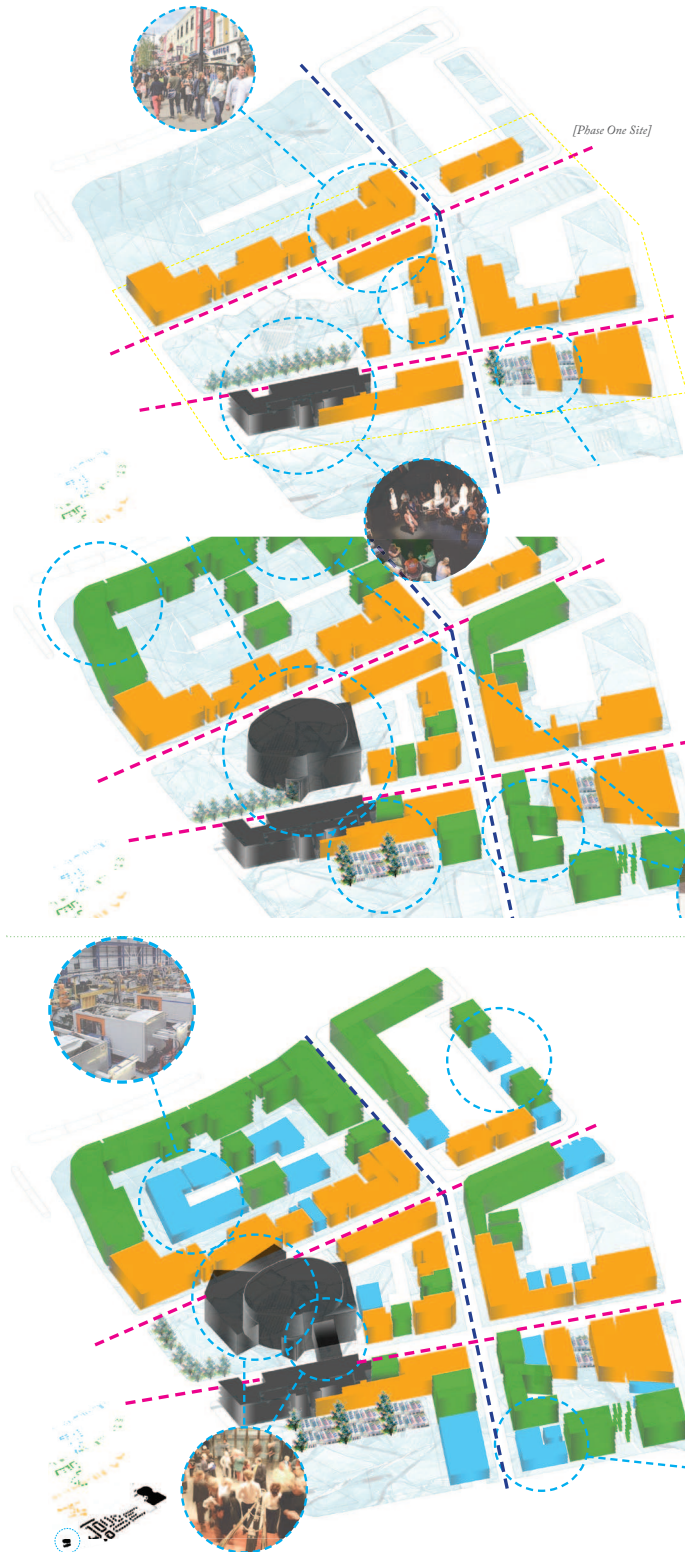


*10pm*



## A Citizens' Theatre

Daniel Burke

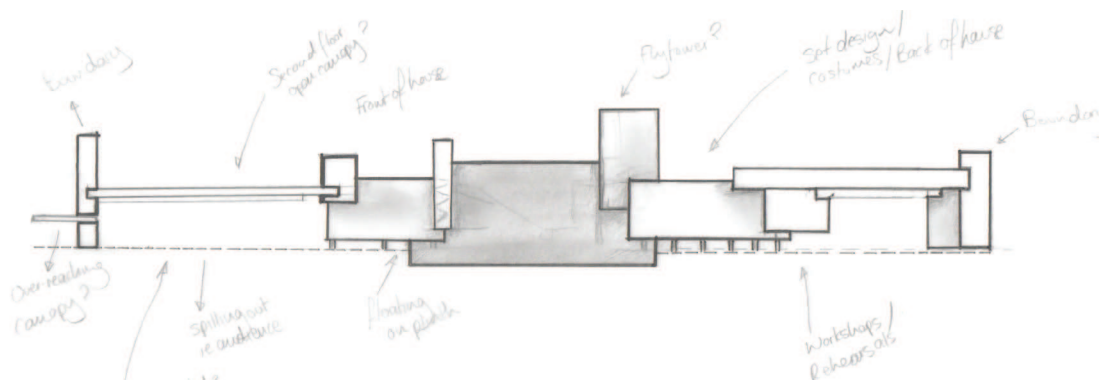


Drawing upon a chosen work of art, Matisse's 'L'Escargot', 'tectonic qualities' are isolated, speculated and abstracted into the world of the built form. How can these 'tectonic moments' translate into a 'civic-ness' at an urban scale? How can these moments respond to the demand of community, now and in the future?

**Civic/Urban Scale:** Dalmarnock is entering a phase of transition. It will tell a story of mass growth, phasing and transition yet retaining and integrating the community (both new and old) at the heart of its legacy. A 'civic spine' develops with the Citizens' Theatre and the Emirates Arena as the civic anchors at each end.

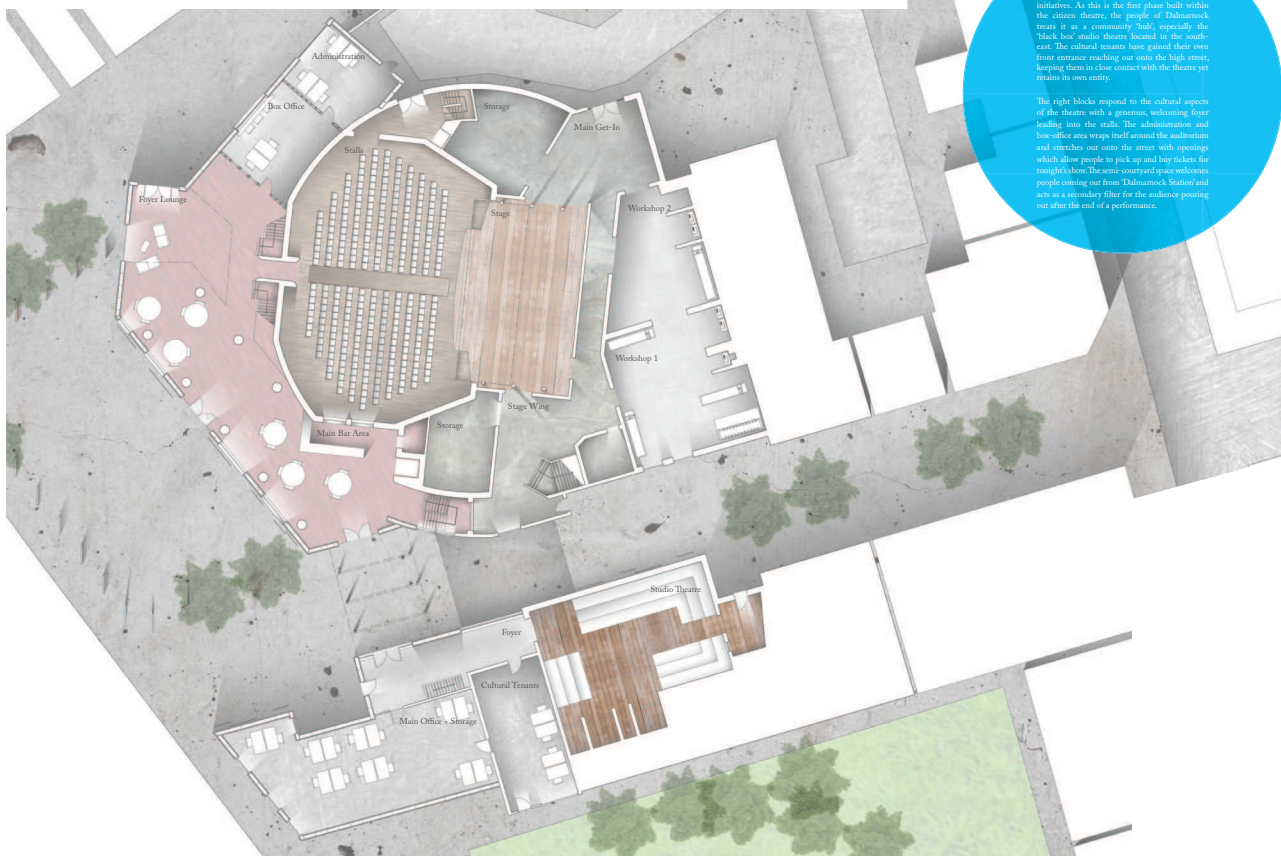
**Theatre:** The Citizens' Theatre will grow with Dalmarnock and express this notion of 'expansion and phasing' through its design. The built form of the citizen theatre expresses this: a community hub [social] placed up against a cultural anchor [commercial] held together by a connecting bridge: an architectural language at an urban scale.

**Detail:** The tectonic quality of 'layering' is investigated within the façade of the theatre to physically express this notion and to establish a unifying architectural language between each 'block'. Red sandstone and steel mesh pay homage to Glasgow's heritage and help to anchor it within its local context.



**[Architectural Intervention]** Abstraction revealed an architectural composition that may be interpreted as a 'panoramic elevation'. The architectural language expresses autonomous individual blocks layered upon one other with the intention of serving the central piece, anchoring the composition within a space.

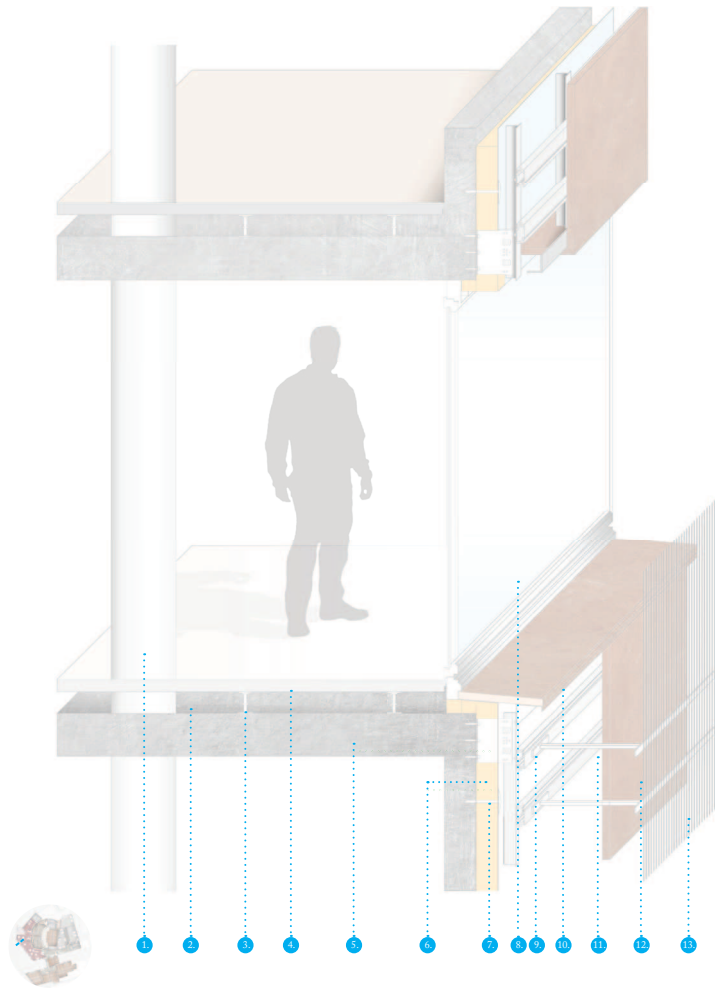
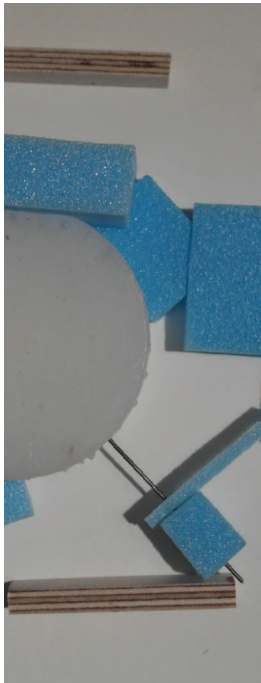
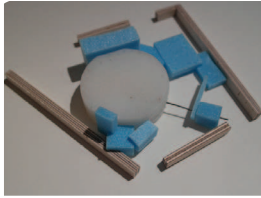
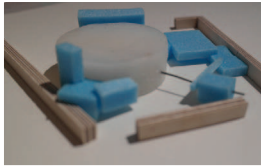
**[Spiralling + Boundary]** The composition expresses a language that speaks of the ancillary blocks connecting to the central anchor, spiralling outwards and contained within a permeable boundary. The form of the central block [like the black block] will become differing to all other forms surrounding it.



The ground floor is split into two areas. The right block responds to the community-led initiative. As this is the first phase built within the citizen theatre, the people of Dalhousie trust it as a community hall, especially the 'black box' studio theatre located in the south-east. The cultural tenants have gained their own front entrance reaching out into the high street, keeping them in close contact with the theatre yet remains in own entry.

The right block responds to the cultural aspects of the theatre with a generous, welcoming foyer leading into the state. The administration and box office area wraps itself around the auditorium and stretches out onto the street with openings which allow people to pick up and buy tickets for tonight's show. The semi-covered space welcomes people coming out from Dalhousie Station and acts as a secondary filter for the audience pouring out after the end of a performance.





1. Grey concrete supporting pillar
2. Grey concrete slab floor
3. Raised floor support
4. Raised carpeted flooring
5. Steel anchor with isolation pad between concrete slab + insulation
6. Insulation with breather membrane
7. Mechanical insulation anchor fixing
8. Double glazed full-length window
9. 120x45 aluminium "T" section  
80mm base/intermediate cup with foam rubber separator
10. Stone slate window cill
11. Stainless steel supporting rail structure
12. Stone panels bonded to mesh reinforced concrete
13. Extruded external steel mesh panel





this page: the façade reflects the ideas of layering and shift as the sunlight moves around over the course of the day.





## Meeting Point

Matt Fleming



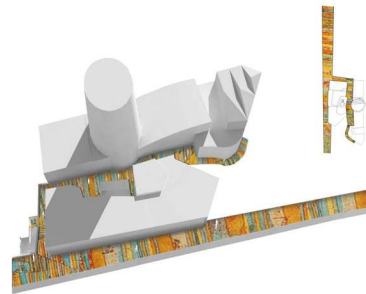
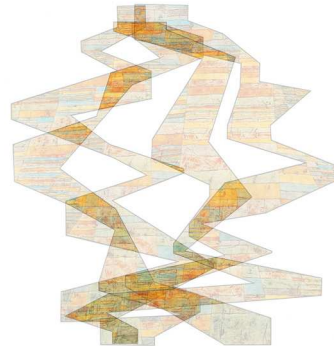
Paul Klee, Highways and Byways

Study of the painting 'Highways and Byways' by artist Paul Klee suggested the theme of pathways as a subject for tectonic investigation, and as a premise to inform the design of a theatre to provide a civic centre on this regeneration site.

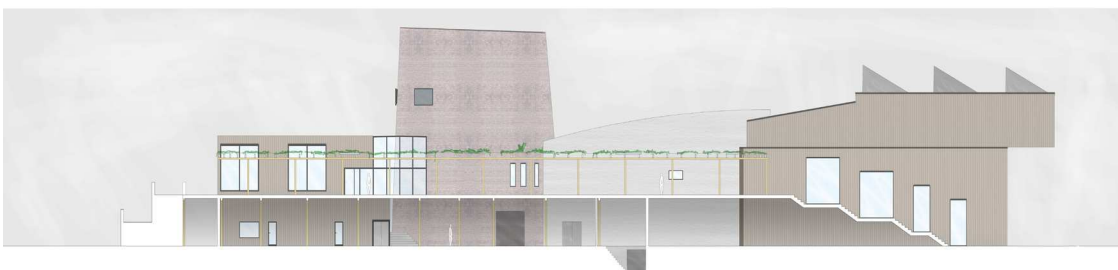
Pathways suggested by the painting were superimposed to explore the ideas of meeting and of intersection, with pathways having different origins but coming together at a common end point. This theme runs throughout scales of intervention, with pathways linking different areas of the site incorporated into the theatre building which acts as a point of meeting, inviting people approaching from different directions to come together in this central place.

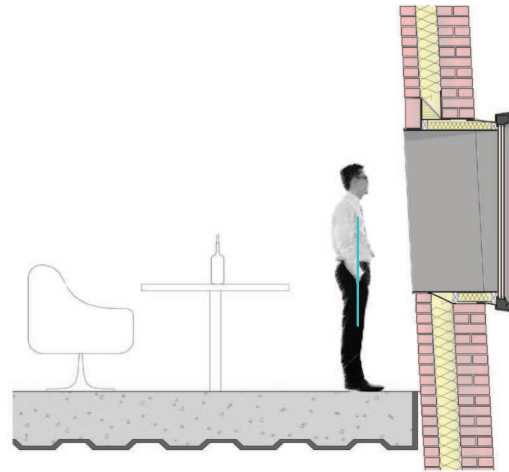
Pathways emanating from the central core of the building lead to the various spaces within the building, with points of intersection providing glimpses behind the scenes of the theatre, representing the mixing of public and private.

The design of the building also represents the theme of intersection,

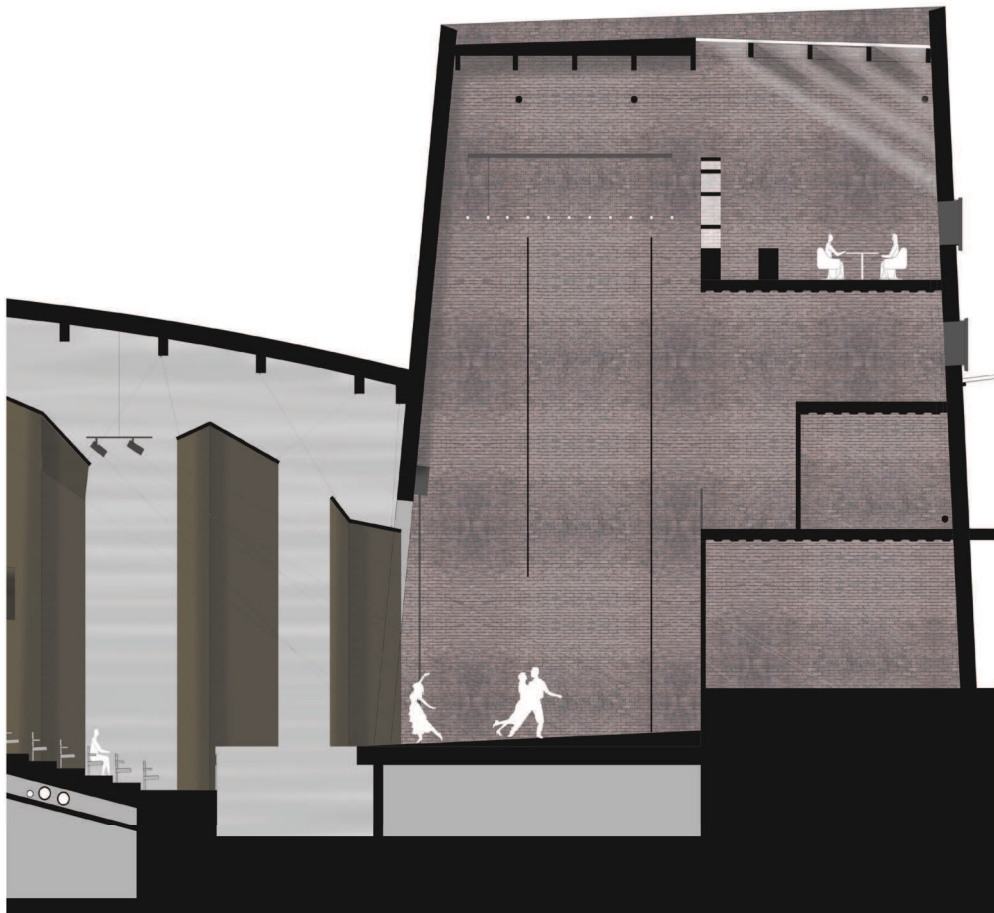


a meeting of old and new, with the monolithic brick tower referencing the industrial past of the area and providing a contrast to the concrete and timber framed elements of the building. The brick tower also serves as a focal point, drawing the eye to the building, and guiding the visitor towards it.





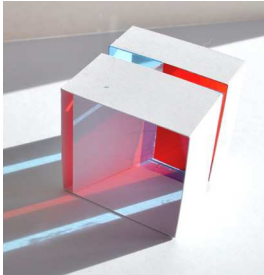
the theatre is a series of volumes around which  
you move to circulate around the building.  
The café/restaurant space is a dramatic raised  
platform above the backstage, adjacent to the  
scenery flats and flytower





## Capturing Ephemeral Phenomena

Rebecca Goodson

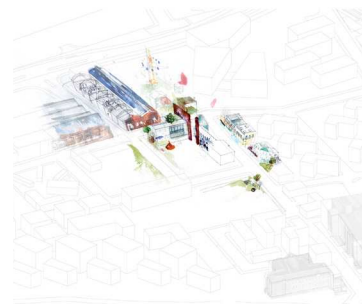
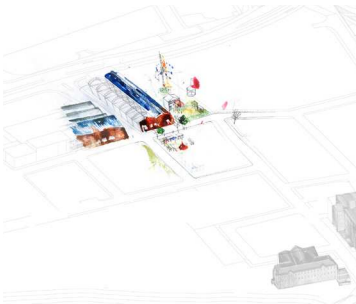


“Interplay of multiple shifting planes, perspective of silver light dazzles, creating weightlessness. Deception between material and immaterial, natural and reflected light transforms the works into a state of continual incomprehensible flux.” <sup>1</sup>

device to capture these phenomena. Transformative coloured spaces engage with the figurative environmental conditions and space, place and time become intrinsic to the architectural experience -surprising, intimate and deceptive.

“Colour is a perceptual tectonic” <sup>2</sup> The ephemeral qualities of colour enable one to see the occurrences of daily natural phenomena in a new light. The perception of colour and light interactions are under continual flux. Architecture can become a

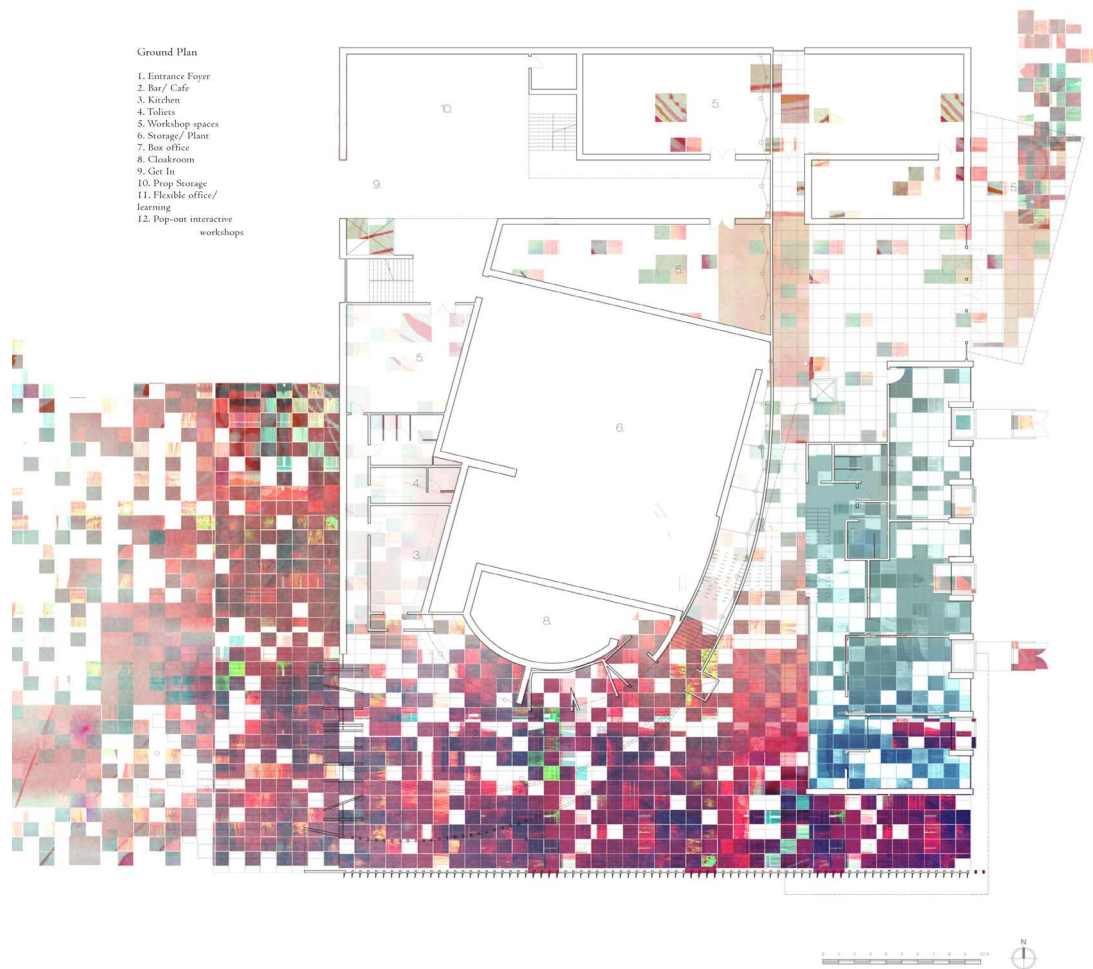
We as architects can create the initial framework, but the ultimately what is experienced is beyond our control. Like the unpredictable nature of colour perception, the phenomena performs and the narrative unravels.



Top: 1:500 Parti Model

Above (left to right):  
Existing context, Building  
Phase 1: Office and Learning  
Block, Building Phase 2:  
Workshop and Studio Theatre

Right: Building Phase 3:  
Auditorium

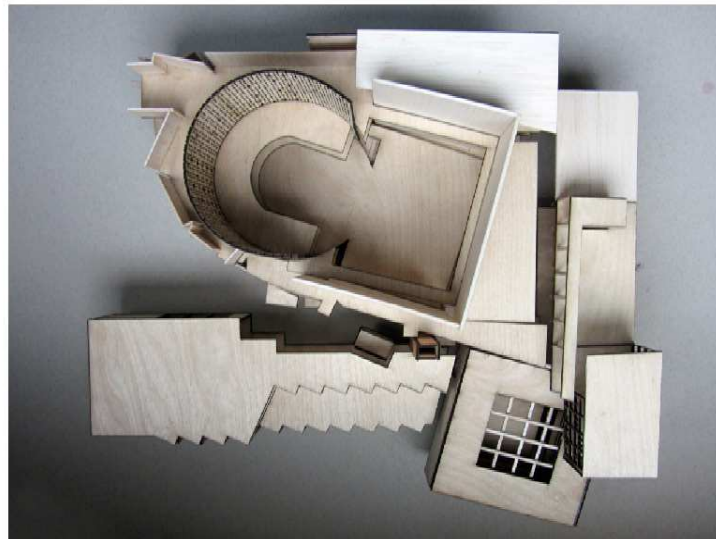
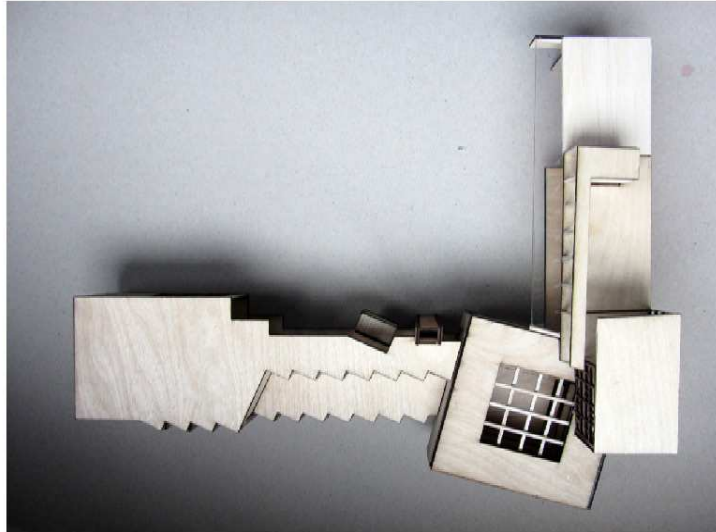
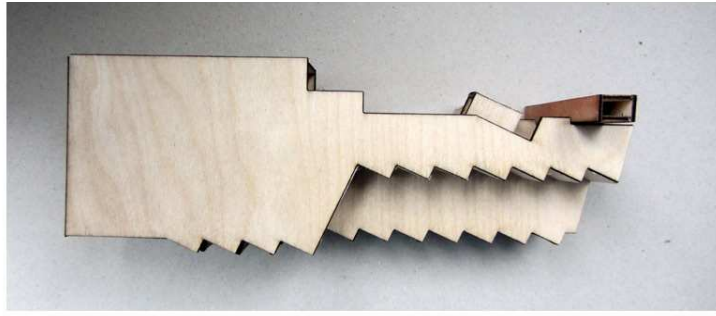


Above: Ground Floor Plan - Mapping Coloured Shadows and Reflections

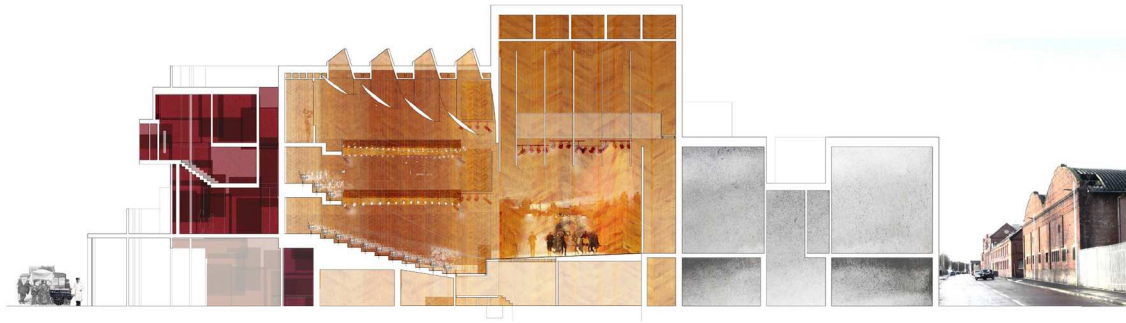
The Theatre development responds directly to the narrative of the masterplan. Building is phased to coincide with the Acts and the development of communities and positions of power within Dalmarnock. Building Phase 1 occurs in Act II when a high street is established along the main route from Dalmarnock Cross to Shawfield. As the Temporary theatre in the coal works, grows in popularity, the money raised from renting out the office spaces is used to build a purpose

designed workshop and studio theatre block. Finally at the end of Act III, where Dalmarnock is becoming a wealthy, desirable location, the theatre's popularity exceeds the space in the Coal works and a lavish Auditorium is built.





Original model at 1:200, showing the three phases of construction and how they link to form one uniform theatre.



Section Through Foyer and Auditorium Space



Interior Visuals of the Ground Floor Foyer Spaces.

Light hits the south facade and it is stained with colour. As it falls onto the polished ground, long coloured shadows are cast like reflections across water.





## The Civic Obstacle

Nick Green



*Flow & Divergence*  
Tectonic development  
throughout project

### Tectonic Statement

An obstacle is something which other objects, bodies, or forces are compelled to respond to. Obstacles are points where movement changes. They intervene in paths and interrupt flow. Other objects bounce off them, and activity is generated and multiplies. Thus to consider an obstacle is to consider the movement and activity around it.

A civic intervention, the new theatre for Dalmarnock is envisaged as an urban obstacle, an interruption anchoring and generating surrounding developments. People and activity, having been brought into the area, would pass through and 'bounce' off the theatre, fostering growth and interest in the surrounding streets.

Within the building, a tectonic of obstacle and divergence is employed, representing the relationship between the primary functions of a community theatre and more informal uses. A central obstacle contains the main auditorium, and smaller volumes offset around it contain the other core elements of the programme. As people move through, from, and between these various solid spaces, they would be diverted around them, meaning that the open spaces between become focal points of activity.

A dynamic network of staircases, bridges, and beams – some structural, some atmospheric – represents the informality and activity of the 'in between' spaces, contrasting with the heavy stillness of the brick-clad concrete obstacles.

Act I: *Occupied*  
02:00 The Rave



Act II: *Under Development*  
05:00 The Clean Up



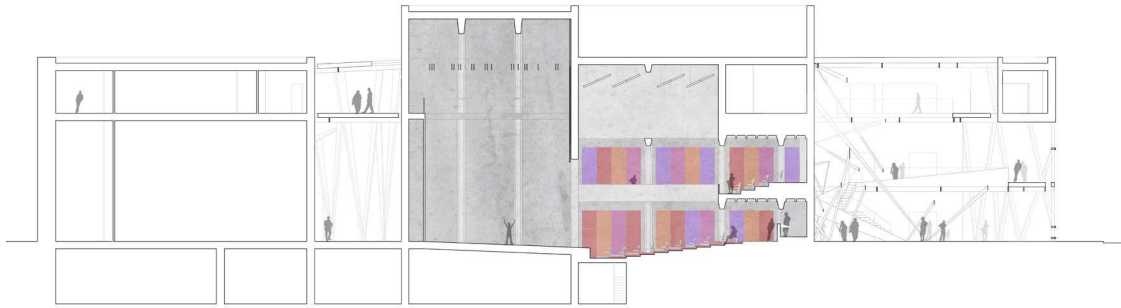
Act III: *Family Friendly*  
09:00 The Work Day



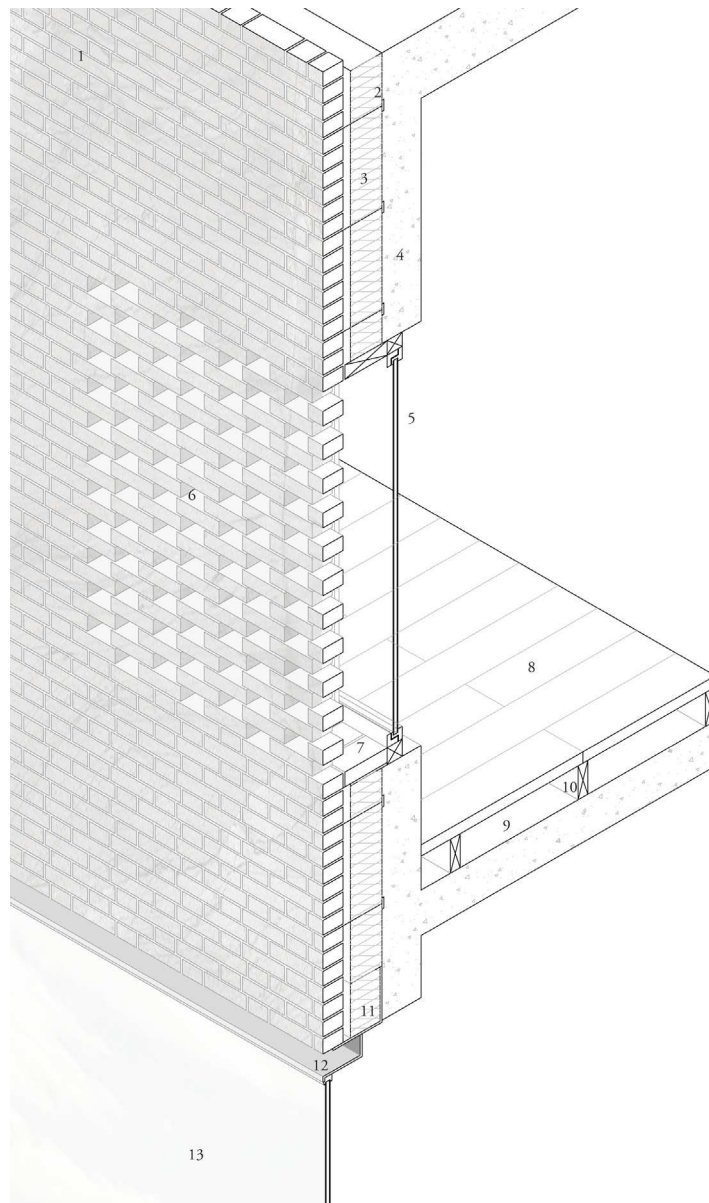
Act IV: *Success?*  
17:00 Rush Hour





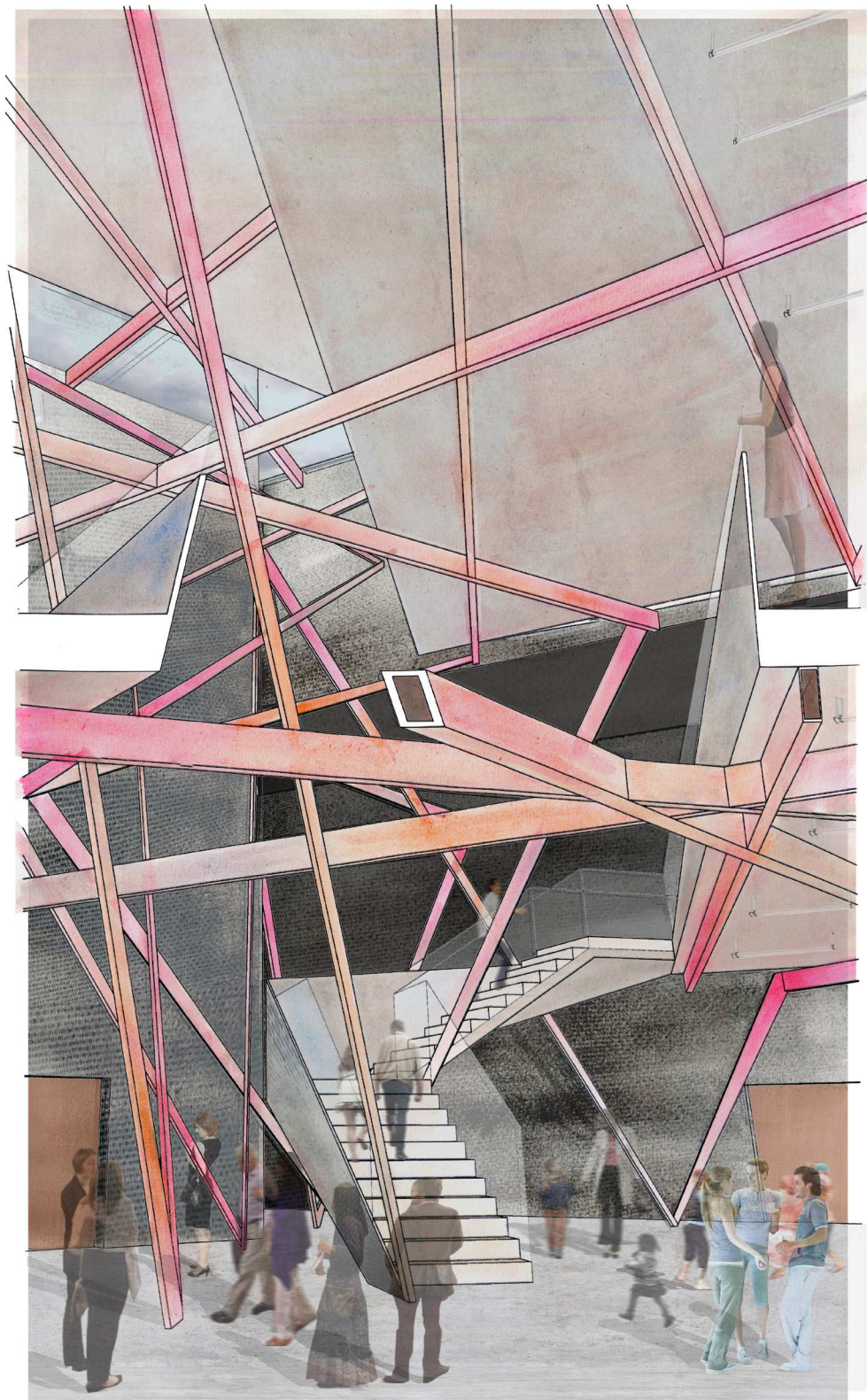


*A Heavy Obstacle - Section through Auditorium*



*Perforated Obstacle - Brick & Concrete - Detail (drawn at 1:20)*

1. Standard sized (215mm x 102.5mm x 65mm) dark grey bricks in Flemish bond, 10mm dark mortar
2. Wall ties at 450mm vertical centres
3. 160mm rigid insulation
4. Exposed reinforced concrete structure
5. Openable double glazed velfac window
6. Standard sized dark grey bricks, perforated Flemish bond
7. Brick sill
8. Timber flooring
9. Service void
10. 50mm x 150mm timber beams
11. Steel shelf
12. Shadow gap
13. Double glazing



*Obstacle & Divergence -  
Visualisation of Foyer*



## Dalmarnock Community Theatre

### Performing Landscapes

Håkon Heie Ellingsen

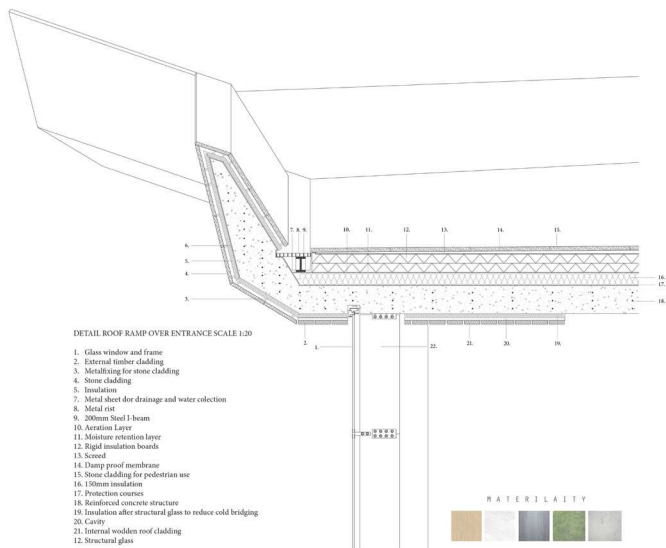
#### Part 1

The Dalmarnock community theatre is named “Performing Landscapes”. It is a landscape park that houses classical theatres on the inside whilst providing interactive spaces on the outside. The design has embodied key features from every masterplan, focusing primarily on pedestrian activity, water flow, entertainment and natural landscapes. From initial “make & create” investigations, flow was the key tectonic word of focus. Visitors are therefore invited to circulate through, via or over the building like a river flows between stones.

Four main volumes clad in dark stone make up the volumes of these ‘stones’, whilst the reminder of the building becomes a scene for the community to flow through and explore the building and its spaces. The roof acts not only as a public ramp, but also connects to the renovated old railway viaduct, that will serve as a pedestrian route and will connect to later masterplan developments, making the theatre the heart of the community. Access to the building is therefore from both ground level, ramp level and roof level, making for an inviting community theatre.

Render From  
Converted Highline

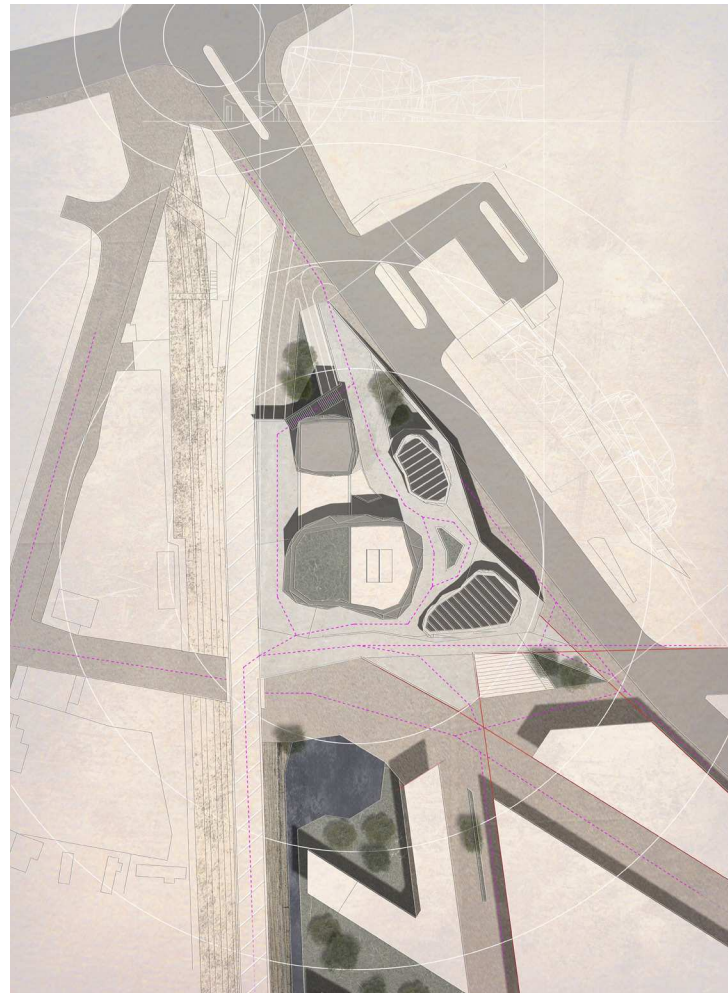
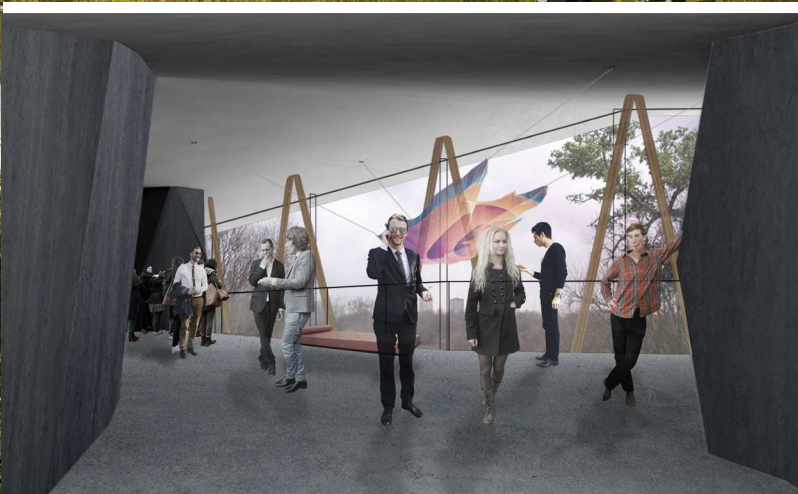




## Part 2

The architectural form of the building comes from a study of the geometry on the site. Critical axes are extended and form the rigid shape of the building. This is also done to capture the people circulating via the theatre, making for clear and inviting routes. The roof structure is based on a reinforced concrete structure cladded with green roofs and stone tiles, and has extra high-performance insulation to avoid cold bridging and enhance environmental performance.

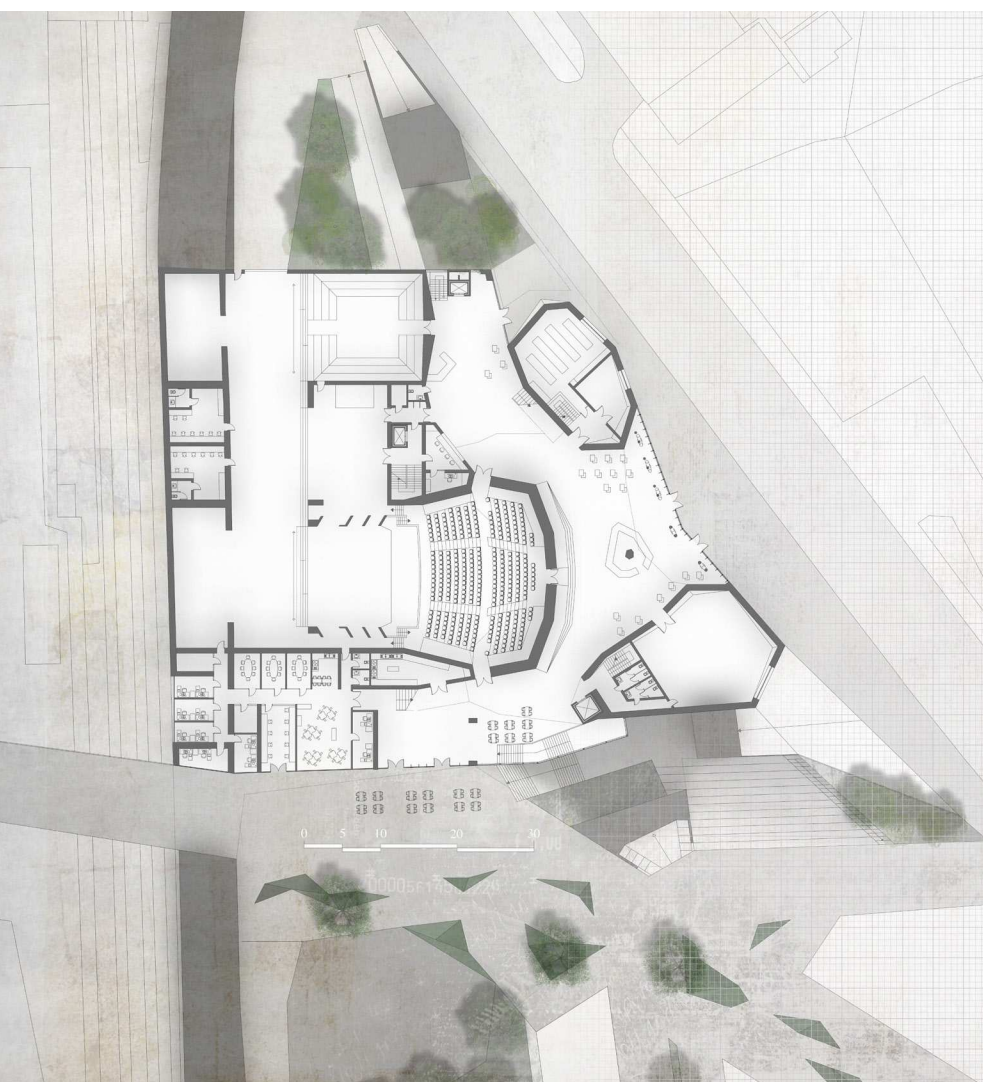
## Detail, Renders & Roof Plan





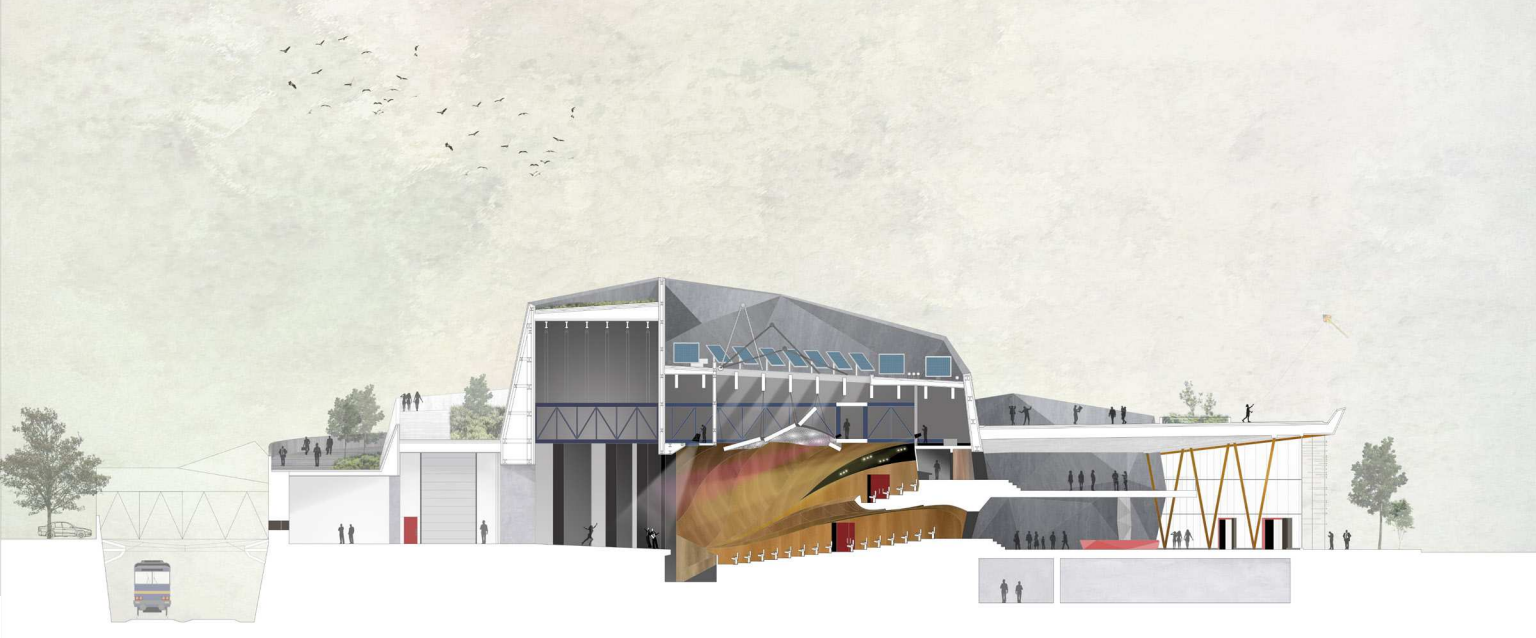


Section, Elevations &  
Ground Floor Plan



### Part 3

The ground floor plan shows how public entrances are provided on every public façade. Interactive learning spaces are provided next to the public foyer, providing instant access. Back of house activities are set next to the rail lines, adding a spatial buffer to reduce noise and vibrations in the main auditorium. Staff and visitors may enter the public foyer that flows between the 4 main volumes, although staff have the opportunity to use a private access and circulation that will secure a successful operation of the theatre. The studio theatre has a flexible layout that can be modified depending on use. Both the main- and studio auditorium have direct access to both back of house workshops etc. and foyer for efficient operations.



## Section & Diagrams

### Part 4

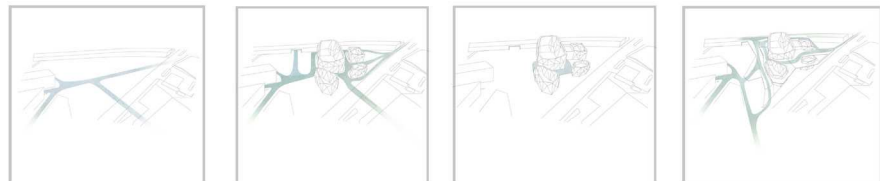
The section shows how the main auditorium is centred between back of house and the foyer, and shows the connection to the old and new railway lines. Both diagrams and section show how sustainable features, like solar power and natural daylight, green

roofs, water collection channels and geothermal heat storage/recovery are used in the building. The diagram also shows initial ideas and inspiration being translated into an architectural language. This again shows how the design offers a functional theatre that retains a link to both the initial tectonic investigations and site/community analysis.

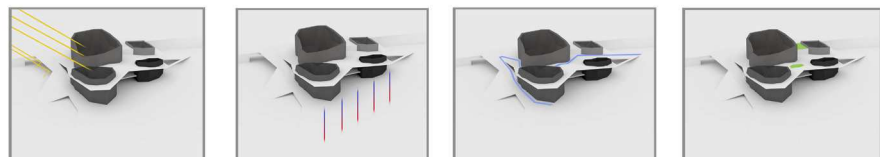
#### INSPIRATION



#### MAKE & CREATE TRANSLATION OF FLOW AND MOVEMENT



#### SUSTAINABILITY



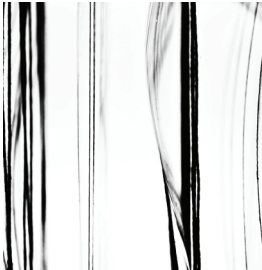


## The Tartan Theatre

Natalie Jones



Initial Artwork: Birchwood  
by Gustav Klimt, 1903



### Tectonic Statement

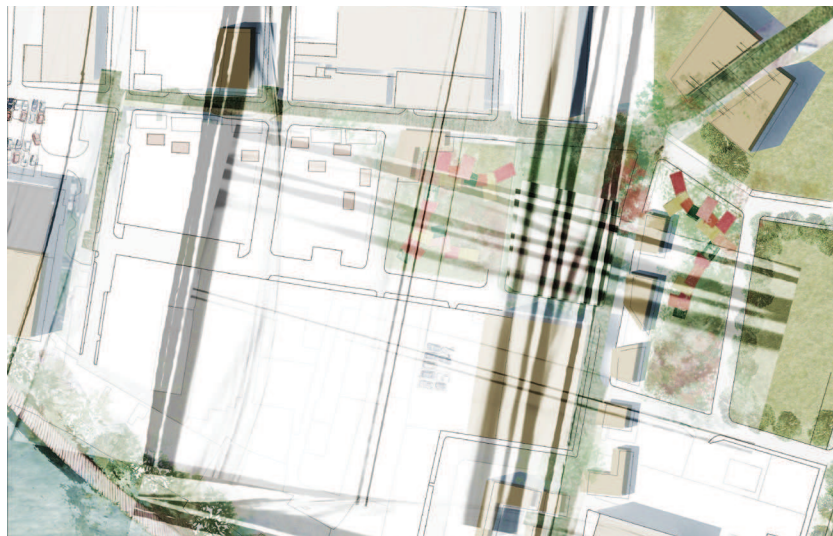
This theatre proposal is a design in response to the Historical Monuments and Show-People Community site, located in Dalmarnock, Glasgow. It has developed through the employment of a piece of artwork, 'Birchwood' by Gustav Klimt and investigative research on the chosen site. Through an initial art-piece investigation into layering and density, the theatre aims to secure a permanence in the relatively derelict site and engage a new flow of people and sense of community into the area.

The masterplan story, in juxtaposition to this design, is a story narrating the future of the site for the next 50 years. Determined, is that this particular site will at first become inhabited by party-goers and crime, but will develop into a bohemian - 'artsy' scene with

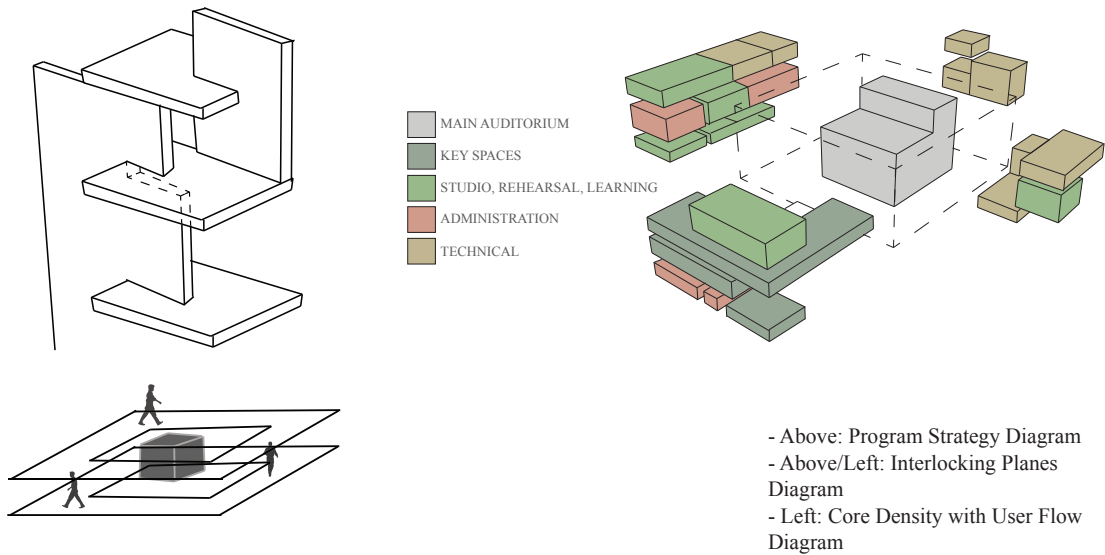
students and a growing arts culture.

The Tartan Theatre attempts to engage with this new flow of people into the site, with a focus on circulation and self-advertisement, this growing engagement and intrigue over time will develop this theatre, in the proposed masterplan, as a community staple. The complex program is integrated into a tartan grid scheme to bring order and also a conceptual reflection back to initial investigative themes. The design proposes a tectonic articulation of interlocking planes and varying planar materiality (the layout of which, is determined by sun movement on site) to further root back to the initial tectonic ambitions and themes of layering and density.

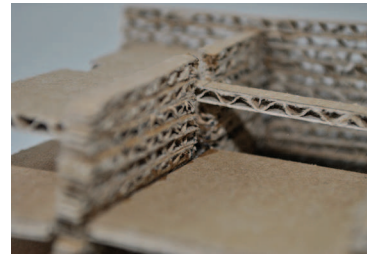
The theme of layering and density developed into an articulation of a tectonic of interlocking planes. A



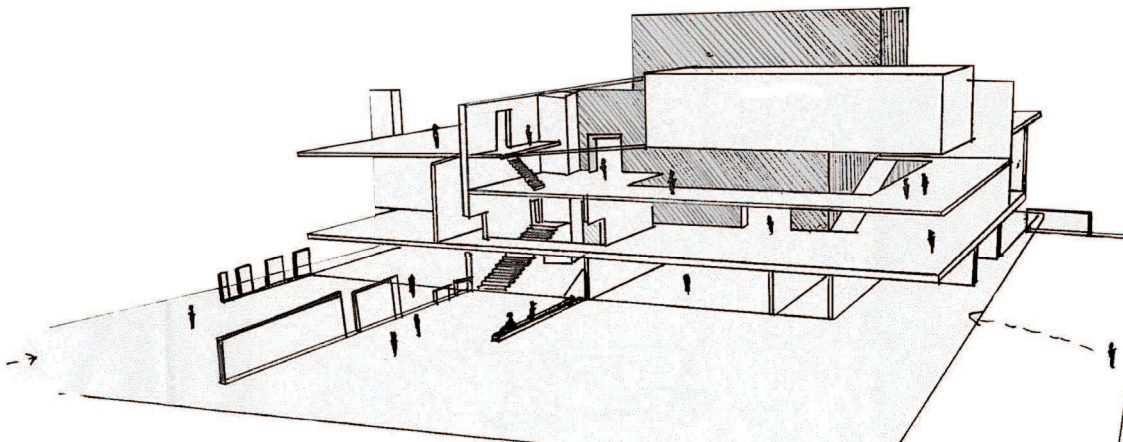
- Above 1: Final Abstraction of Artwork Investigation
- Above 2 : 'Parti' Model in Masterplan Context
- Right: Abstracted (Tartan-Grid) Masterplanning Strategy



Initial Planar Investigative Model



structure, using a tartan grid to strategise, became the primary mode of design. The theatre was designed from the inside out as the main auditorium space was to be the core density of the theatre design, the complex program was slotted around and justified through the tartan grid.

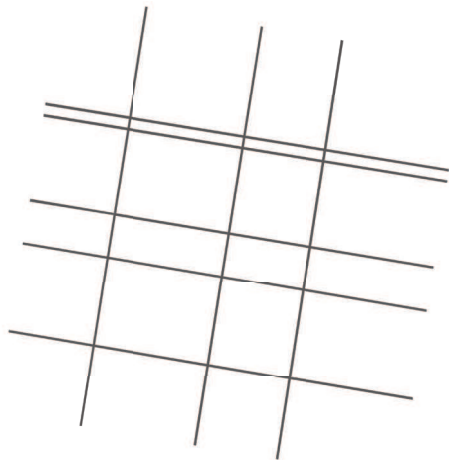
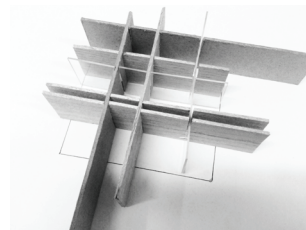
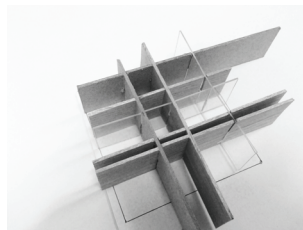
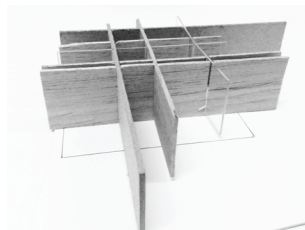


Early Planar Design Sketch





- Above: Context Section
- Right: Planar Tectonic Model



### Tartan Grid Scheme

The tartan grid provided a rhythm and control over the distribution and layout of the complex program a theatre design entails. It gave a strong tectonic and was also a feature which was used to engage the community. The planes of the grid extend outwith the modular design to display posters and provide visual signposts to attract passers-by into the building.



Ground Floor Plan



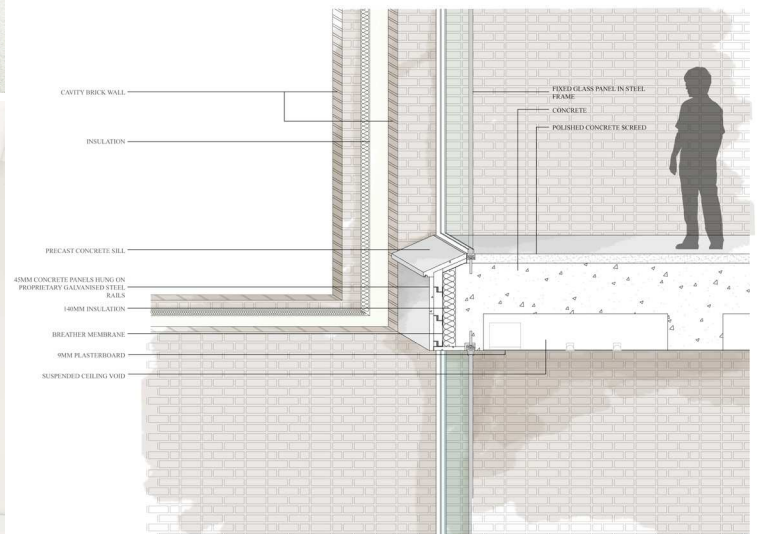
First Floor Plan



- Top: Auditorium Section
- Above: Foyer Section
- Left: Exterior (Rehearsal as Advertisement) Visual



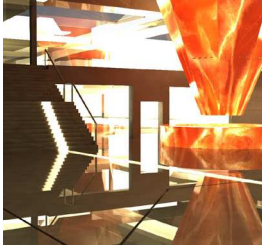
- Bottom/Left: Interior Foyer Visual
- Below: Planar (Floor to Wall) Detailing





## Track & Trace

Aaron Lye Ling San



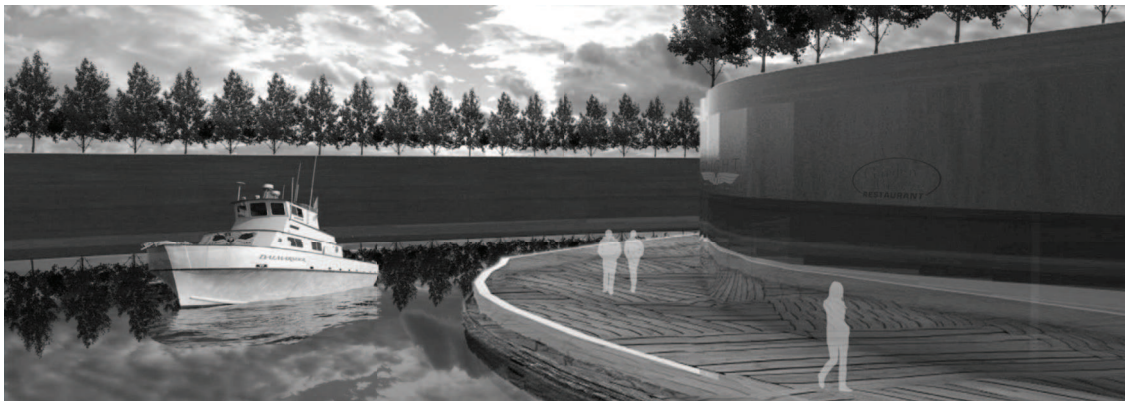
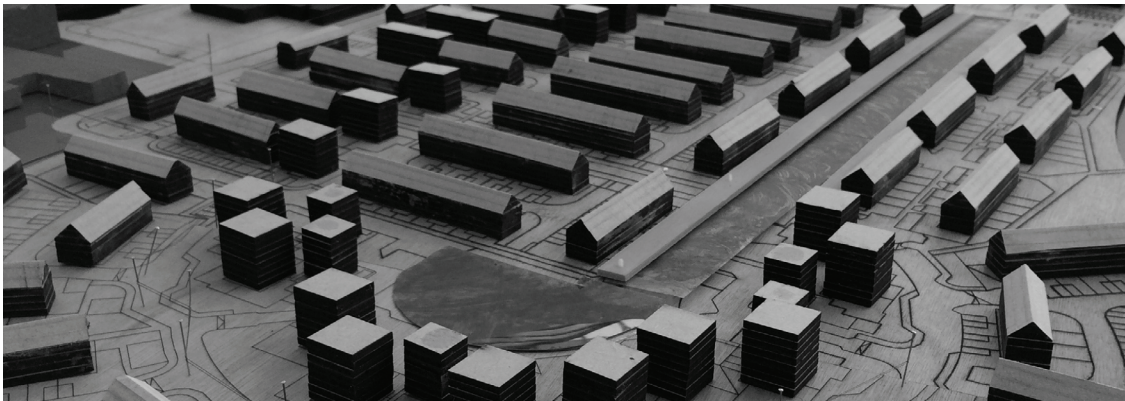
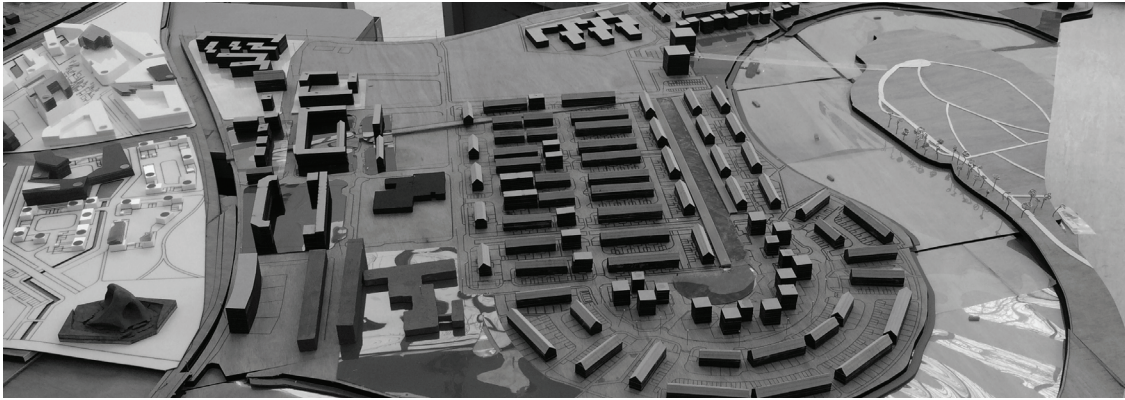
\_rainDrops Theatre Foyer,  
Dalmarnock

Starting with the works of Danish-icelandic modern artist Ollafur Eliasson, I began my exploratory research based on his works of notion motion. The idea was to capture the perception of motion frozen in a single frame of time. This was achieved through several methods where photography was the fixed variable. My most successful approach was after the construction of a miniaturized wind tunnel that allowed me to capture smoke paths which resulted in provoking images that seem to reflect familiar biological specimens.

The segment of the Athlete's Village in the satellite city of Glasgow, Dalmarnock proved to be a very promising site for development. This is due to its location that provides many possibilities with the existence of the River Clyde, the Nature Reserve and a very pronounced wedge (the site of the theatre) that links all areas of the site inducing a centralised point of attraction. The proposed commercial strip that boast a canal and the River Clyde's implemented boardwalk where

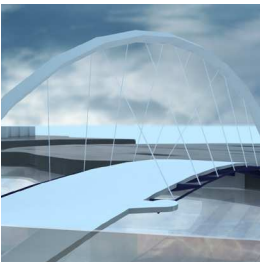
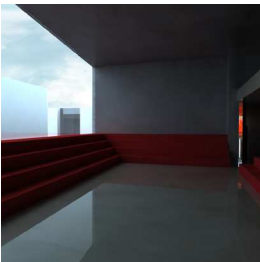
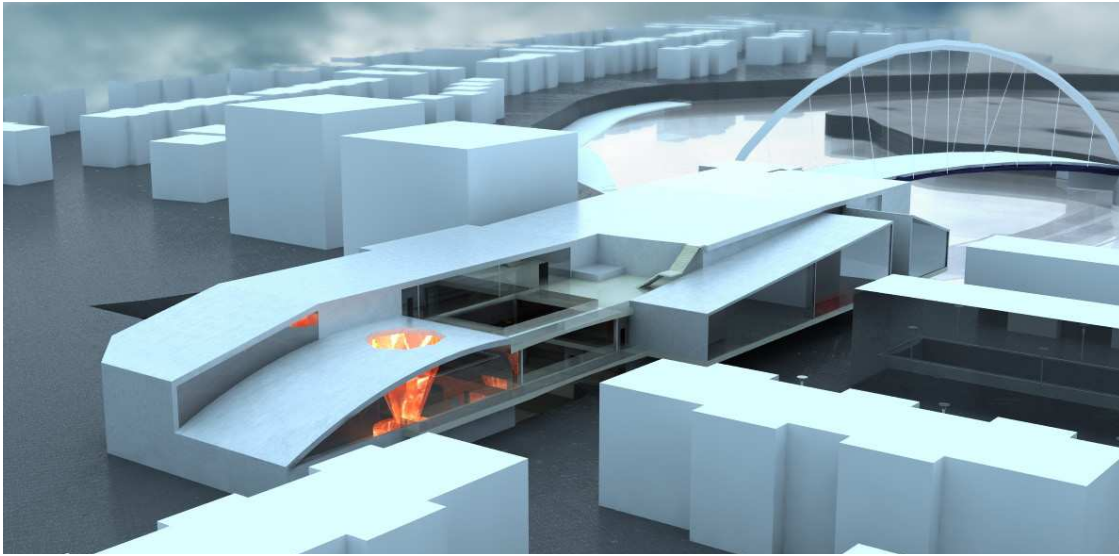
water taxis ferry their passengers sets the scene for my theatre.

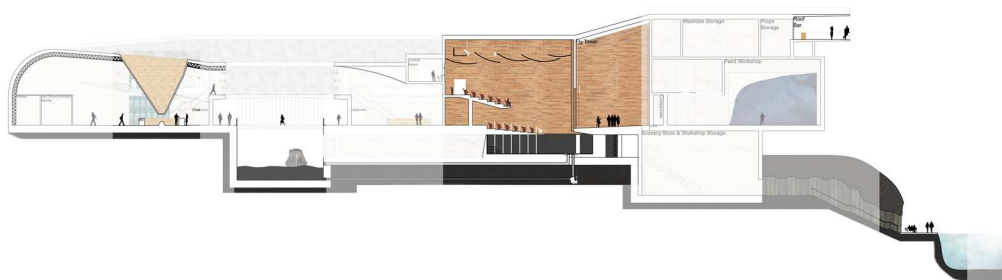
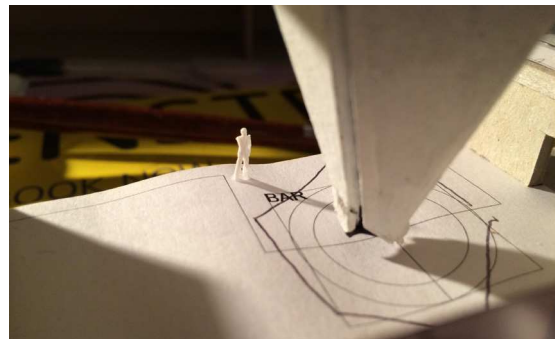
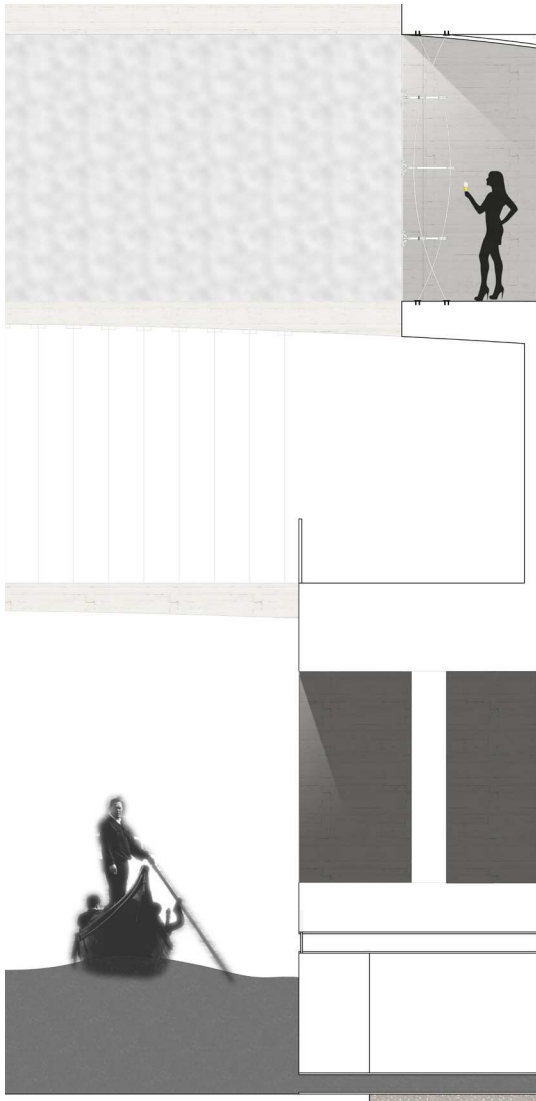
Synthesizing the information that I obtained, I proposed a theatre that resonates the concept of motion into circulation and animation of spaces by introducing a natural environmental element (water). This is evident in the Foyer where the bar sculpture funnels in the rain which is a common weather state on the site. Careful selection of the perfect location that takes full advantage of the commercial strip, the canal and the River Clyde was a prime consideration that led to the utilization of the canal to create an unprecedented experience within the theatrical performance space.



Site: Athlete's Village





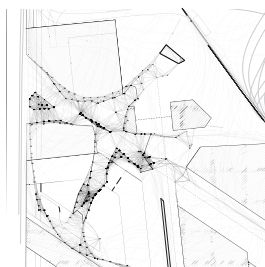




A topography of tension

## The Switchback Community Theatre

Jonathan Lynn



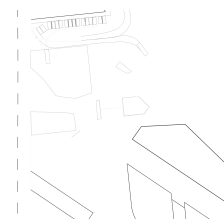
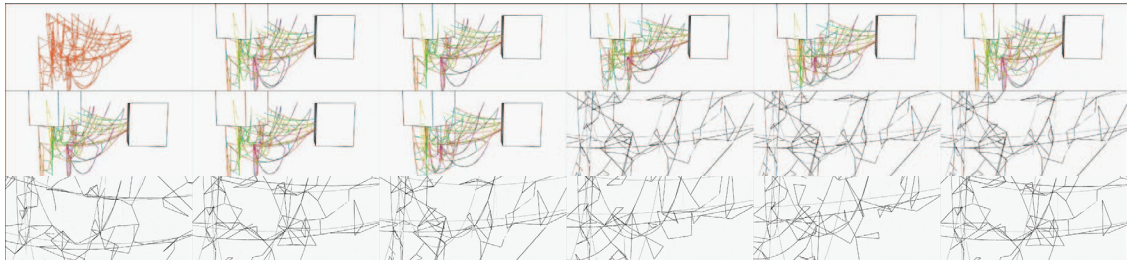
The Switchback rail highline was once central to Dalmarnock's industrial success. Now decommissioned the highline sits as a partition in an ever-diminishing abandoned landscape. As part of a larger urban regeneration project, a proposal is prepared to reoccupy the highline and the surrounding brownfield land with a community theatre.

The site sits at the crossroads of three distinct areas, the growing bohemian culture to the west, the new commercial centre to the south, and the existing Dalmarnock community to the east. Attempting to engage with these new social pressures the theatre embodies a tectonic statement of tension at a personal, programmatic and civic scale.

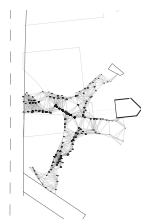
An exploration of the grammar of structure and tension from a series of photographs from Bernd and Hilla Becher acted as the catalyst for the theatre's design. Through engaging with the contrast of mass and structure the theatre's form was derived as a tensioned piece. The theatre expresses both the social pressure on the site without excluding any of the three communities from participating in the operation and enjoyment of the space.

The materiality of the theatre also engages with this concept, a contract between the sharp crisp brick mass and the reaching steel and concrete terraces helps exaggerate the grammar of tension in the building. It is through the recognition of its social and physical context that the theatre aims to integrate itself as a keystone in the new Dalmarnock, returning the switchback highline to a new central role.





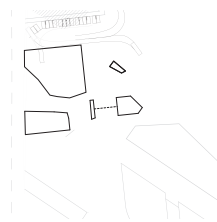
Site in Stage 1  
*'Urban Masses'*  
[NTS]



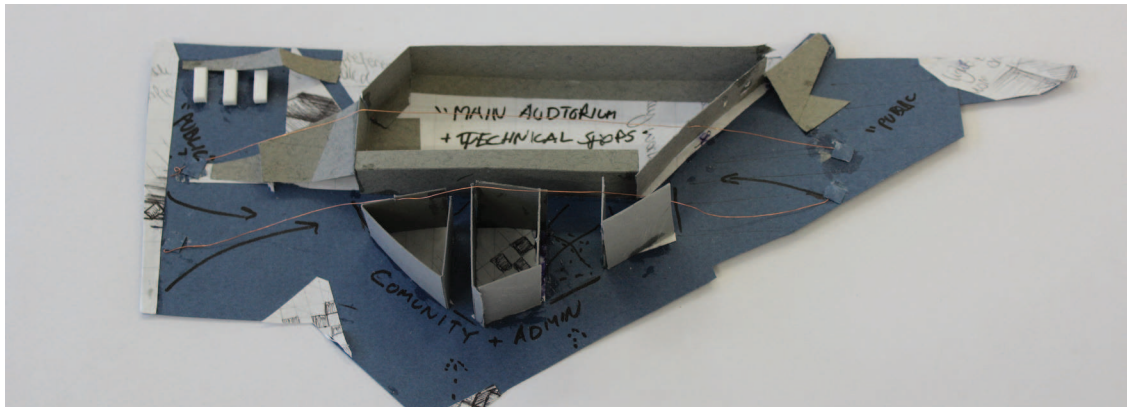
Structural Development  
*'New Grammar'*



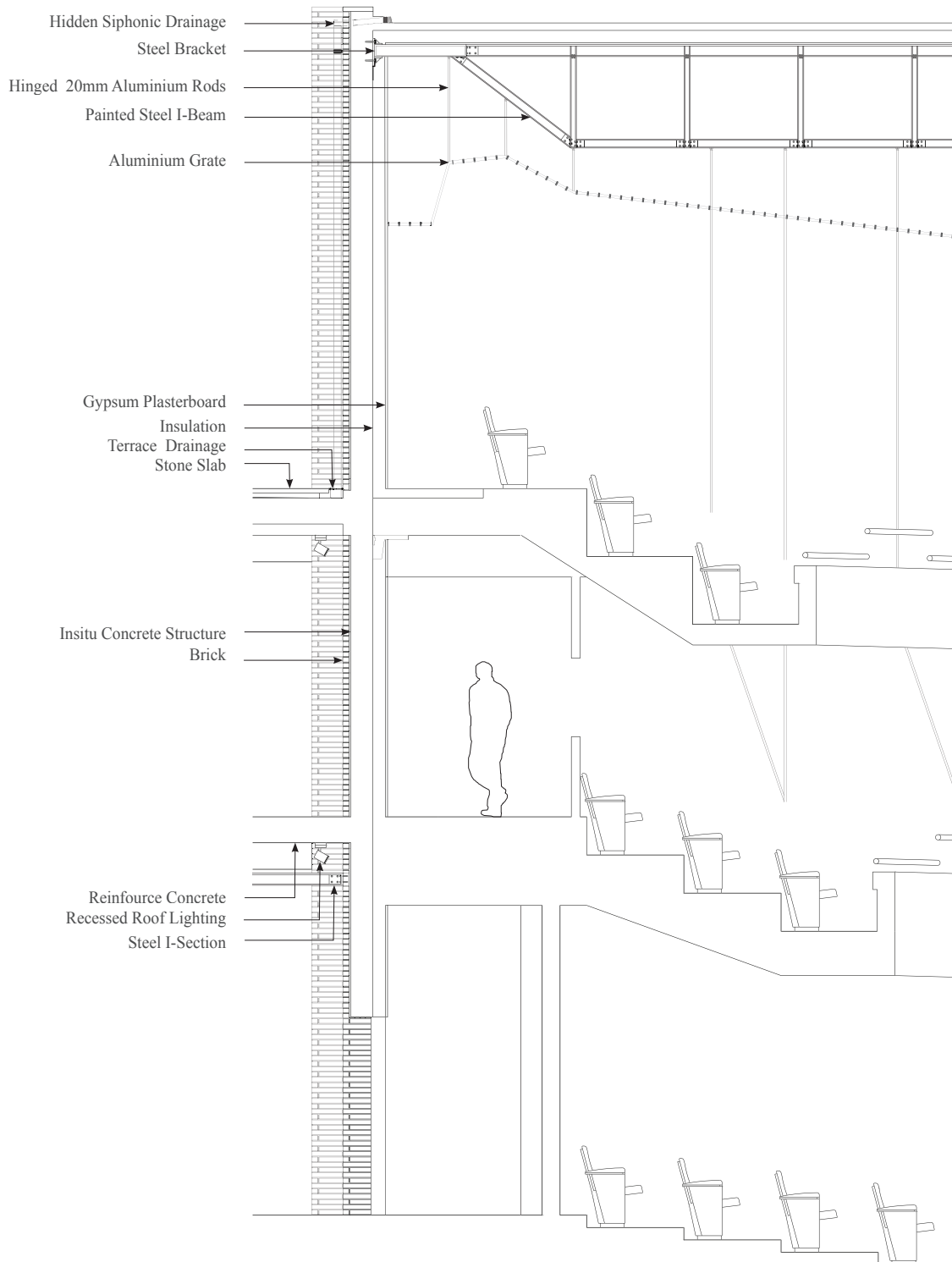
Final Tensioned Form  
*'Bohemian Bridge'*

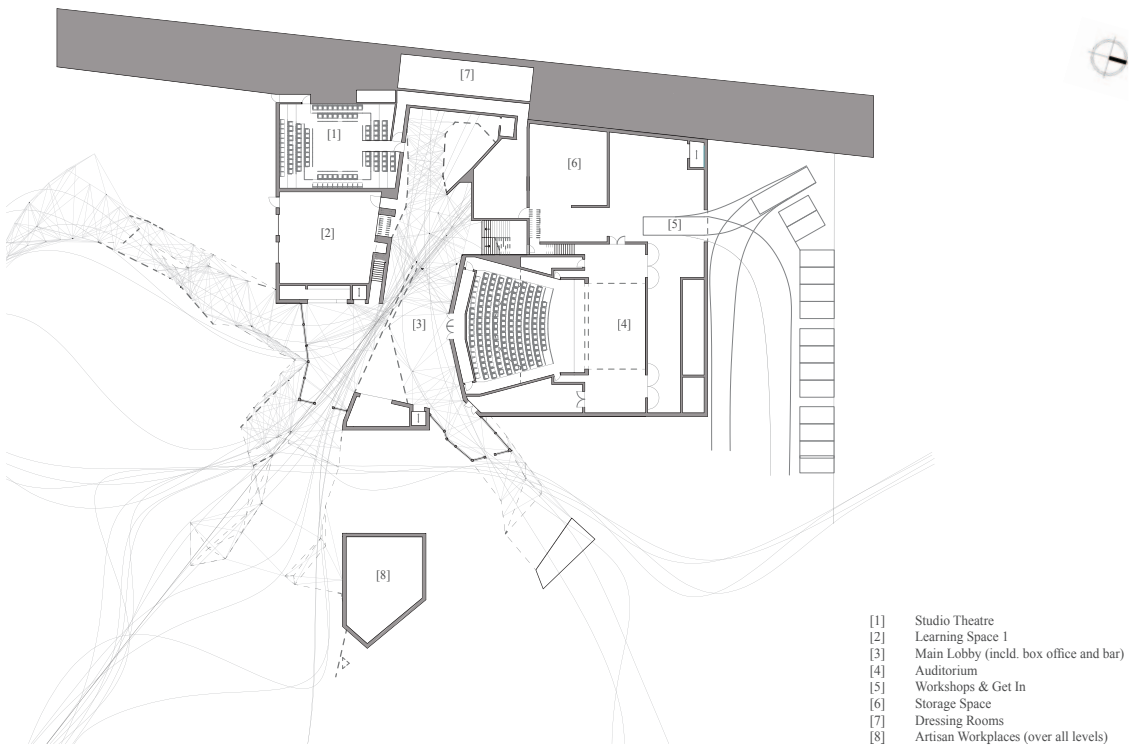
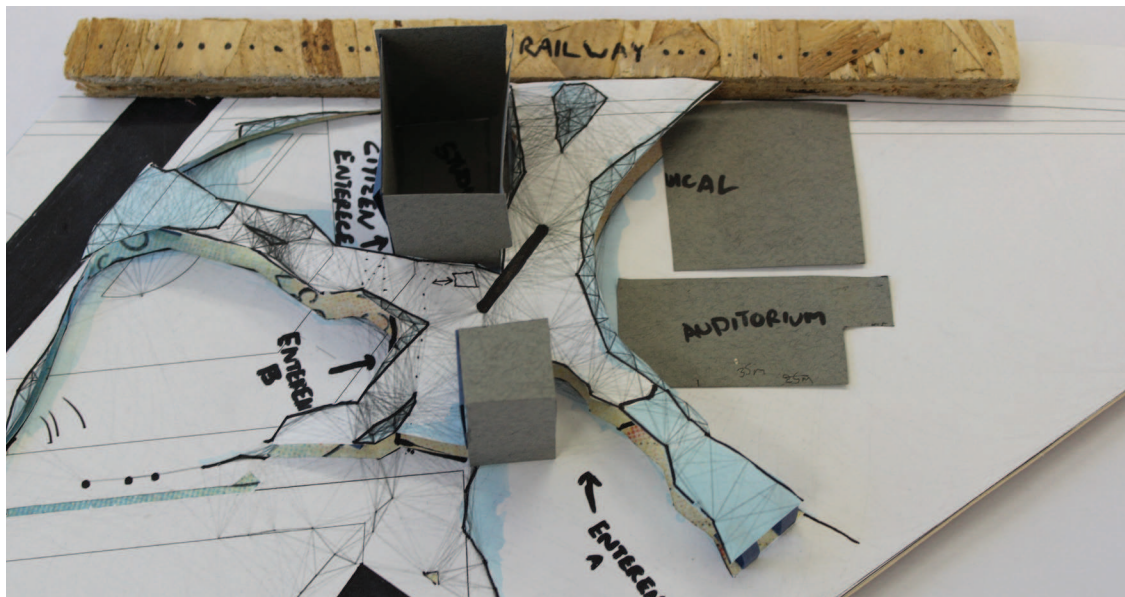


Theatre Buildings  
*'New Masses'*











## A Soft Civic

Ran Miao



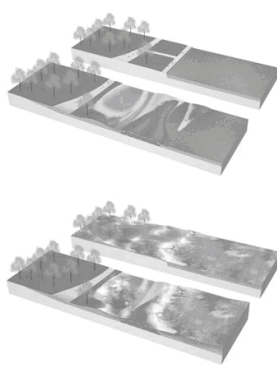
Dalmarnock sits along the River Clyde but its interaction with the water is kept to a minimum: there is an enforced separation of civic and landscape. This project attempts to address this separation by creating a soft civicness from an intimate relationship with the water and the river.

The theatre is raised on stilts in response to the potential flooding situation in the area. Some of these columns pierce through the platforms and into the interior space, while others pierce into the river and are reflected off the river surface. The extended trajectory gives the sense of continuity beyond the harsh cut of the physical plane.

The timber columns that form the metaphorical trajectories are also the guiding tectonic element. Using green oak as the main structural supports, this building complex is a collection of various timber constructions. Each manner of construction adds to the character of the interior space and enables an appreciation of the warmth in the timber and of the river through a rhythmic framing of views.

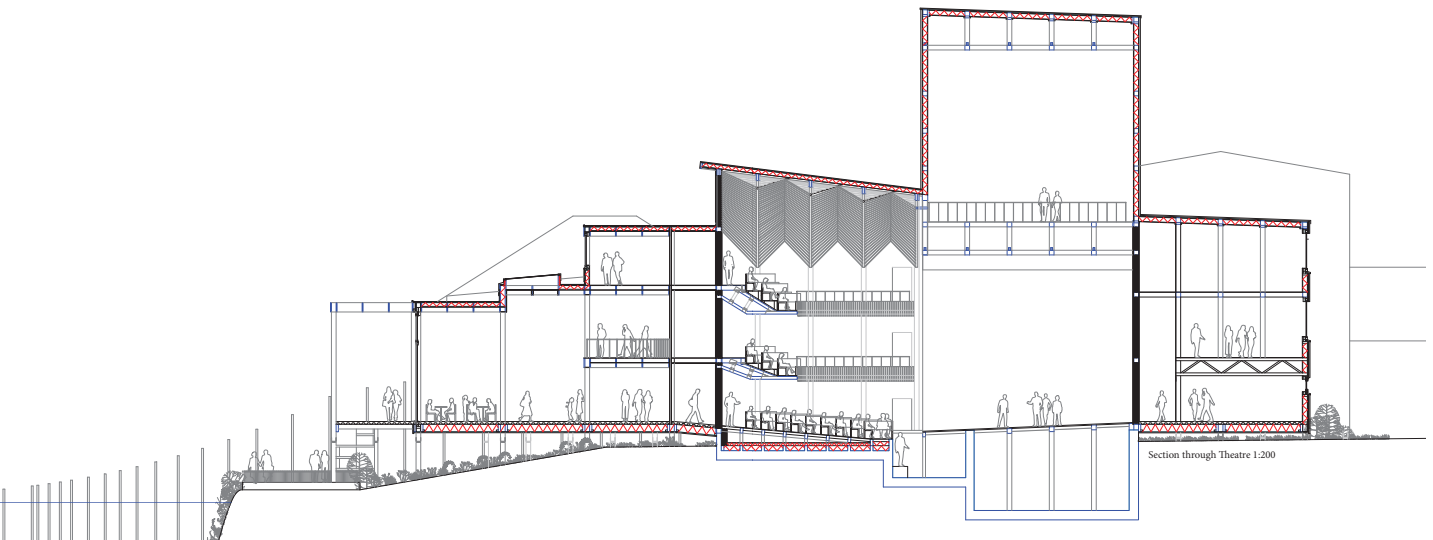
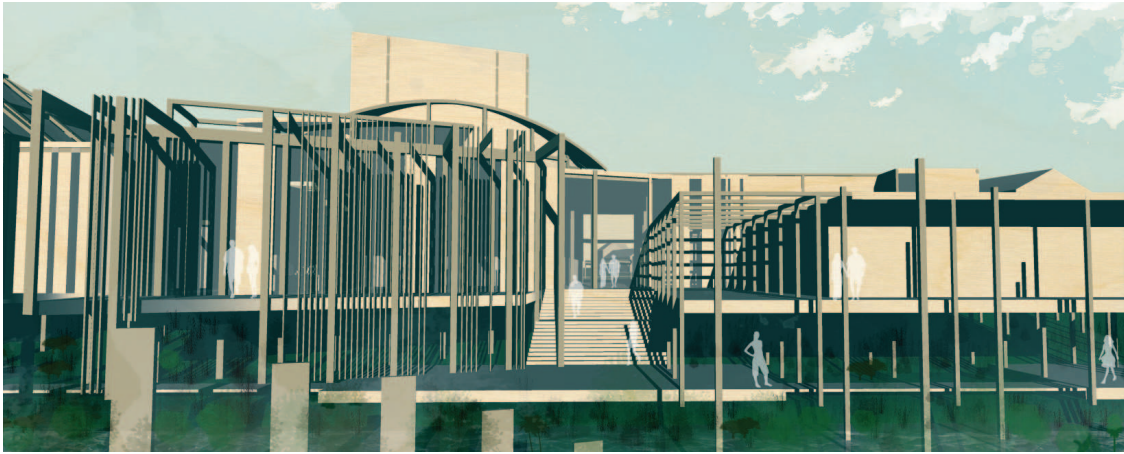
The theatre complex is an overlay of three grids that correspond to the surrounding context. The first grid is parallel to the river, the second to the access routes and the third is a circular one emphasizing the centrality of the theatre as a gathering space for the surrounding communities.

Waterways creating Bioretention Areas



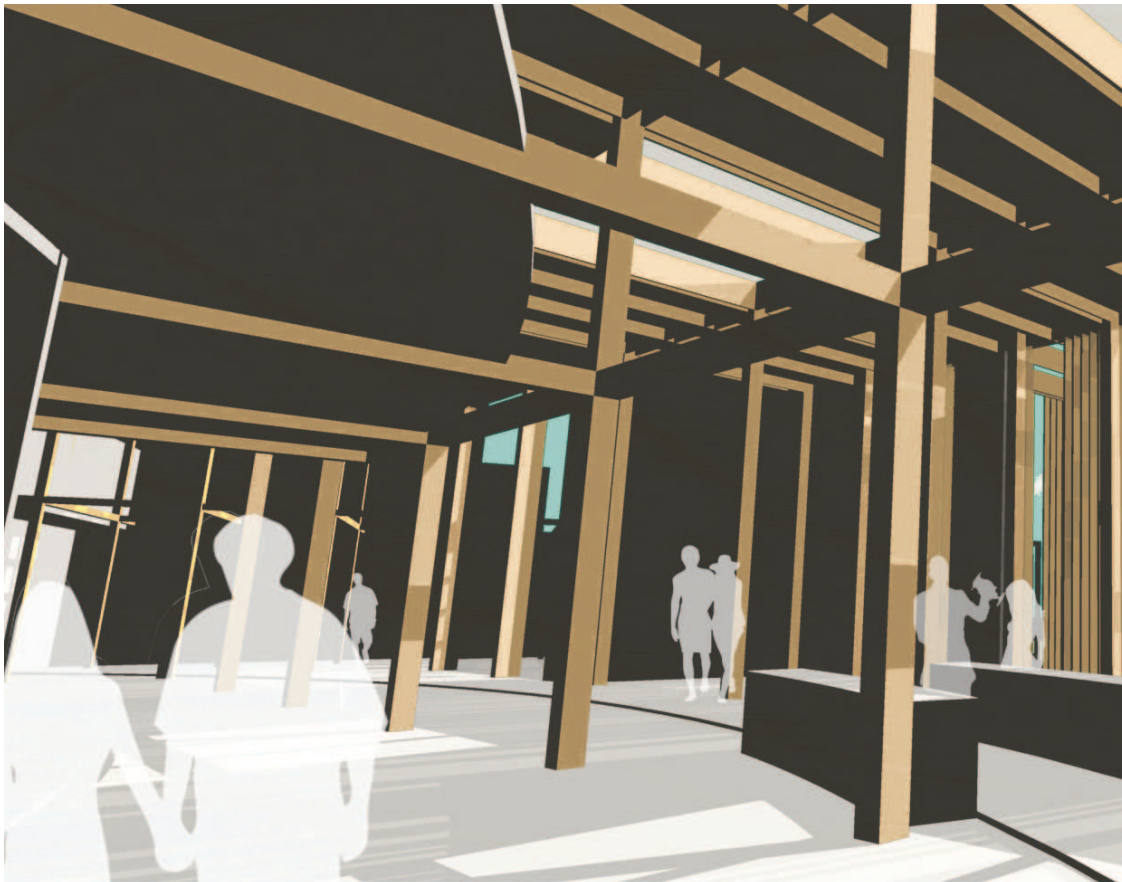
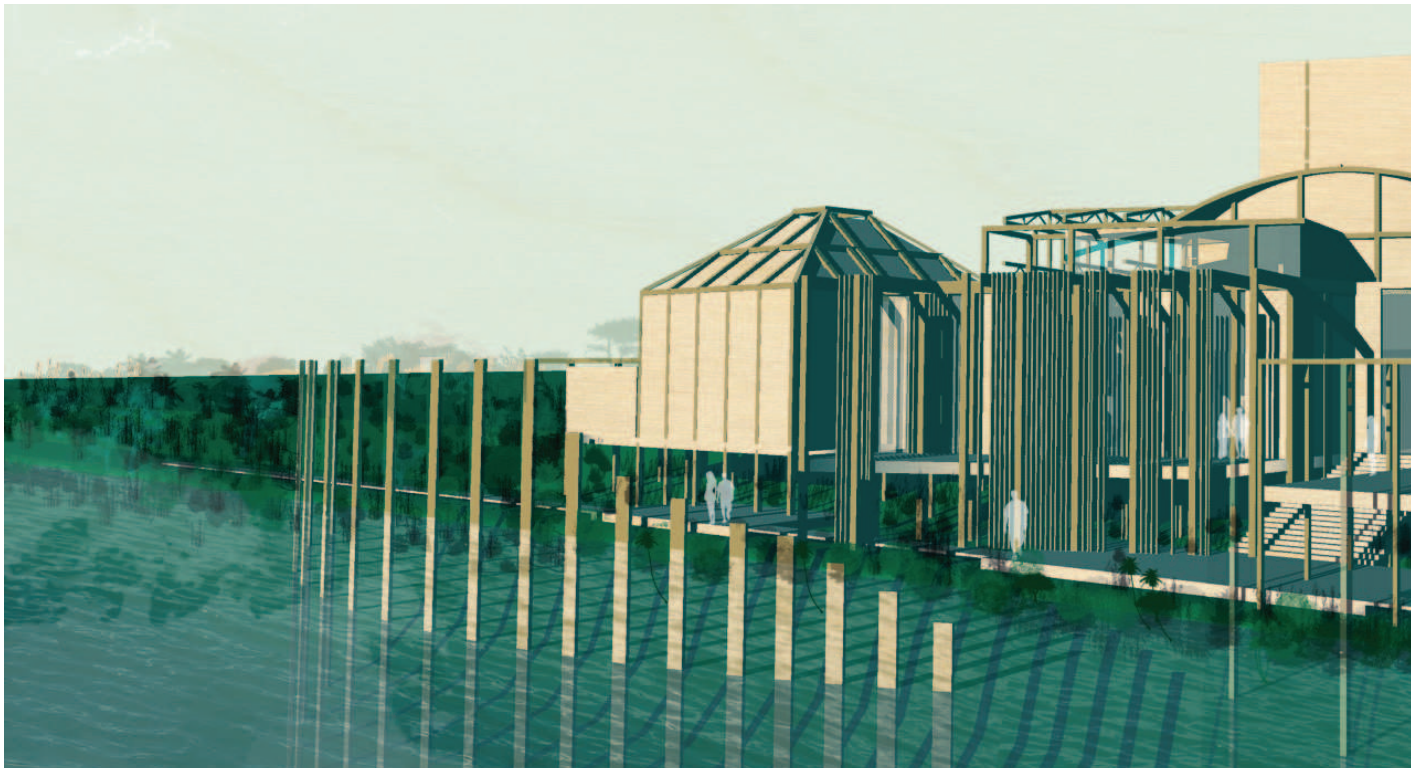
Site Diagram

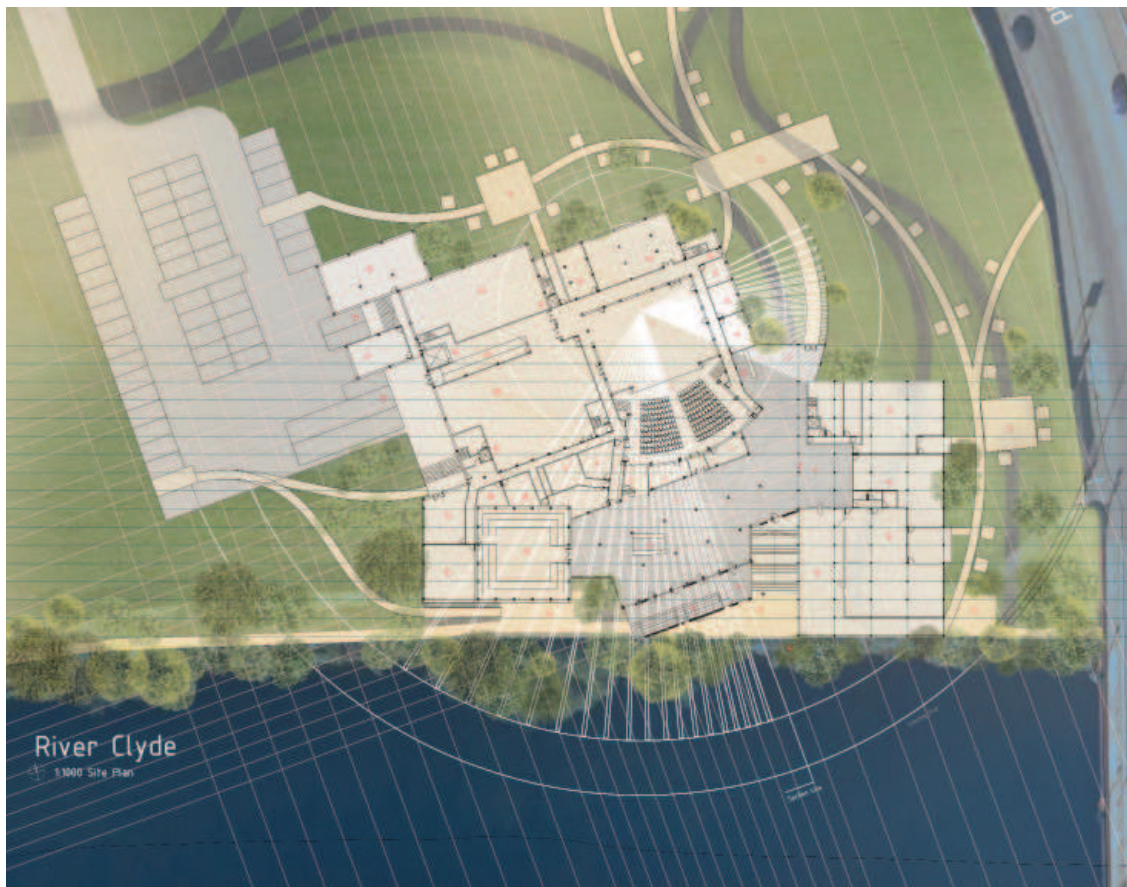
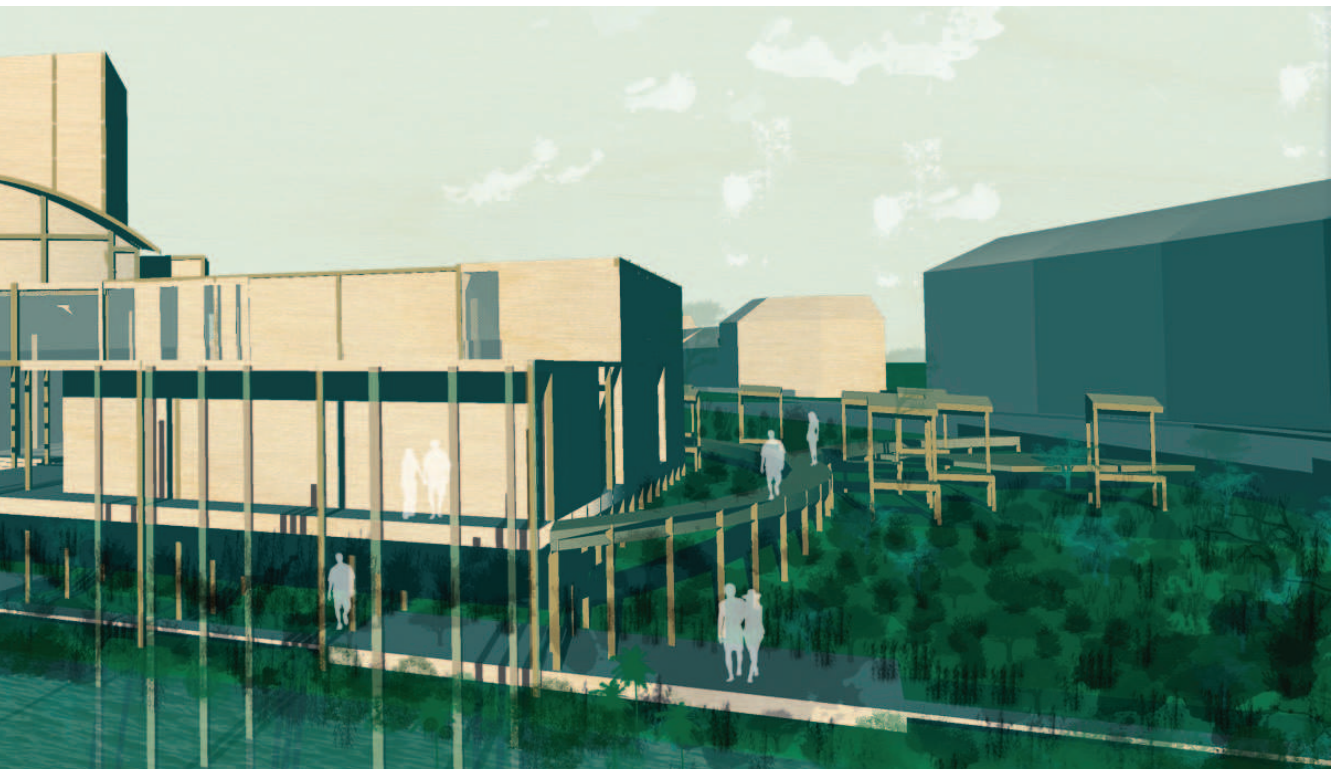




solid timber columns inside the building and echoed by external timber posts acting as 'depth sticks', wading out into the river





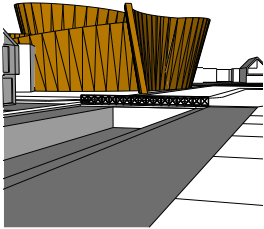




## Momentum and Inertia

### Dalmarnock Torque

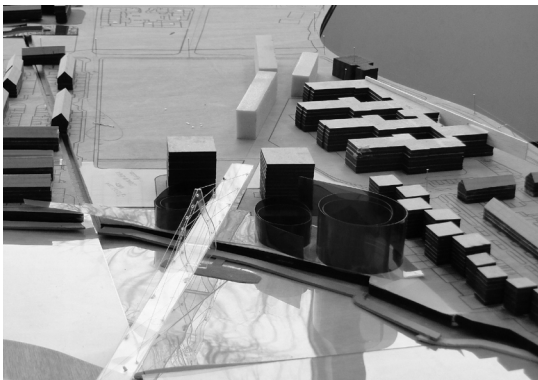
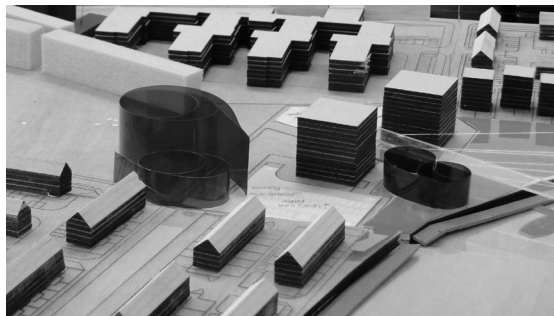
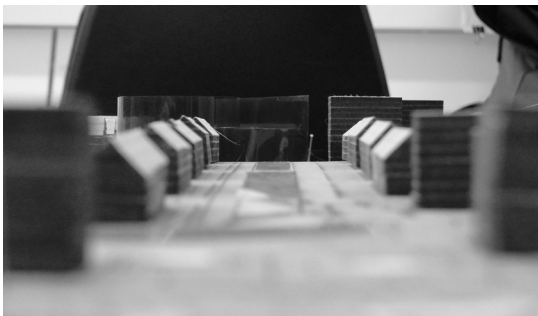
Derek Milne



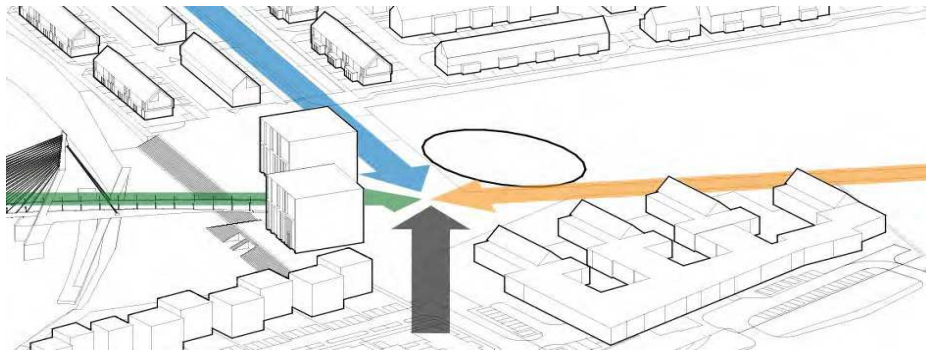
The Dalmarnock Torque Theatre is the new driving force behind the mass urban regeneration in a depleted and broken community. **Torque** is a force applied to a piece which is resistant to rotate, and Dalmarnock is currently resisting regeneration. With the current and proposed developments, the process will culminate in the development of the Torque Theatre, the turning point in the future of the community.

Located at the intersection of three crucial axis lines, the theatre has a civic presence within the newly established Athlete's Village and becomes a heart to the community. Its position will provide new and existing residents with chances for social activity, and pull all members of the community together.

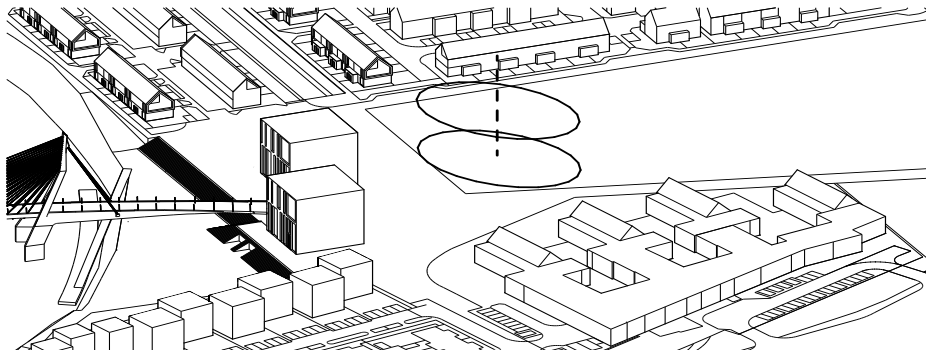
A powerful, demonstrative form in the cityscape, the Dalmarnock Torque emphasises the force at which Dalmarnock is being rapidly changed, an extreme move that will suck in, and ultimately benefit all that surround it.



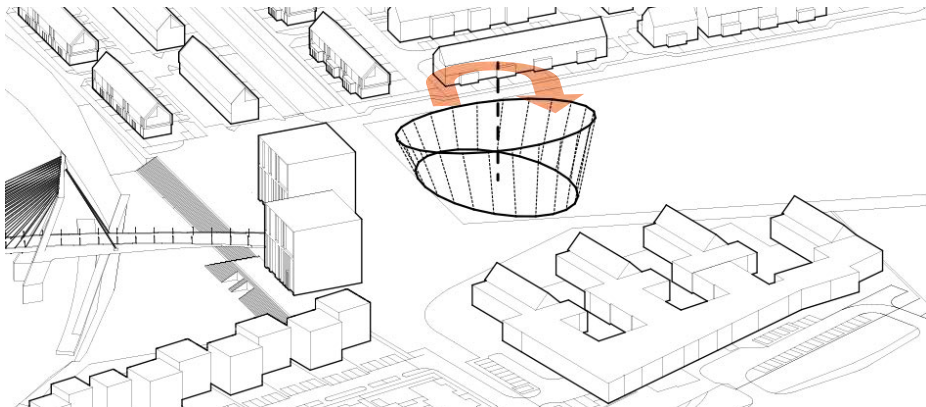
Concept Parti Form on the site - Deciding on a position



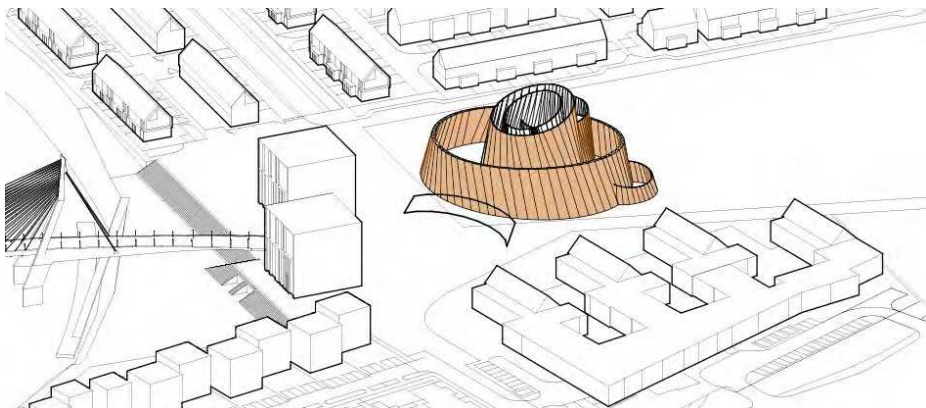
Community Axis meet at the north-east corner of the Civic Wedge, giving this site great significance.



Point of axis is created via ellipse being placed on the site.

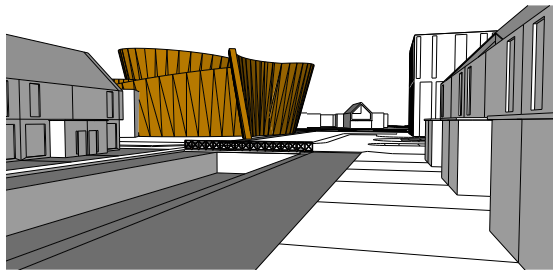
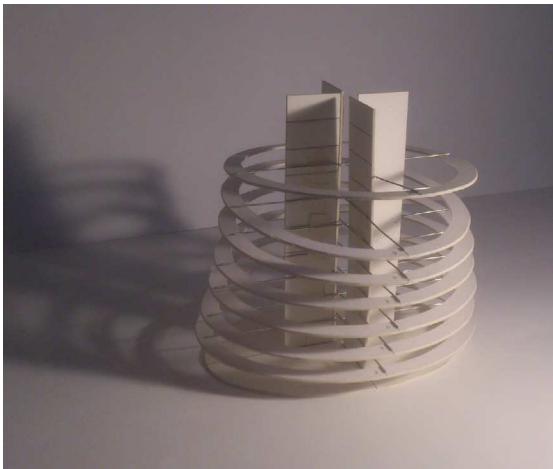
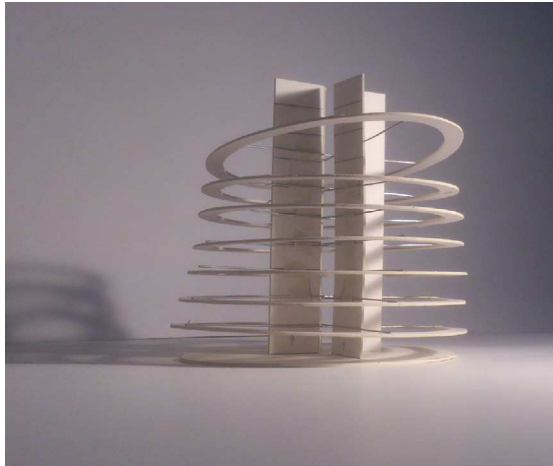
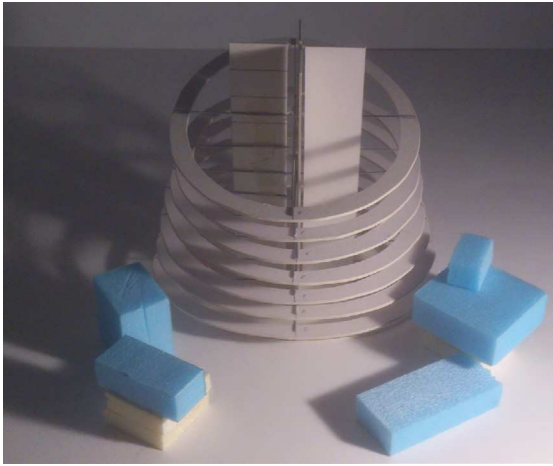


Dalmarnock's resistance snaps and the resulting opposite reaction causes the ellipse to 'torque' violently.

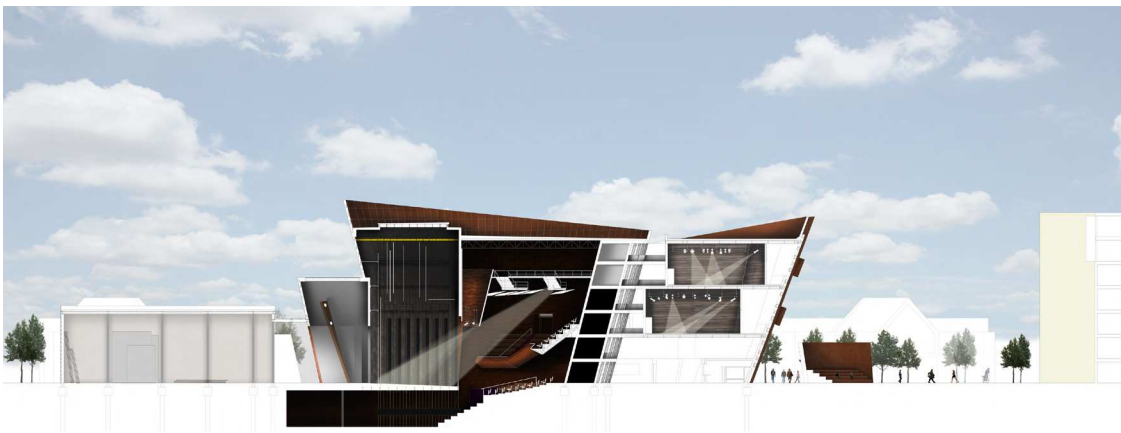


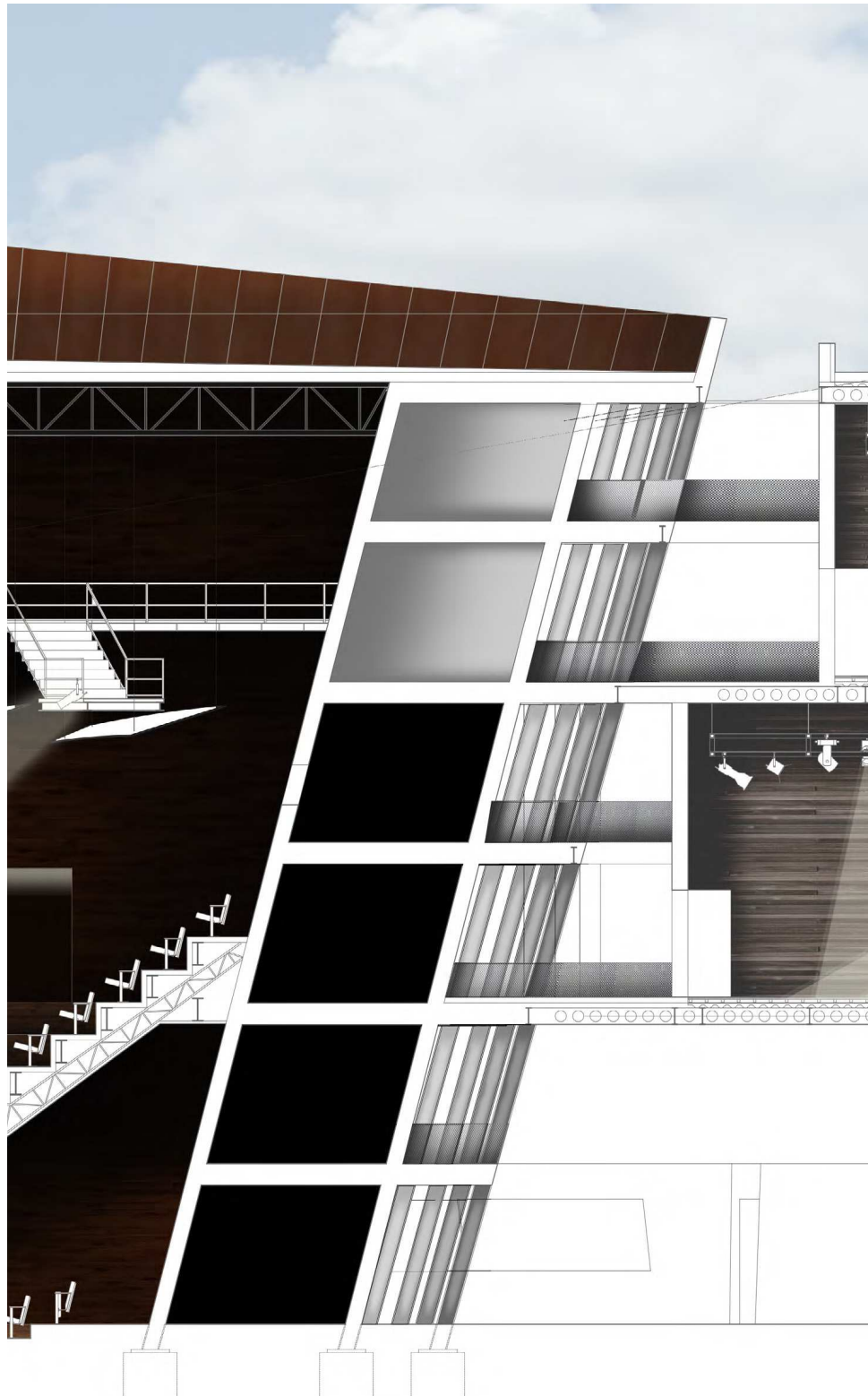
The result of the torquing action creates the Dalmarnock Torque, a future worldwide architectural icon.





the theatre is a spectacular form in the urban environment, sitting at the confluence of new canal, bridge and pedestrian routes and providing a civic anchor to the new development

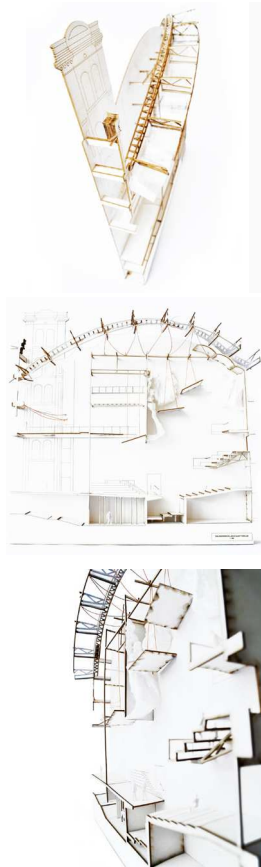






## Dalmarnockland

Finlay Muir



The starting point is a strong personal interest in detail, and how its expression at different scales, as structure and facade, can effect the way we emotionally and physically interact with a space.

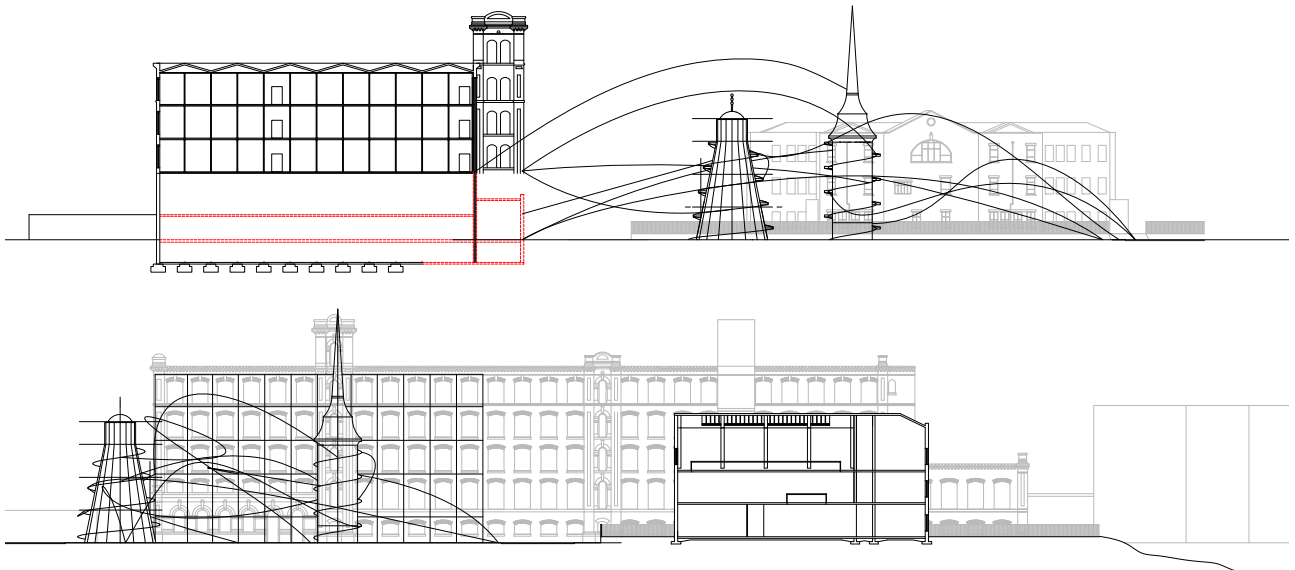
The translation of these tectonics into a built composition required a level of vigor surrounding the integration of external culture and emotion into a resolved theatrical project. Much in the way Alberto Giacometti artistically captures the raw presence of the prostitute in his sculptural work, the developed tectonic forms in this project capture a story of a person, a place and a time, all rigorously investigated through group masterplanning scenarios and personal experience of the region in question.

Identifying the existing tensions between the bohemian world of the **showpeople** and the commercially led **developers**

pushed us towards imagining a staged scenario of bohemian take-over, and series of conflicting and appeasing developments over the 50 year period.

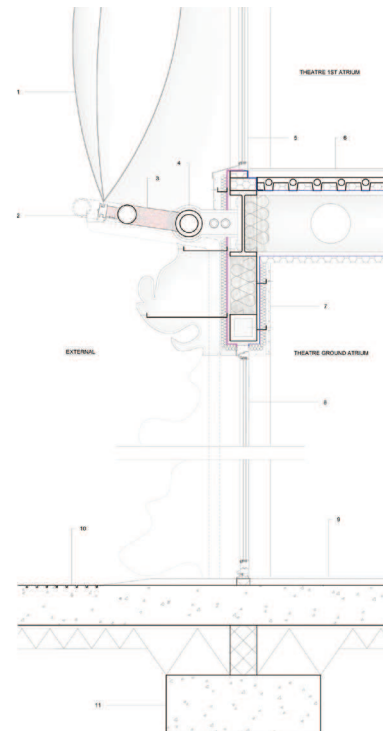
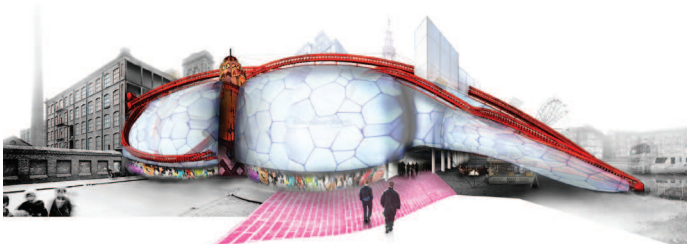
Crucially, the case studies and scenarios investigated enabled the formation of a believable world where the 2014 BBC Radio 1 Big Weekend at Glasgow Green (a mere mile NW of the site) would flood the area with enthusiastic revellers, and spark its revival.

The theatre embodies this story in microcosm. Initially an opportunist conglomeration of fairground rollercoasters and painted scaffold, supported by a backstage area colonising the existing vacant dye factory, the slow gentrification and commercialisation of the area leads to a commercial enterprise of fibreglass disney details masking the ruthless megastructure underneath.

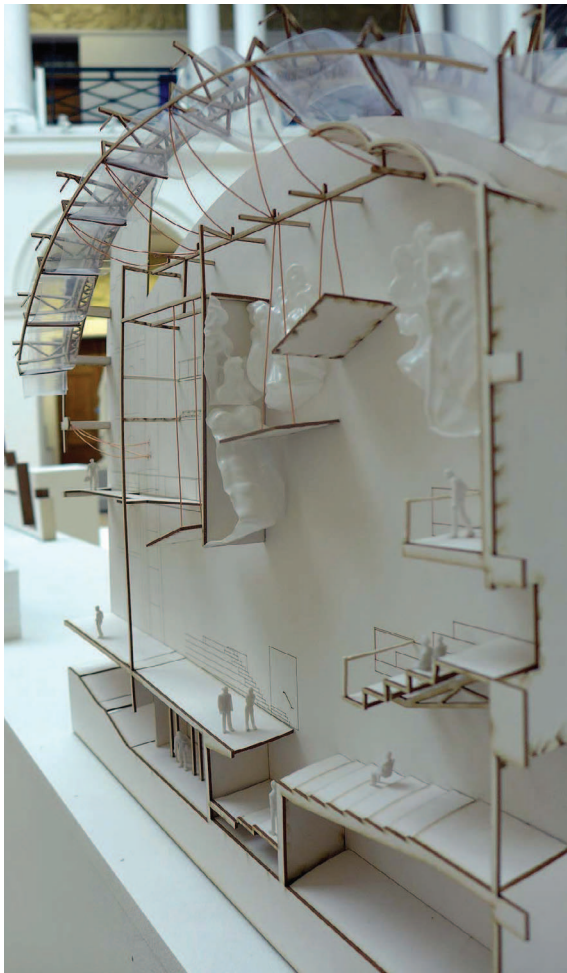




What is civic in this imagined community?  
A complex web of opportunism, fantasy,  
concealment and commercialism.







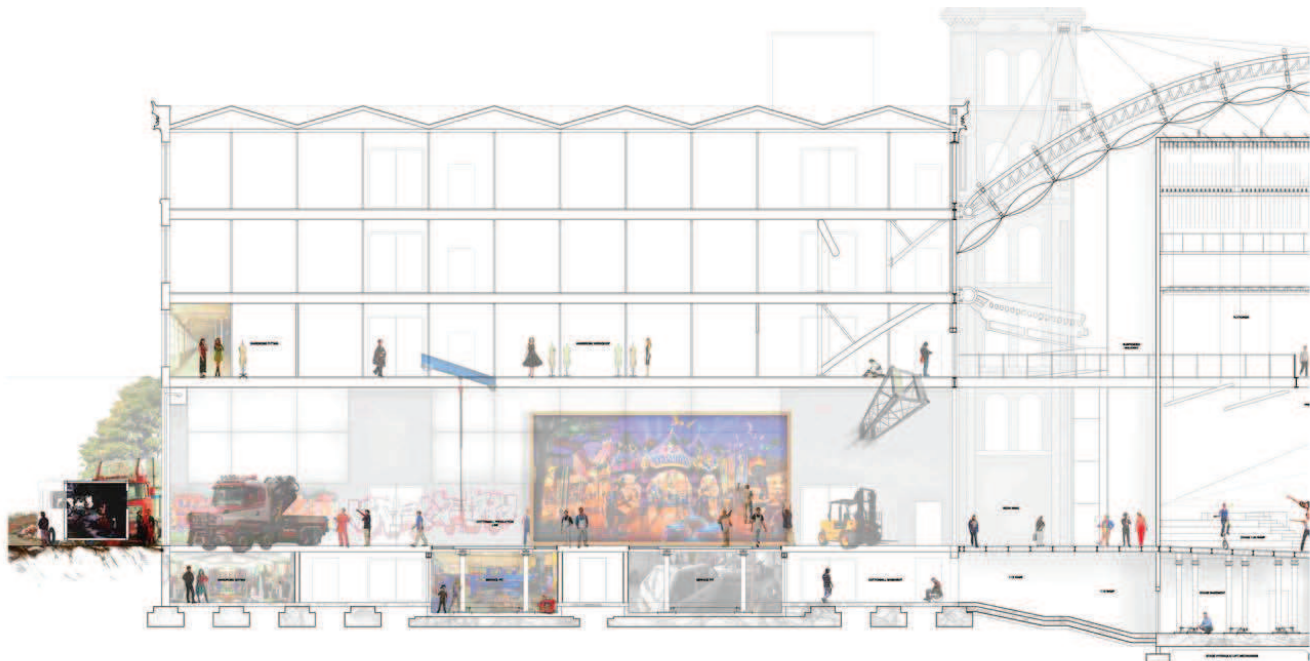
“They seem to work from instinct and imagination as much as from blueprints, and this shows in their work. Their handiwork, all hot pinks, Disney archetypes and fibreglass textures, interrupt the red brick and asphalt greys of the yard and the road outside...Some of Melvin’s pieces are over 100 years old. If Glasgow City Council had any sense, they’d be helping him to preserve these treasure.”

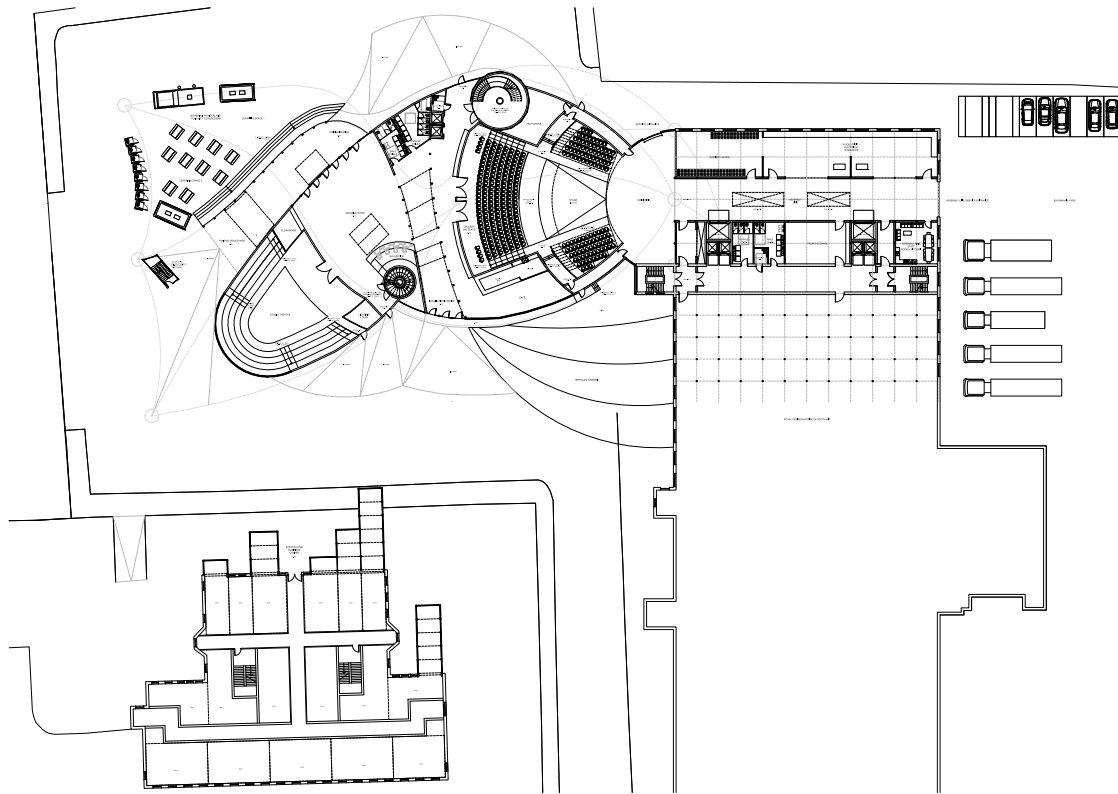
“...patterns of oblongs and lozenge shapes of the lorries, wagons and chalets, too intricately laid out to just be parked up vehicles.”

“This plug-ugly architecture of prefabs and depots create a post-industrial landscape most will pass through quickly and without regret. It is not grand, or emblematic or even remotely civic; the quarter generally has a private clandestine feel.”

“Should they step onto the yard (and were not challenged by one of the ever-wary residents) and crunch across the chippy stones they would find some fine examples of urban surrealism; fibreglass Rudolph the reindeers with chipped red noses, miniature waltzer cars, perhaps a dodgem stripped and marked out for repainting.”

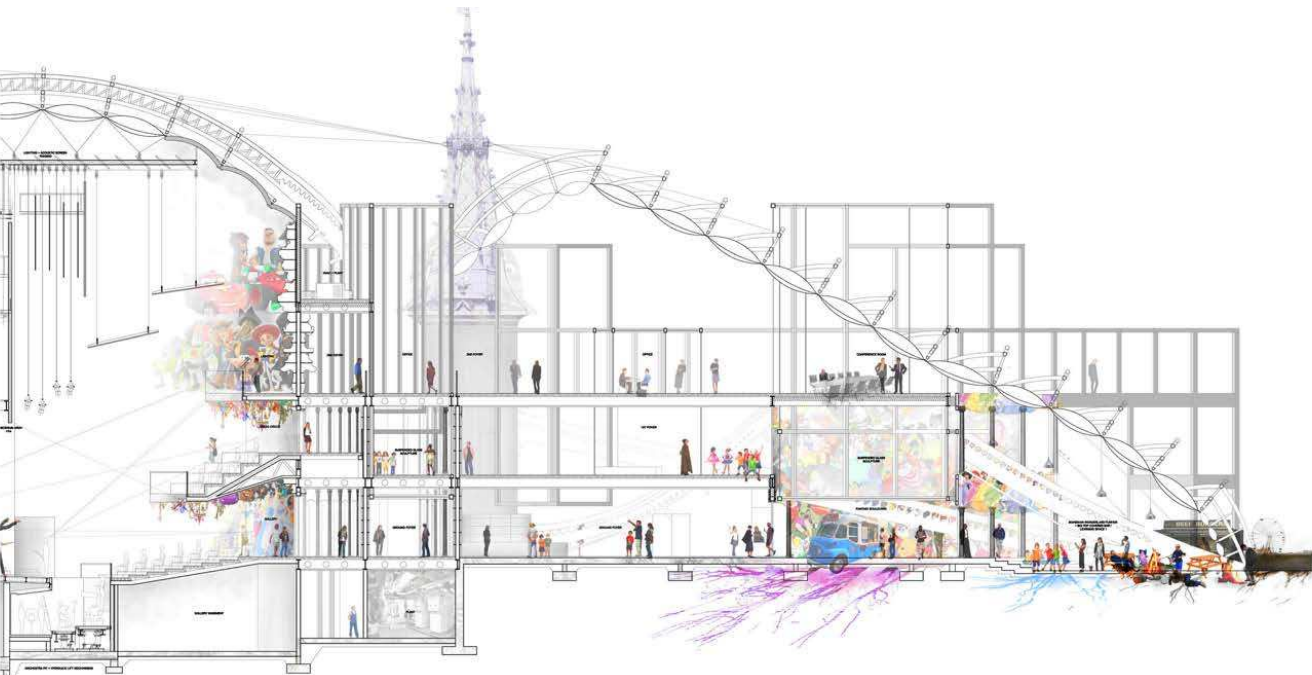
*Extracts from '50-odd Yards Long: Introducing The Showmen's Quarter Of Glasgow'*





Ground Floor Plan 1:500

AQ





Fusing Tensions

Clare O’Connell



Paul Klee’s Highways and Byways



The Parti

**Parti** | The notion of tectonics was initially influenced by subjectively interpreting a piece of art. Proportion, Distortion and Intersection are the three “tectonic” concepts that have been abstracted.

**Stories and Fables** | Our proposal implies that there will be heightened tensions between different inhabitants on the site. I have considered these relationships as different lines of tension and proposed my theatre at their point of intersection drawing people together. One central axis is framed by the built

form and draws the community through the building. A secondary axis informs the way that the building sits on the site.

**Theatre** | The themes developed through the parti and masterplan explorations have guided the architectural ambitions in the theatre proposal. The form of the theatre draws upon the curved form of the ‘Make & Create’ maquettes to establish a welcoming atmosphere in the entrance space. This intends to invite the community into the theatre. The initial exploration into atmospheric qualities of light has been captured in the foyer space.



Context Plan and Section

Showing how the proposal may inject direction into future proposals and have an impact on the surrounding built environment.

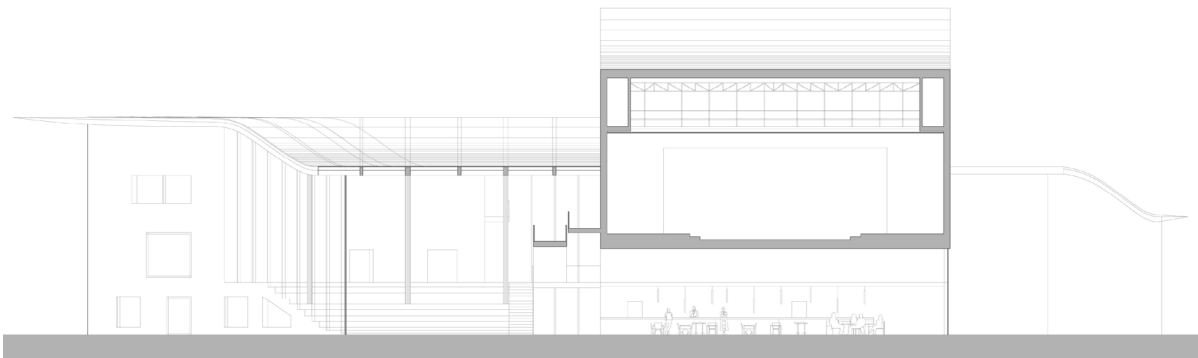




Longitudinal Section



Interior Visual



Transversal Section

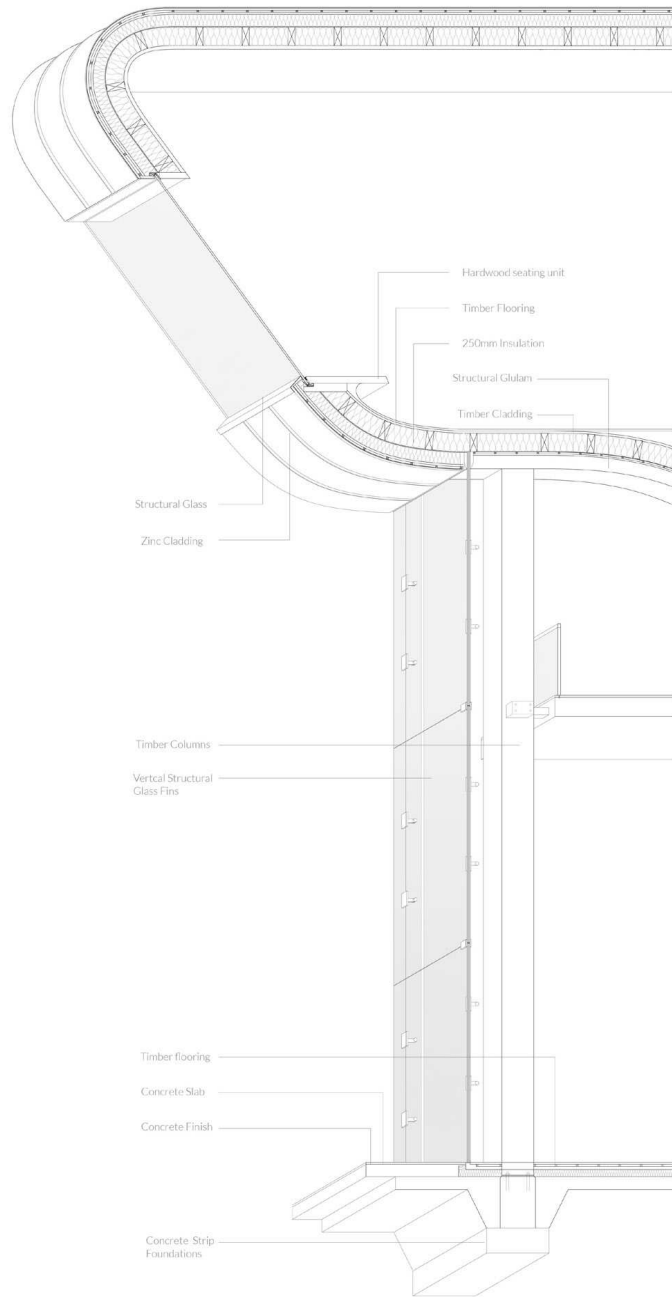
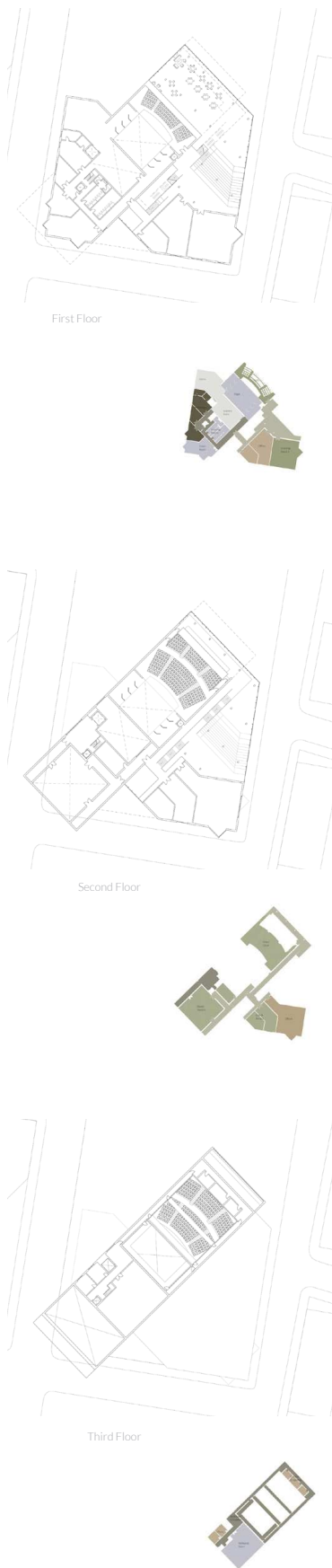




Exterior Visual



Ground Floor Plan



Detailed section through building facade

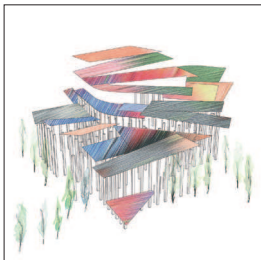
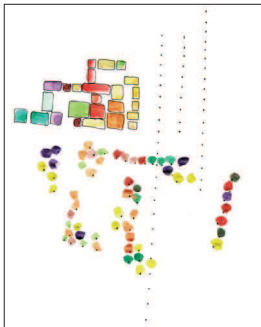
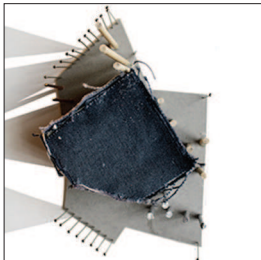
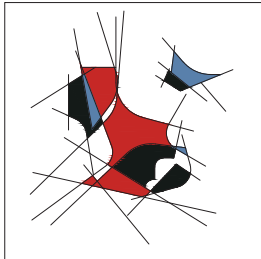
< First, second and third floor plans with schematic diagrams



Enclosure, Verticality, Intensity, Cluster, Amalgamation

## Community Canopy

Mikaela Patrick

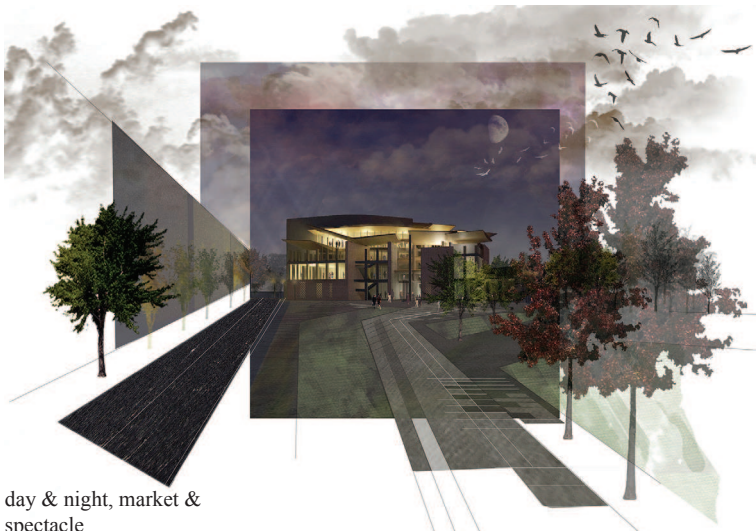


### ACT II: Dalmarnock, Glasgow, 2024

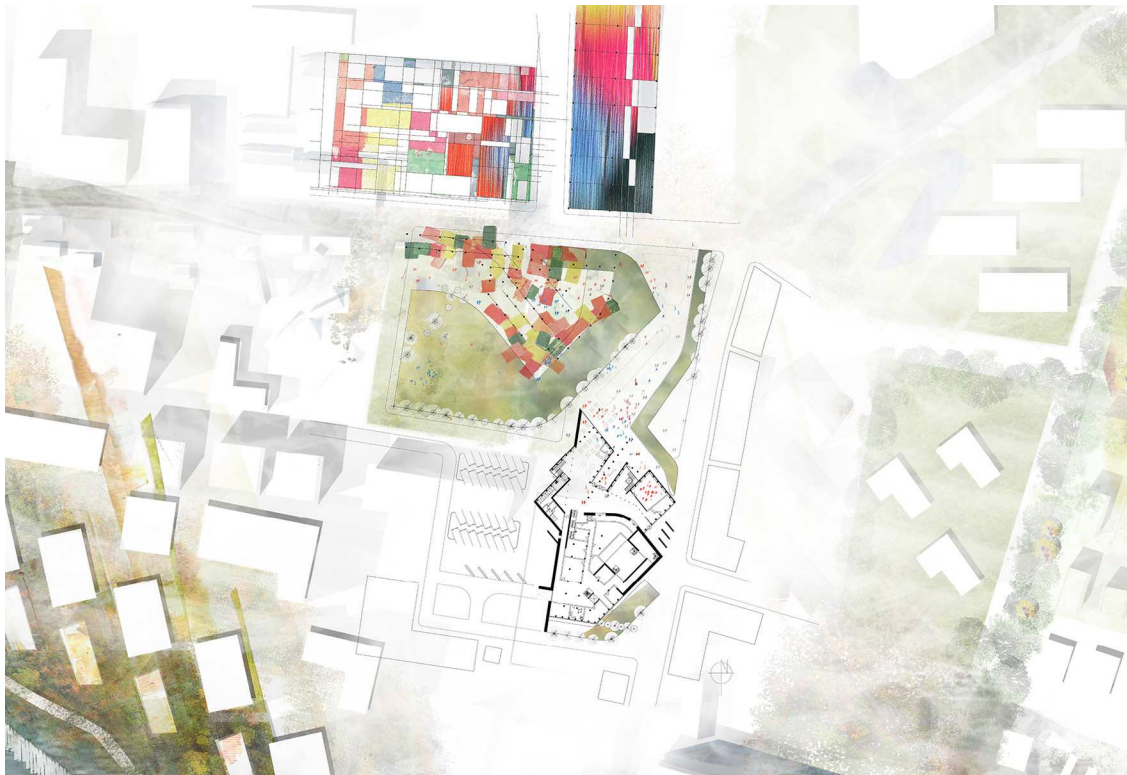
*"A competition is launched for the construction of a community theatre..."*

The private internal world of the performance is expressed in a concrete shell, a form visible throughout the community of Dalmarnock. The curved form denotes change for the community,

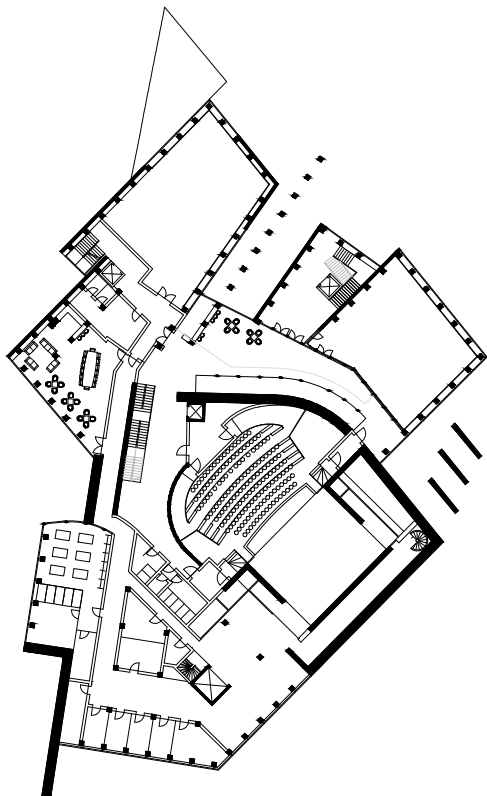
a space they have not had access to before, whilst the surround tectonic of brick planes has a familiarity that helps people to be drawn into the building. The community engaging learning spaces and public facilities hang off the shell, frames by a series of brick walls and columns that relate the the existing red brick industrial setting and engage with the urban realm.



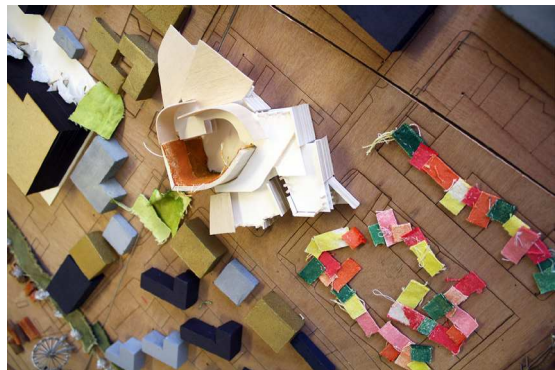
day & night, market & spectacle



context plan/model



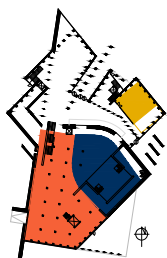
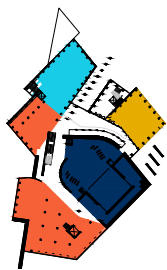
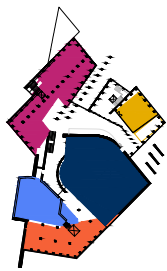
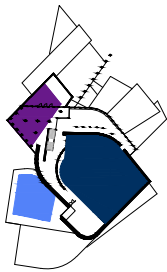
theatre plan (level 1)







cross-section of public spaces



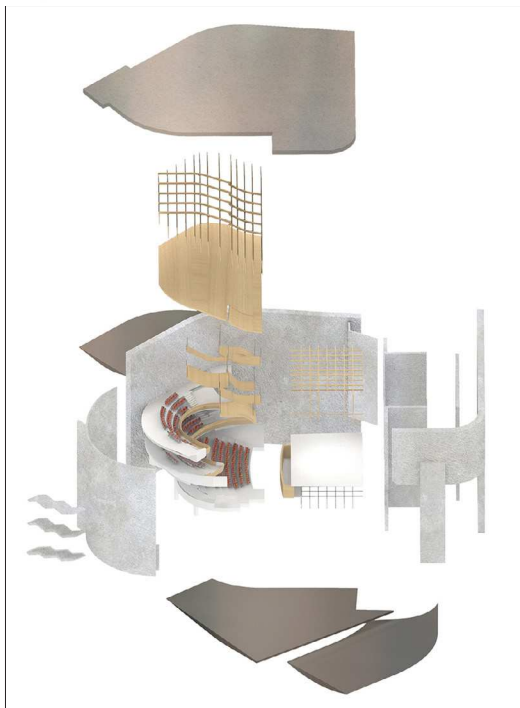
The theatre completes the public space as a central part of the community of Dalmarnock, with the markets, musical school and informal cultural occupations forming a space people can use throughout the day and night. The roof adds lightness to the structure, appearing to float in the sky and allowing light in and out of the building in a way that helps it become a beacon for the community. The stressed plywood mono-coque shells refer to the language of the area's masterplan, the bohemian market community that has developed over the last few years.

The theatre sits on the first floor of the building, to allow the ground floor to be an extension of the public space and markets, highly visible and accessible, leading people into the space, feeling comforted and excited by the natural enclosure generated by the inorganic forest. The multi-functional aspect of the building extends to the top floor, where the space can be let out for events when there isn't a show, this upper level is open, with views across the playful roof structure and out to the community, it is a space people want to explore.

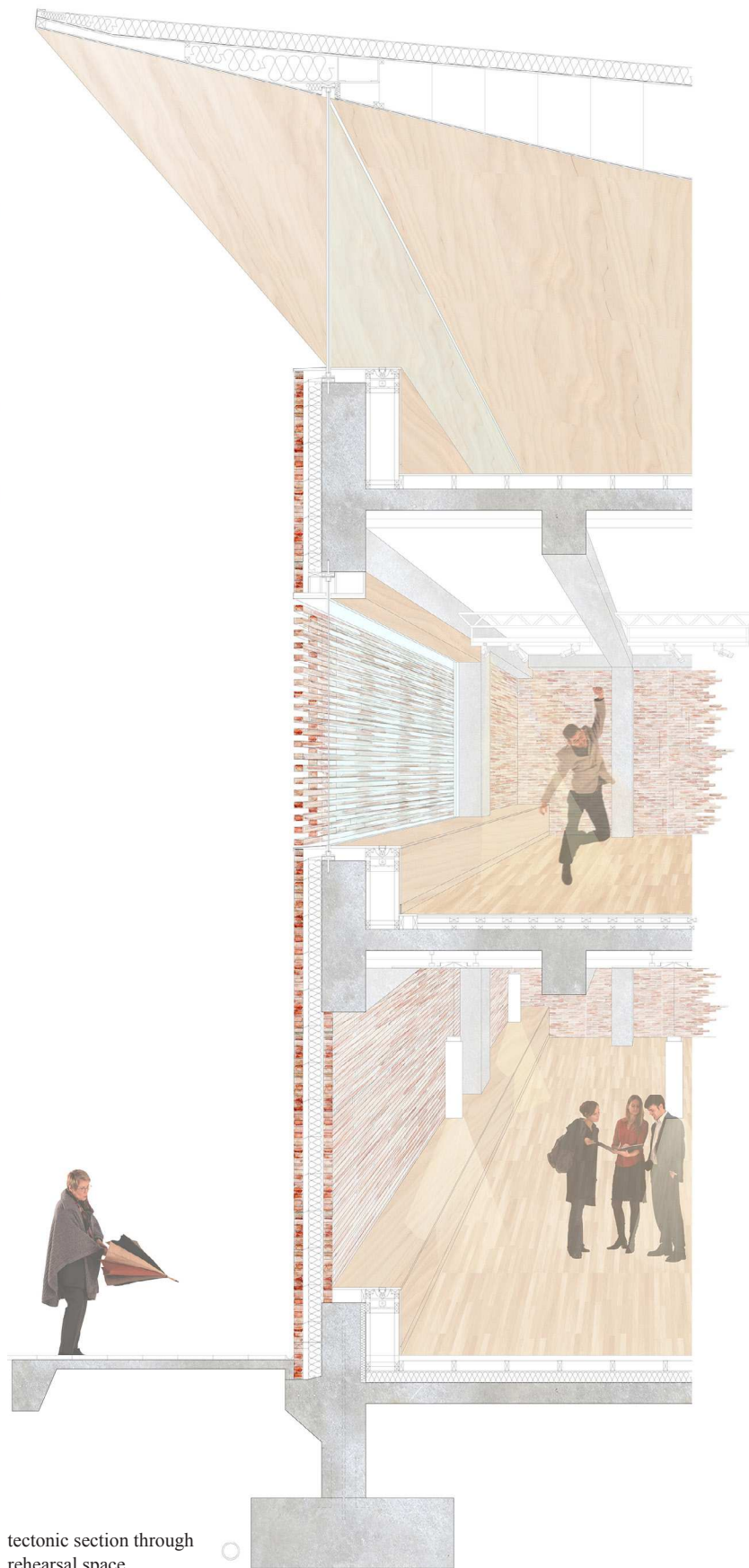


auditorium sectional model

left: programme



upper level visual & exploded  
isometric of theatre tectonic



tectonic section through  
rehearsal space



## Framing the Community

Sami Tekle



Location Plan



Athletes' village

Dalmarnock is a low-density area, located outside Glasgow central and connected to the city centre. In the past it was densely populated, but now serves as a transition zone, as it lacks programmes capable of drawing and sustaining foot traffic on a daily basis.

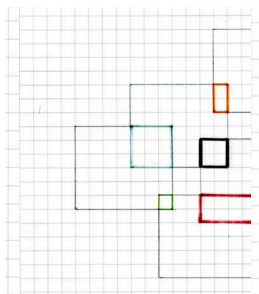
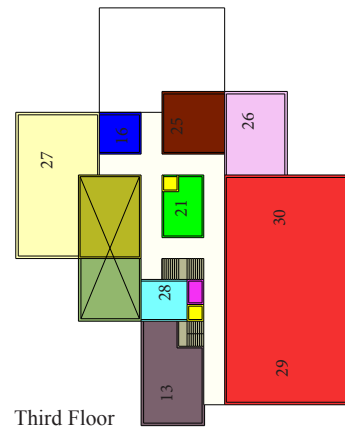
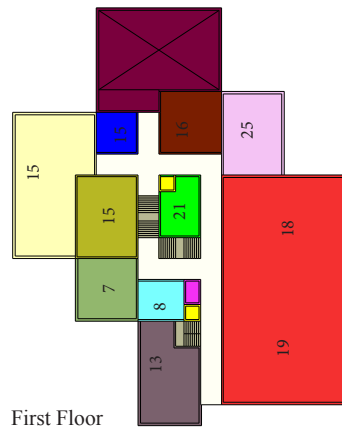
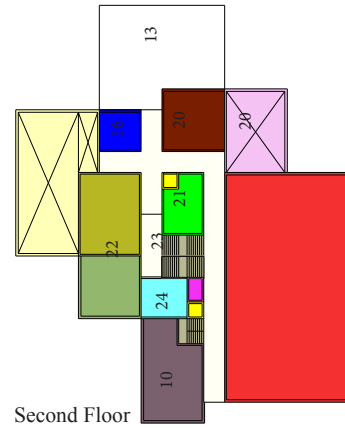
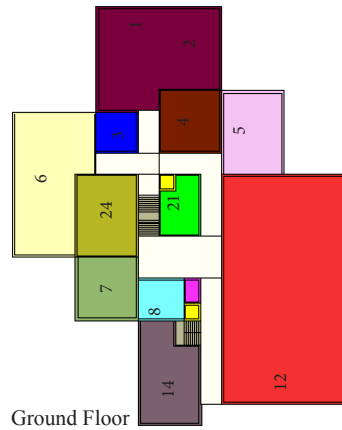
One of the key observations was the lack of cultivated green space in this area of Glasgow, giving a strong emphasis on the importance of developing public 'soft' spaces and gardens. The other was its location in relation to central Glasgow - the strong transport links to the area, coupled with its regeneration could encourage more and more young professionals and families to move to Dalmarnock.

The route from the station to the site is the primary entrance point to the site. The main purpose of the design is to invite and engage the community: the new community of homeowners moving in to the Athletes' Village, and the strong community of existing residents.

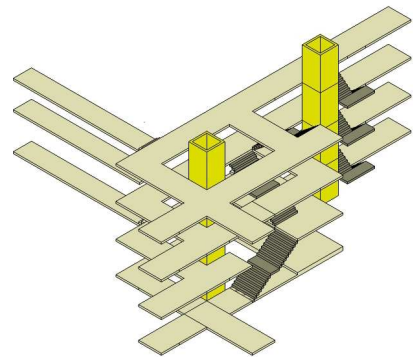
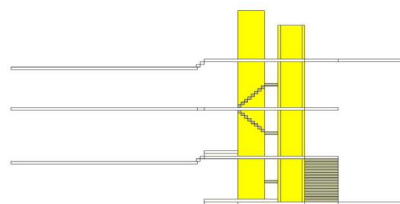
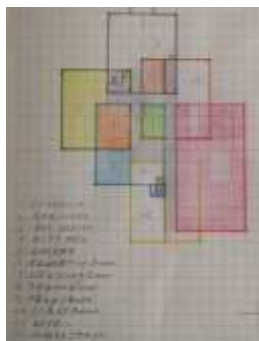


Planning Model

1. Entrance
2. Bar/Cafe
3. Box Office
4. Kitchen
5. W/C
6. Education Room
7. Dressing Room
8. Green Room
9. Prop Store
10. Side Stage
11. Storage
12. Under Stage
13. Terrace
14. Workshop
15. Studio
16. Office
17. Back Stage
18. Stage
19. Auditorium
20. Bar
21. Gallery
22. Rehearsal
23. Foyer
24. Wardrobe
25. Staff Room
26. Events Room
27. Meeting Room
28. Plant
29. Fly Tower
30. Control Room



The starting point of the design is overlapping rectangles, inspired by the work of Donald Judd. the colours and shapes are seen as representing uses and communities, and hard or soft spaces. This composition of overlapping forms creates a grid within which circulation is placed to move around the building.

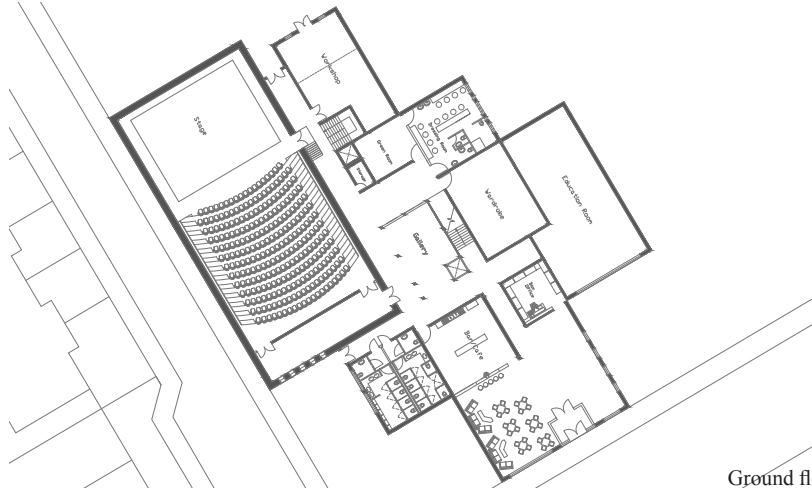


Circulation Spaces





Site plan



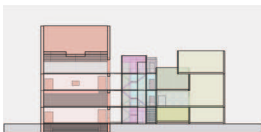
Ground floor



Elevation

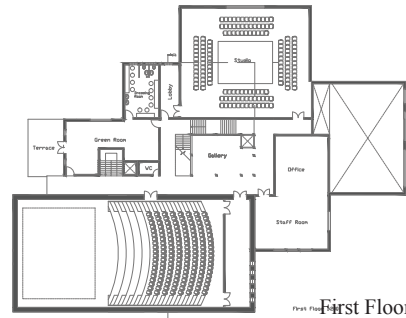
The location of the design and the proposed extended bridge towards to river Clyde, provide an opportunity to draw together the disparate and damaged communities.

The auditorium is the main part of the building, which is located in different floor level, along a single access. This main corridor of the auditorium provides not only access but also allows people to view towards the river clyde and canal, situating visitors within their community.

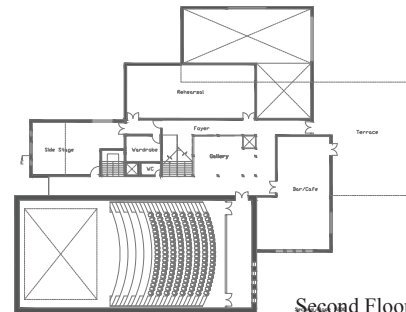


Section through gallery

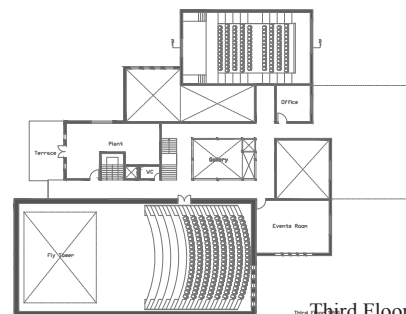
The gallery spaces are designed for multipurpose use, and their positioning allows people to pause and take rest before they enter to the auditorium. A number of terraces are also used to provide views to the landscape.



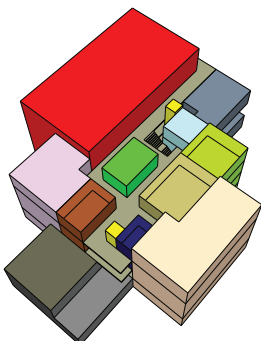
First Floor



Second Floor

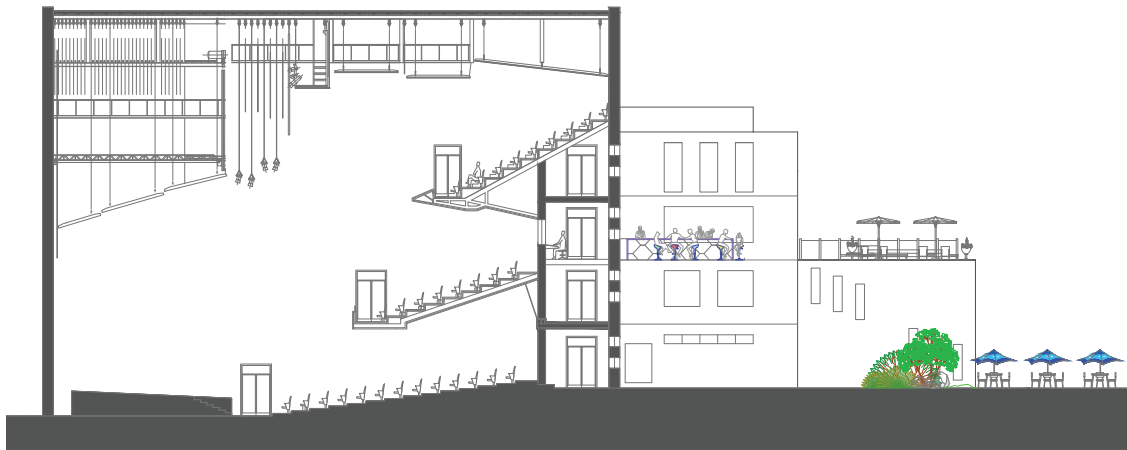


Third Floor

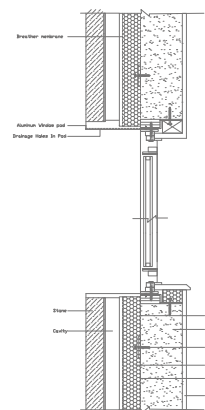


Sketchup model

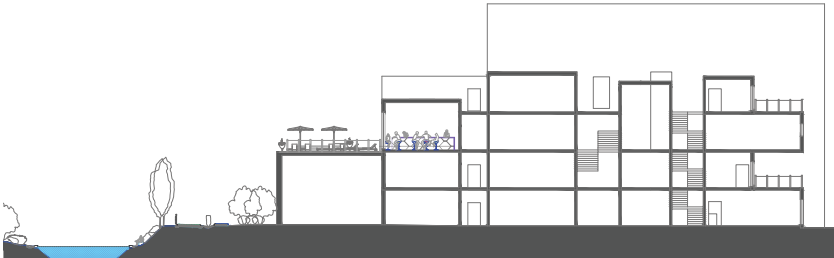
The building is constructed predominantly from local material to minimise cost. It is built with a combination of stone, concrete as well as timber. The use of stone, the composition of material and also the structural system emphasis a simple, unpretentious tectonic of the building, reflecting the local community.



Section through Auditorium



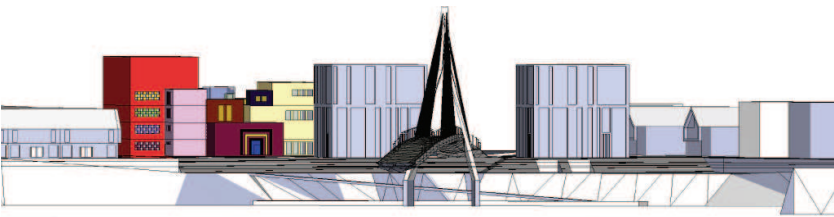
Detail section



Section



3D model

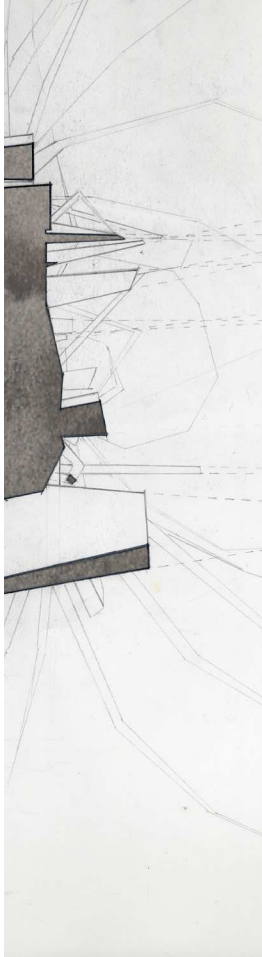


Perspective View



## [Per]Forming Networks

Craig Wallace



The goal of this project was to create a focal point for the community of Dalmarnock while attracting new people to visit the area; through providing work, recreation and leaning opportunities.

The project was inspired by themes of movement, energy and permeable mass in Antony Gormley's work *Feeling Material*. These themes suggested that the theatre should be part of a **network of hubs** in the Dalmarnock area. These hubs are major points of attraction, which can dictate movement through an urban space.

At its construction the theatre acts as an anchor to the start of the masterplan. It is placed between the new Dalmarnock train station and the existing communities, offering the starting location for the new pedestrian route suggested by the 'networked' masterplan.

The body of the theatre is raised above the direct pedestrian route, and

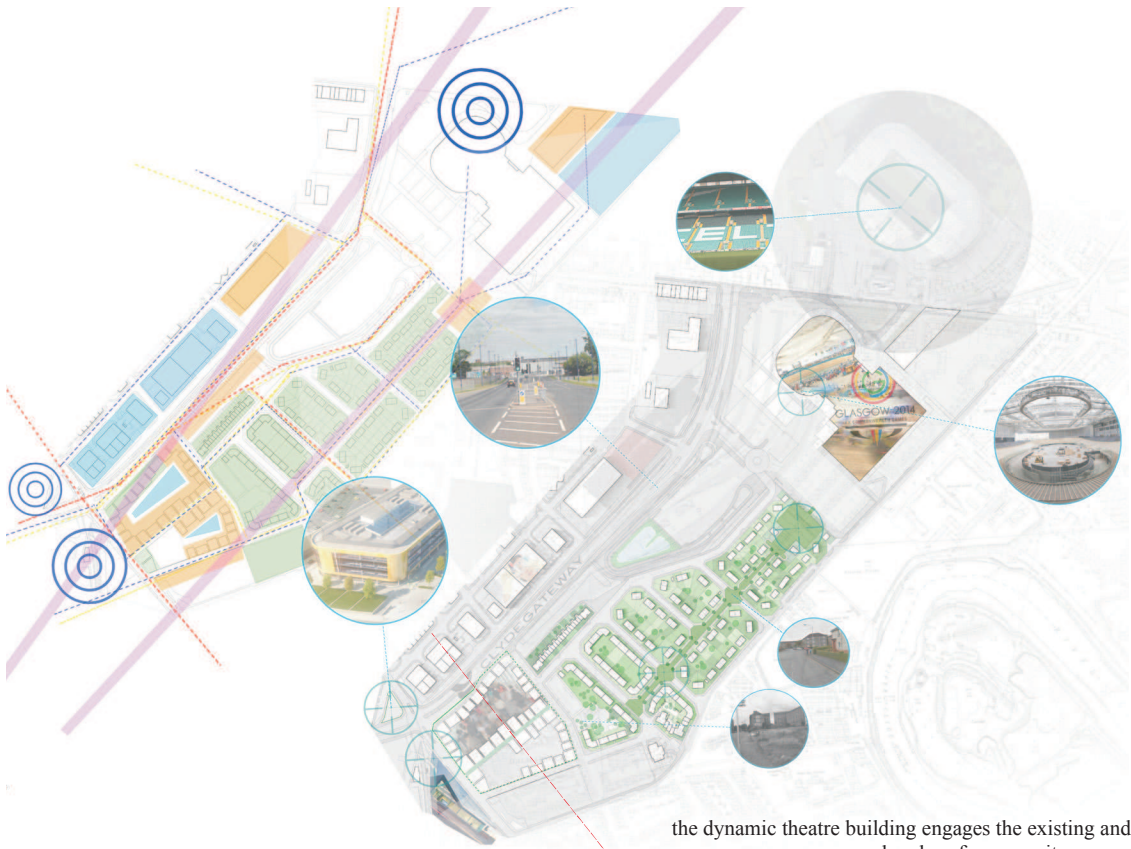
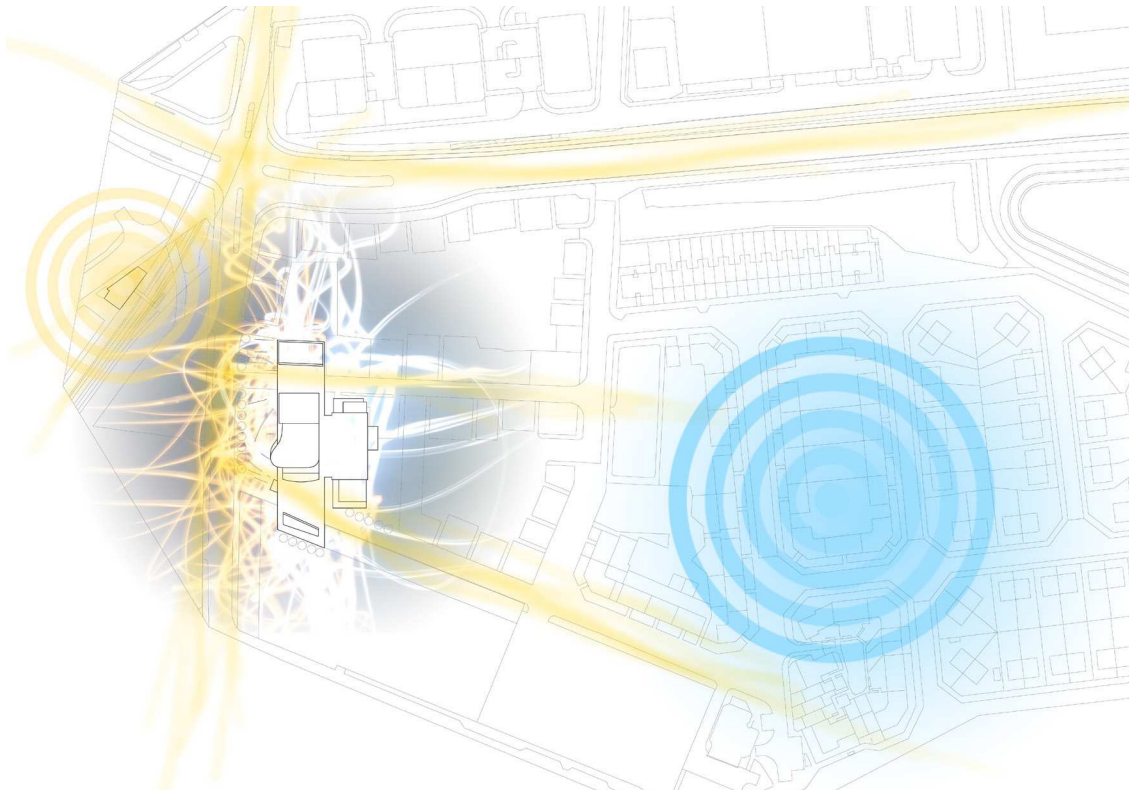
provides a place close to the station for travelers to stop for a coffee.

Over the next sixty years the theatre provides a focal point of energy, attracting other recreational businesses, such as shops and restaurants. This then becomes the ideal location for the future Dalmarnock community centre.

The themes of movement and permeability are presented in the building by the light aluminum rod wrapping creating a horizontal movement, which is pinned in place by the large concrete masses of auditoria. The wrapping skin also allows light to permeate the circulation spaces of the building.

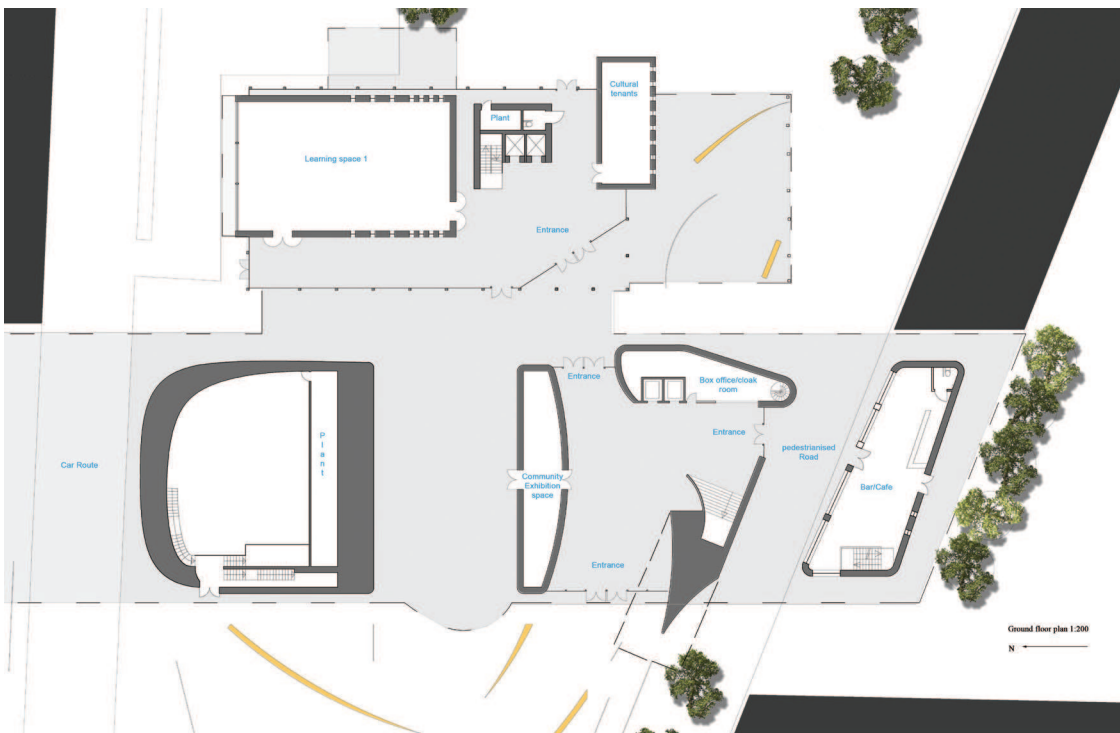
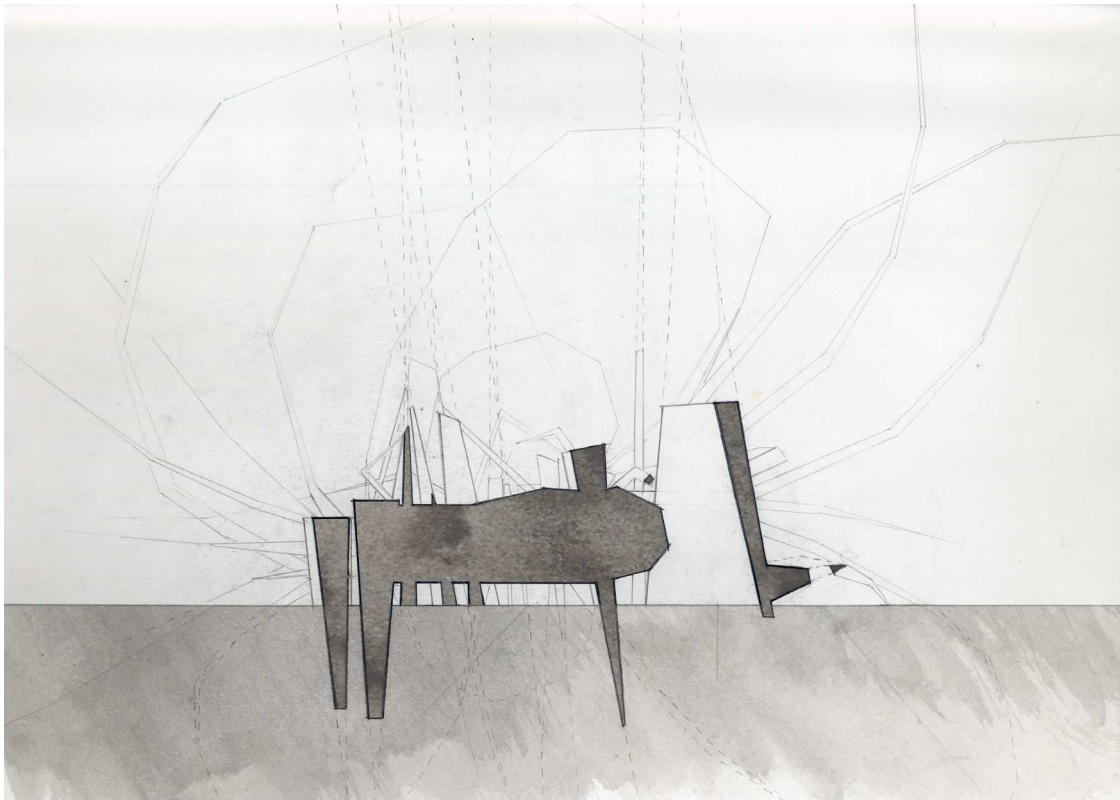
The use of brass cladding on certain elements such as the theatre, highlight focal points of movement and energy. The form of these spaces also suggest energy and movement by breaking through the wrapping.





the dynamic theatre building engages the existing and proposed nodes of community energy





the auditorium volumes are screened and raised from the pedestrians, but  
the dynamic forms indicate energy and opportunity



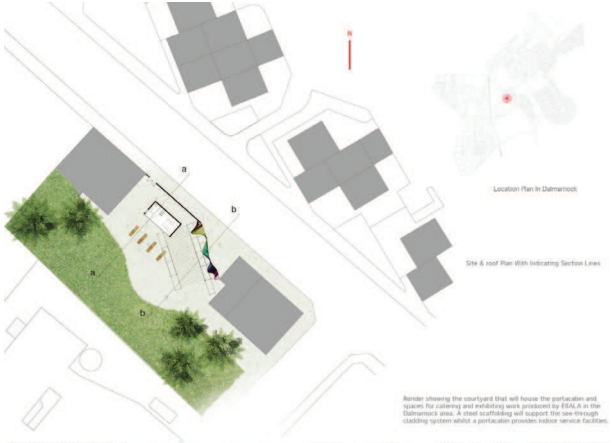


A Community Event at the Commonwealth Games, July & August 2014

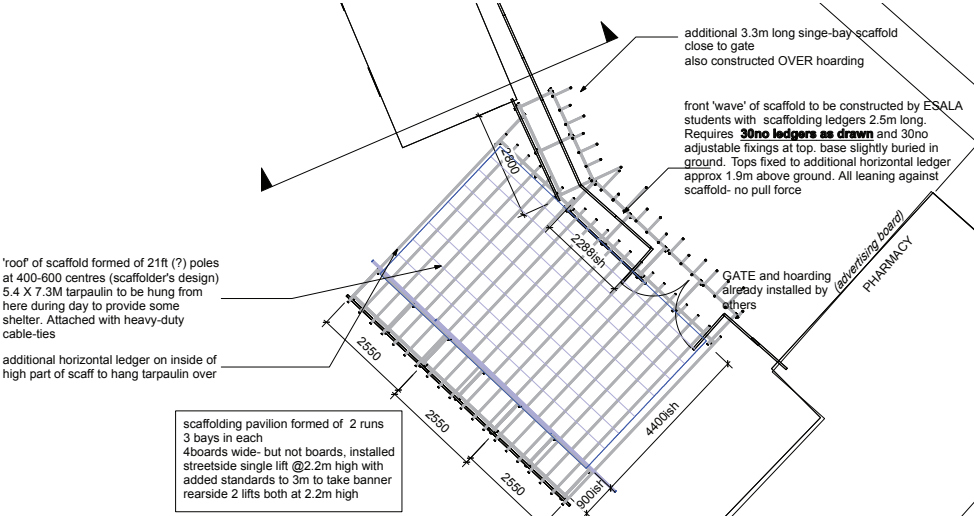
Destination Dalmarnock  
Funded by Glasgow City Council



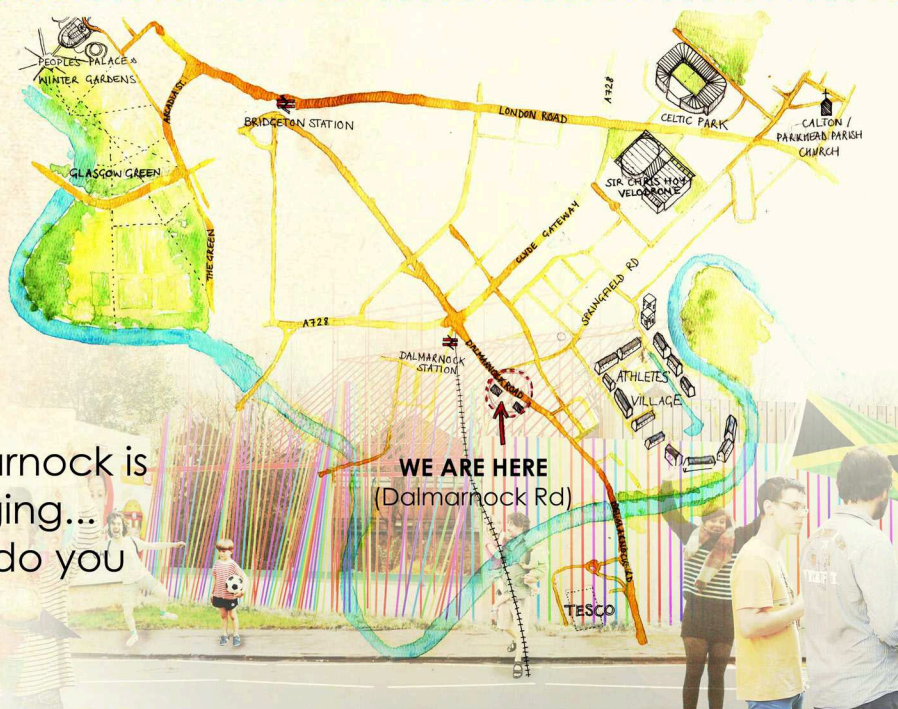
DESTINATION DALMARNOCK  
ESALA Projects 2014



This project, an epilogue to the assessed work, ran over five weekends throughout July and August 2014, on a vacant council-owned site in the centre of Dalmarnock, immediately adjacent to the Commonwealth Games Athletes' Village. The temporary event space, designed by students and constructed by local scaffolding firm 'Community Build', showcased students' urban 'stories' and the large area model. We served up free tea, coffee and biscuits and asked local visitors- "What If...?"



Dalmarnock is  
changing...  
What do you  
think?



# DESTINATION DALMARNOCK

ESALA Projects 2014

**6th JULY** - Community Workshop: Route-Making  
Medal Making Workshop

**12th JULY** - Creative Workshop: Dalmarnock Future

**13th JULY** - Community Workshop: Kids  
Creative Workshop: Dalmarnock Future

**26th JULY** - Live Music : East End Social (TBC)

**27th JULY** - Community Workshop: Hubs + Networks  
Live Music : East End Social (TBC)

**2nd AUG** - Pidgin Perfect Tea Party  
Film Screening: Made in Calton (TBC)

**3rd AUG** - Community Workshop: Waterfront  
Pidgin Perfect Tea Party & Film Screening: Slow Down (TBC)



follow us @ESALADalmarnock

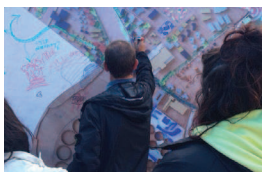
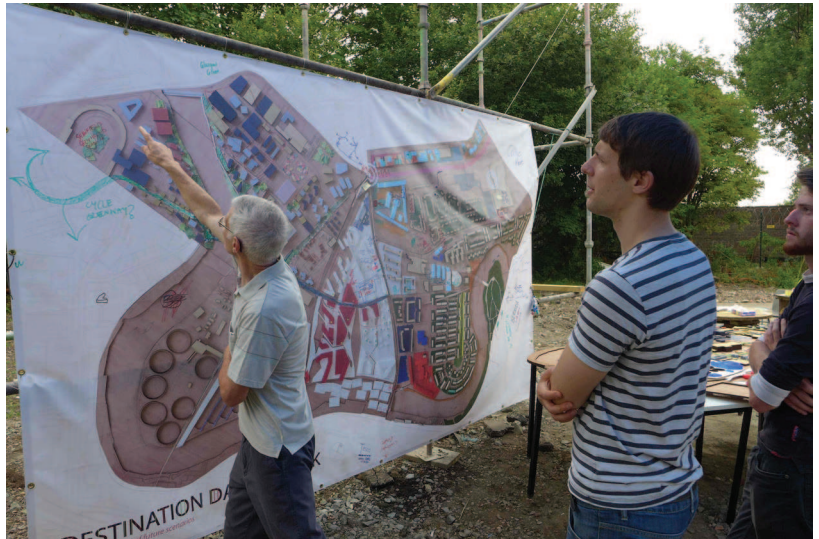
OPEN WEEKENDS  
10am - 5pm

COMMUNITY WORKSHOPS  
SUNDAYS at 12:30PM  
STOP BY FOR A CUP OF TEA  
OR COFFEE

EXHIBITION OF STUDENT MODELS AND  
DRAWINGS ALSO OPEN AT CALTON  
PARHEAD PARISH CHURCH JULY/AUGUST  
142 HELENVILLE STREET, G3 1 4NA

FREE  
EVENT!





Participating Students: Laura Bray, Sophie Boyle, Damien Cifelli, Rebecca Goodson, Nick Green, Robert Hebblethwaite, Håkon Heie-Ellingsen, Aaron Lye, Derek Milne, Jessica Orr, Mikaela Patrick, Craig Wallace. Also, from Heriot-Watt University: Gemma Hawcroft, Rachael Malcolm, Blair McKenzie, Shakira Rahman, Clare Spinks, Maddison Thomas.

Top: the model on display in Calton Parkhead Parish Church, and the temporary event space on Dalmarnock Road. Above: visitors to the exhibit. Right: web publicity for the project





7/16/2014 More FREE heritage | GBPT Doors Open Day

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## More FREE heritage

Looking to get involved with other heritage activities in Glasgow during Games time? See below for interesting and FREE things to do in Glasgow helping you to discover the heritage, architecture and history of the City.

### Destination Dalmarnock

Dalmarnock is playing host to the Commonwealth Games 2014, and the Athlete's Village now forms a key part of the future of the area, but what is next for Dalmarnock? Students from the University of Edinburgh have imagined the future, planning the urban environment in 20, 40, 60 years.

In 1954 Dalmarnock was a steel-manufacturing jewel housing 52,000 workers in a busy industrial centre. In 2014 the resident population is just 2,000 and the factories are gone. In 2064 what will it be like? Our students imagined stories of riverside regeneration, a leisure capital, underground bohemian movement and commercial revitalisation: all told through one enormous 4m x 2m urban model and a series of large artworks and posters. We invite you to add your own building to the model!

The interactive exhibition is in two locations: all FREE

23, 26 and 27th July, 2-3rd August: 614 Dalmarnock Road G40 4NN.  
Students will be on hand to explain their work and offer you tea, coffee and juice in (we hope) the sun!  
[Click here to find out more.](#)  
14th July - 8th August: Catton Parkhead Parish Church, 142 Helenvale Street, G3 4NA  
From July 21st to August 1st (during the Commonwealth Games), the Cafe will be open from Mon-Fri 10:00 - 15:00 for refreshments and hot/cold filled rolls  
[Click here to find out more.](#)

### Shettleston's Walking Back to the Future

A community project in Shettleston has created a new heritage trail for the Commonwealth Games. The project is run by Northlight Heritage on behalf of Shettleston Housing Association and Fuse Youth Cafe. Local groups have got together to choose sites in their area which mean something to them. These have been included in a [trail app](#) and [leaflet](#). Volunteer guides will lead walks on 22nd and 26th July and 2nd of August. To book on please contact [kfirthayorkat.co.uk](mailto:kfirthayorkat.co.uk)



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7/16/2014

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Destination Dalmarnock for architect volunteers



**Destination Dalmarnock**  
Budding masterplanners participate in kids workshop  
Image courtesy of ESALA Projects

"This playful engagement is valuable learning for our students and [sends] a message to the local community that Higher Education is interested in the area, and is relevant to them, and that their ideas and opinions are important, both to us and to future developers".

Alex MacLaren, Design Studio Tutor

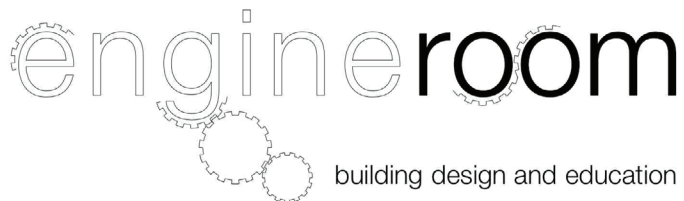


Routemaking workshop

One child's future vision



WITH THANKS



ESALA

for more information, please contact Alex MacLaren  
alex@erhq.co.uk or [www.erhq.co.uk/teaching](http://www.erhq.co.uk/teaching)

The 'Destination Dalmarnock' project is on  
twitter @ESALADalmarnock or  
Pinterest <http://www.pinterest.com/edalmarnock/pins/>



THE UNIVERSITY of EDINBURGH

This work would not have been possible without our many contributors

## WITH THANKS

Local Residents, Partners, Sponsors and Critics

### Local Residents and Guides

Robert Kennedy of Baltic Street Adventure Play, for his tour of the area and visiting us in Edinburgh to offer us further critique of projects as they developed.

Alison Davidge and Jean Armstrong, Minister and Elder of Calton Parkhead Parish.

Kenneth Belshaw and William Woodburn of Community Build Limited, for their local knowledge and support.  
Norman Armstrong of FreeWheel North.

Audrey Carlin of Clyde Gateway for her valuable tour of regeneration sites in and around Dalmarnock. Martin McKay, Craig Vesey and Alison Brown for their assistance.

Local Councillors Yvonne Küçük and George Redmond.

Dawn McManus of Thenue Housing Association.

Marc Cairns and Dele Adeyemo of Pidgin Perfect.

Local Residents Jimmy McLellan, Ann McGuire, Martin Dean, Ann Sharp.

Glasgow City Council: David Barçelo i Battlori, Frazer Mcleod, Henry Adomako, Pauline Bradshaw.

Diarmaid Lawlor of Architecture + Design Scotland.

Graham Hogg of Lateral North for the introduction to Stalled Spaces

Chris Lowry and John Brennan of ESALA, Edinburgh College of Art

Marc Cairns of Pidgin Perfect.

Anna Stapleton, previously of the Citizens' Theatre.

James Nemes and Alasdair Gordon of Bennetts Associates.

Robert Kennedy of BSAP.

Tolulope Onabolu, ESALA.

Rachael Scott, Malcolm Fraser Architects.

### These projects draw on previous research, design and drawings from

ESALA Second-year students 2013-14, who worked on a housing proposal in the same area.

ESALA 2013 Graduating students from the studio 'Making [Sense] of Place' 'GoWell', the Glasgow Research and Learning Programme, for providing students with data on the Dalmarnock Area.

Finally, credits to RMJM, Sheppard Robson and ATKINS for the existing masterplan and building proposal drawings for the Commonwealth Games site, South Dalmarnock Masterplan, and Dalmarnock Cross Rail Station, respectively.

This work was supported by funding and academic collaboration made possible by a 2013 BERKELEY PRIZE Teaching Fellowship, a program of the international Berkeley Undergraduate Prize for Architectural Design Excellence ([www.BerkeleyPrize.org](http://www.BerkeleyPrize.org)).






DALMARNOCKLAND AUDITORIUM  
1:100







The work collated here was produced as part of a final-year design studio in the MA Architecture at ESALA, Edinburgh College of Art, University of Edinburgh.

**Students:** Gary Bowman, Oliver Beetschen, David Blair, Sophie Boyle, Laura Bray, Daniel Burke, Hakon Ellingson, Matt Fleming, Rebecca Goodson, Nicholas Green, Natalie Jones, Michael Lightbody, Marc Little, Aaron Lye Ling San, Jonathan Lynn, Ran Miao, Derek Milne, Stuart McInnes, Finlay Muir, Clare O'Connell, Mikaela Patrick, Carol Shek, Aimee Smillie, Sami Tekle, Jamie Walker, Craig Wallace.

**Tutors:** Alex MacLaren, Fiona McLachlan

This work concluded a performance in four parts:

**PROLOGUE : Fabrication #1:**

Make and Create : Architectonic Investigation

**ACT 1 : Fabrication #2:**

Stories and Fables : Proposing Urban Futures

**ACT 2 : Fabrication #3:**

Assembly : Community Theatre

**DENOUEMENT : Fabrication #4:**

Construction : Auditorium

ISBN 000-0-00-000000-0



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