

*'The fundamental way in which we make sense of the future is through our imagination.'*

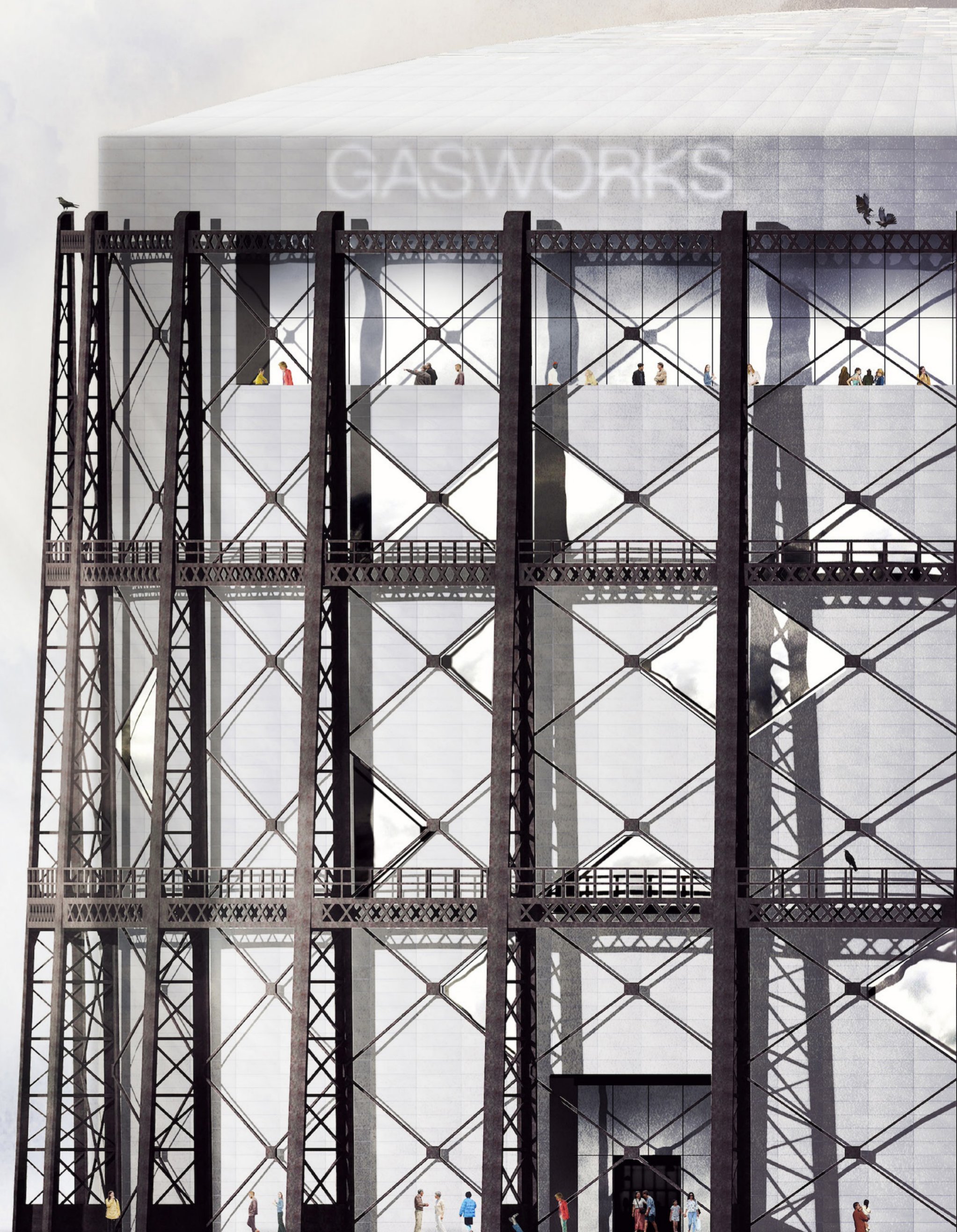
Gasworks [transforms a disused space](#) into a sublime thought machine, stimulating imagination to [shape the future](#).

In 1756 Edmund Burke published *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*. Broken down into several defining pillars, Burke's theory focuses on the physical manifestations produced by the sublime and the resulting duality of emotions from terror to delight that it evokes.

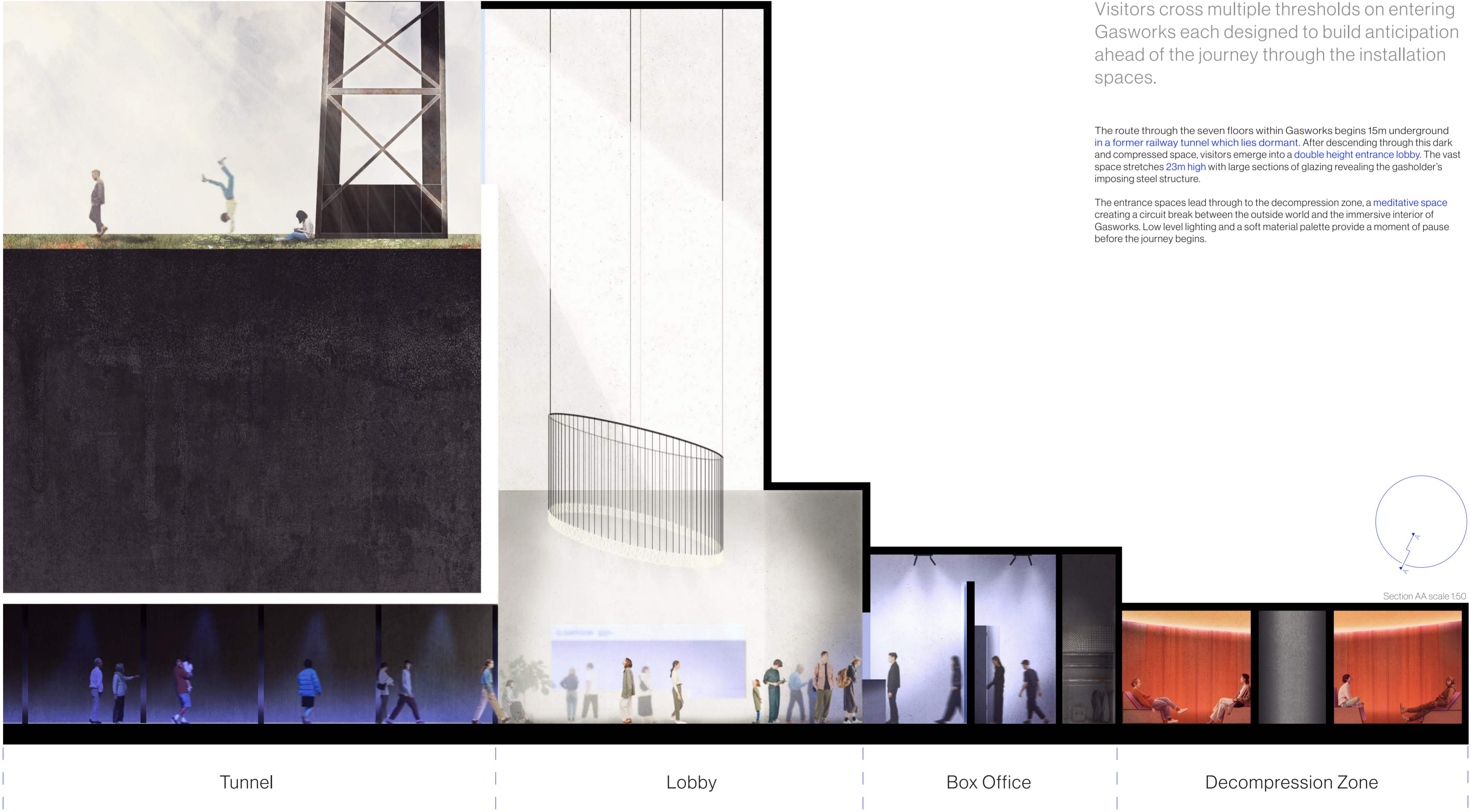
Set within the monumental structure of gasholder no.5 in Kelvindale Glasgow, Gasworks is a series of permanent installations exploring seven pillars of Burke's sublime: [Obscurity, Light, Infinity, Privation, Sound, Vastness, and Magnificence](#). Each immersive space provokes a distinct emotional response from isolation to euphoria. When experienced collectively, feelings of the sublime take hold.

The gasholders are already a local landmark but their [adaptive reuse](#) into a [unique public arts space](#), fosters new and meaningful connections for people living nearby, providing links to a global community of visitors from Glasgow, Scotland and the rest of the world.

Quote: Paul Dobraszcyk, *Future Cities: Architecture and the Imagination*



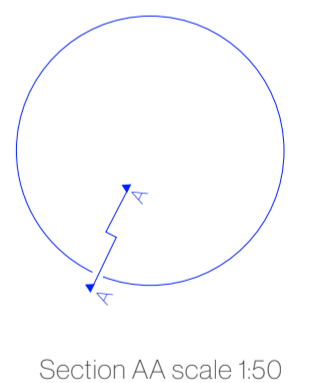
# ENTER



Visitors cross multiple thresholds on entering Gasworks each designed to build anticipation ahead of the journey through the installation spaces.

The route through the seven floors within Gasworks begins 15m underground in a former railway tunnel which lies dormant. After descending through this dark and compressed space, visitors emerge into a double height entrance lobby. The vast space stretches 23m high with large sections of glazing revealing the gasholder's imposing steel structure.

The entrance spaces lead through to the decompression zone, a meditative space creating a circuit break between the outside world and the immersive interior of Gasworks. Low level lighting and a soft material palette provide a moment of pause before the journey begins.



Tunnel

Lobby

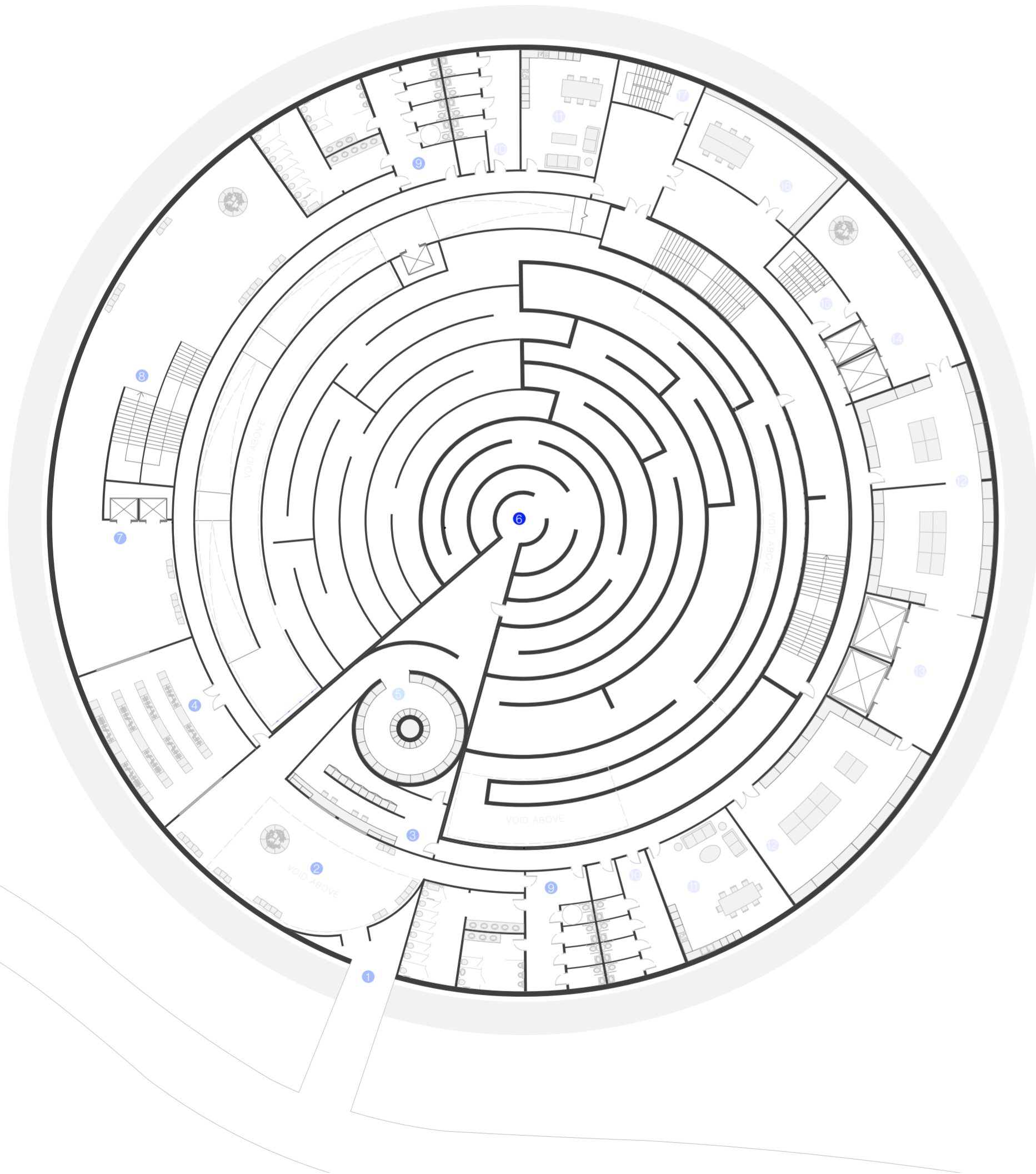
Box Office

Decompression Zone

# EXPERIENCE

In the first installation, a maze winds its way round the basement level of Gasworks. Feelings of uncertainty, confusion, disorientation, and fearfulness take hold and the familiar becomes unfamiliar.

Walls, ceilings, and floors tilt, rise and fall to create moments of intense **compression and expansion**. As visitors meander through the maze navigating wrong turns and dead ends low level lighting guides their way. The shadowy paths heighten other senses including touch. The material palette is intentionally **tactile** and changes unexpectedly to enhance a feeling of uncertainty.



## Experience

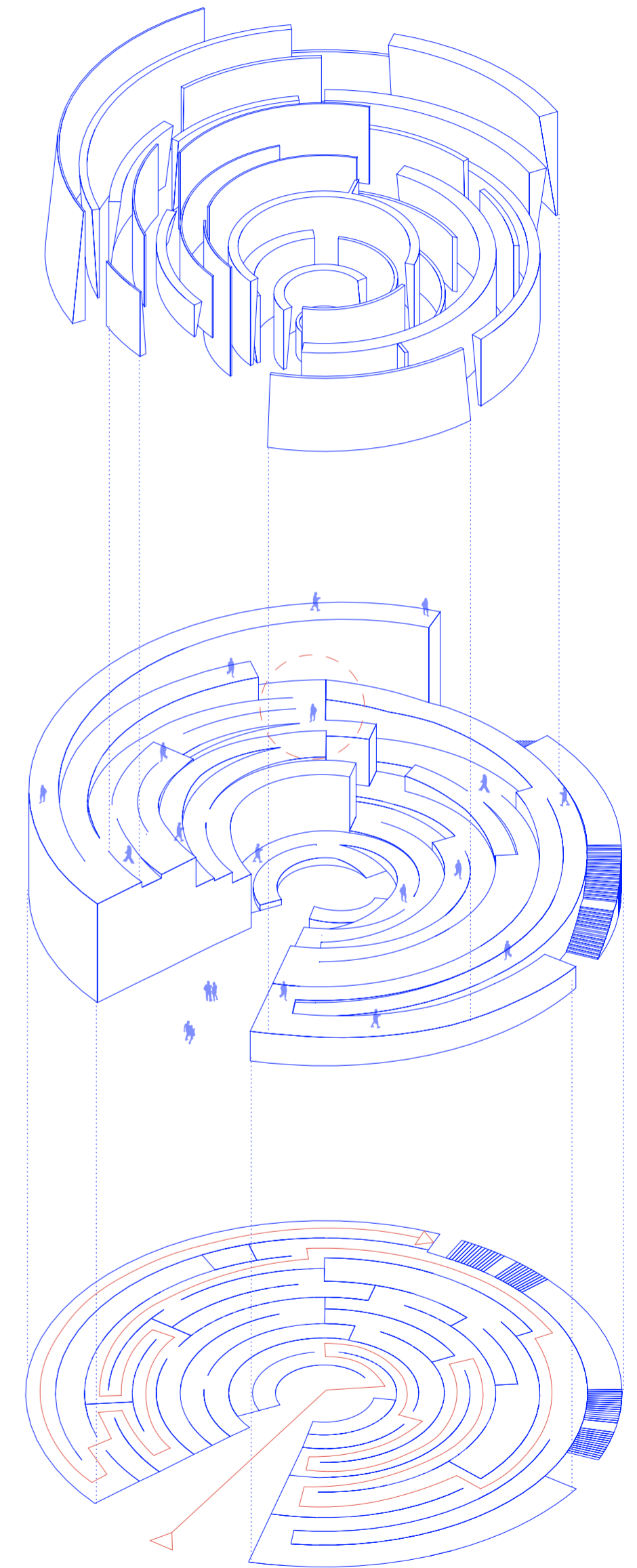
- 5 Decompression zone
- 6 Installation 1 - OBSCURITY

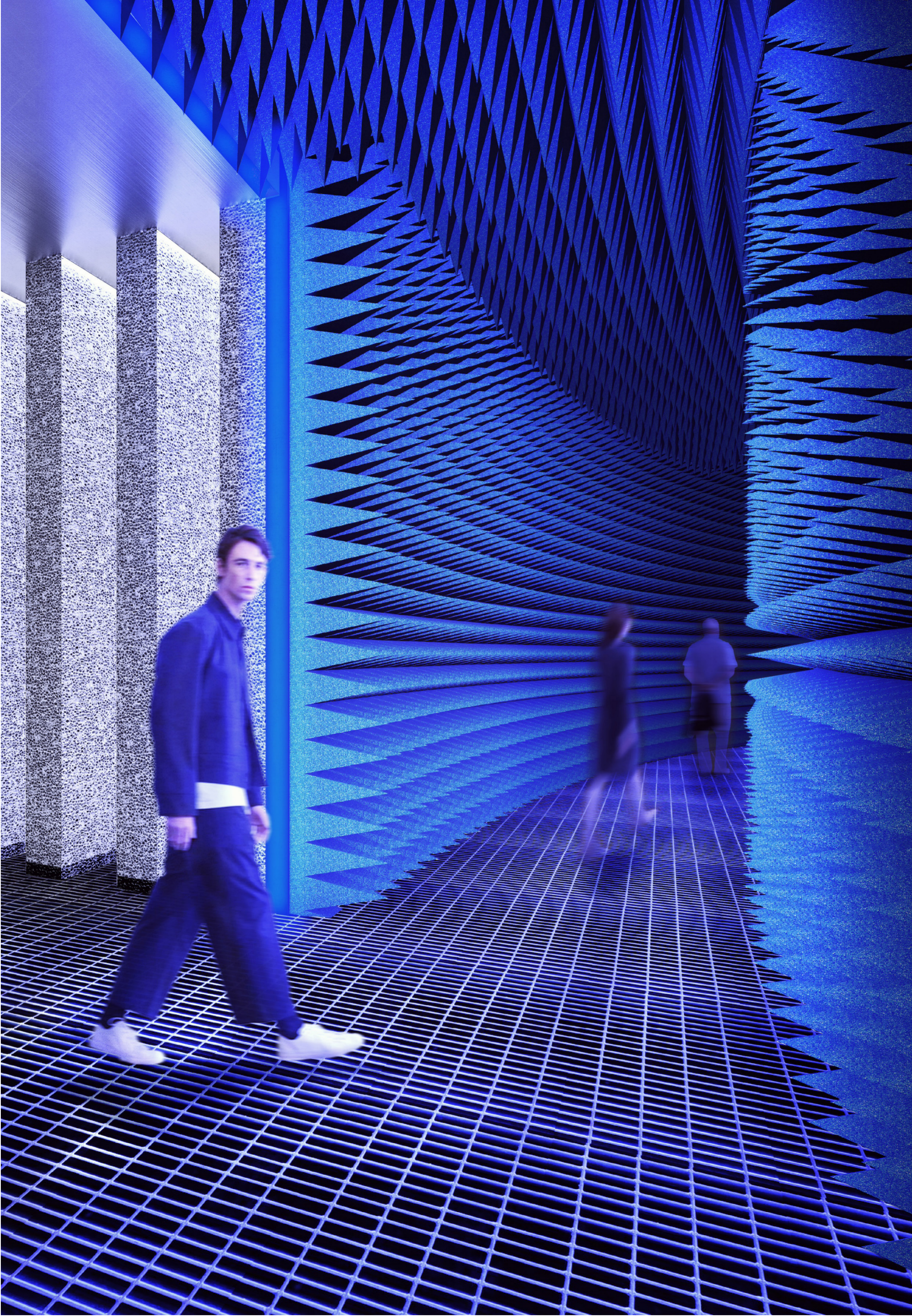
## Public Space

- 1 Entrance
- 2 Lobby
- 3 Box office
- 4 Cloakroom
- 7 Exit lifts
- 8 Exit stairs
- 9 Toilets

## Back of House

- 10 Toilets
- 11 Staff room
- 12 Storage
- 13 Goods lifts
- 14 Staff lifts
- 15 Staff stairs
- 16 Learning space
- 17 Fire exit





The fourth installation takes the form of an anechoic chamber. It envelops a series of vacuous inner spaces void of sound and visual stimulus. Experienced in solitude, strong feelings of isolation and vulnerability are evoked.

Materials with acoustic properties are important in this installation. In the first area, sound is significantly dampened before dissipating entirely in the final inner void spaces.

Stabilised aluminium foam panels form a layered acoustic barrier, their low density allowing a large percentage of sound waves to be absorbed. The blue acoustic foam pyramids are used in anechoic chambers, rooms with no echo. Carbon loaded polyurethane is most commonly used and the pyramid shape creates free field conditions in which no sound reflection occurs. The foam pyramids fully encase the final space in the installation, removing all sound.



Above: Approach to anechoic corridor with large panels of aluminium foam layered to form acoustic barrier. Opposite: Entrance to acoustic corridor where walls and ceiling are lined with carbon loaded polyurethane.

The seventh and final installation gives way to blissful euphoria. Open to the sky, the space fills with a rainbow of diffracted light. Unreachable stairs ascend skywards, reinforcing our diminutive scale in the face of nature.

Scientific studies suggest that the sublime has the power to enable us to act more collaboratively and stimulate our imagination. To capture this effect, the public experience concludes with a series of interconnected spaces on the top floor offering areas for individual and collective reflection through writing, drawing and conversation.

The reflective data generated by visitors creates a valuable source for research. Spaces for academics from Glasgow University's Centre for the Study of Perceptual Experience sit alongside the installations. Research labs, screening rooms, lecture theatres, a library and archive facilitate interdisciplinary learning to investigate the impact of the sublime and sensory experience on human imagination and emotions.

## Atmospheres

<https://youtu.be/KIn2BDA0x0M>



A film exploring the distinct emotional and atmospheric qualities of the seven installations within Gasworks.

Designing a project in which the emotional and sensory experience of visitors is at the forefront of the design methodology requires a multi-media approach to communicating the final proposal. The film sits alongside a portfolio of technical drawings and visuals which convey spatial layouts, construction details and material finishes. The audio and video content of the film adds a layer of atmosphere and tactility which cannot be achieved through two dimensional drawings alone. The result is a richer understanding of the proposed interior spaces.

