

Below the Lines, Glasgow

A new use for Cumberland Street station

Historical, Cultural and Architectural Significance

This redundant and derelict station building of imposing architectural quality (B listed), of 3-dimensional strength on a prominent corner site, and once of great significance to the Gorbals community for whom it was built, has the potential to be again, through restoration and sensitive new use, an important asset to Glasgow's cultural and architectural heritage cityscape.

Its external monumental style and internal spaces of characterful grandeur cry out for a visionary change of use project to rescue it from ruin and restore it to its rightful place in Glasgow's important catalogue of landmark historic buildings that have secured their future with productive reuse.

The station, commissioned by the Glasgow and South-Western Railway from the Scottish architect and engineer William Melville (b.1871) opened in 1900 and was in use until closure in 1966 when passenger services to St Enoch station ended. It remains with well detailed classical red sandstone stonework that is severe in style and has, it has been observed by architectural historians, references to the 'Barriers' designs of the French neo-classical architect Claude Ledoux (1736-1806). Perhaps only its fortunately surviving original STATION sign, in art nouveau lettering below the main entrance pediment, indicates the building's early twentieth century date

While the building today is unoccupied and in poor repair, it provides a robust support to the elevated double tract railway that is still in occasional use for goods trains on a non-passenger line. It is in the Gorbals, a celebrated working-class neighbourhood on Glasgow's South-side, an historic area that has been changed through redevelopment almost beyond recognition in the period since the station was closed. The regeneration The regeneration in the Gorbals Regeneration Area of an important heritage building with new public use should therefore be welcomed as a symbol of continuity with the area's past identity. Through conservation and imaginative reuse, it can become an anchor tying the present to its past, with great potential to contribute to the well-being of its future.

Reuse Concept

The goal with this innovative development of a music venue is to attract a diverse audience of community participants most of whom have no identity with their local surroundings. The aim is to encourage engagement through hosting well promoted, accessible, music related events that foster an inclusive environment and re-establish connections.

The former railway station building which is divided into two parts by an outdoor tunnel will feature a rent and repair shop for string instruments and an instrument lesson learning space in one half, and a main performance space, audience space, bar, cloakroom and reception in the other. The concept incorporates both daytime and night-time use to ensure the building remains continuously utilised as an accessible facility that illuminates its surroundings, attracting attention and admiration of its purpose. Below the Lines will breathe new life into the redundant railway building, transforming it into a vibrant cultural and community hub, a place for people from diverse backgrounds to communicate through the shared language of music and the arts.

The building will feature commercial and community areas separated by the existing tunnel from the busy road to the garden haven behind. It can be imagined as an instrument, users are guided around on a journey through rhythmical tunnels, spaces and staircases. Through sensitive design it encourages a seamless transition between its functions with particular attention paid to transitional areas and the use of flexible multi-use spaces that can be adapted for different forms of music/theatre, performance and the unexpected.



Front facade



Night time view front facing facade



Back facade- Dividing tunnel, public access



Reception, front foyer- main entrance

Internal existing structure and their intended use source - flickr, John albiston



Reception - main entrance



Stairs to rooftop



Circulation- 1st floor to rooftop, originally to the railway platforms



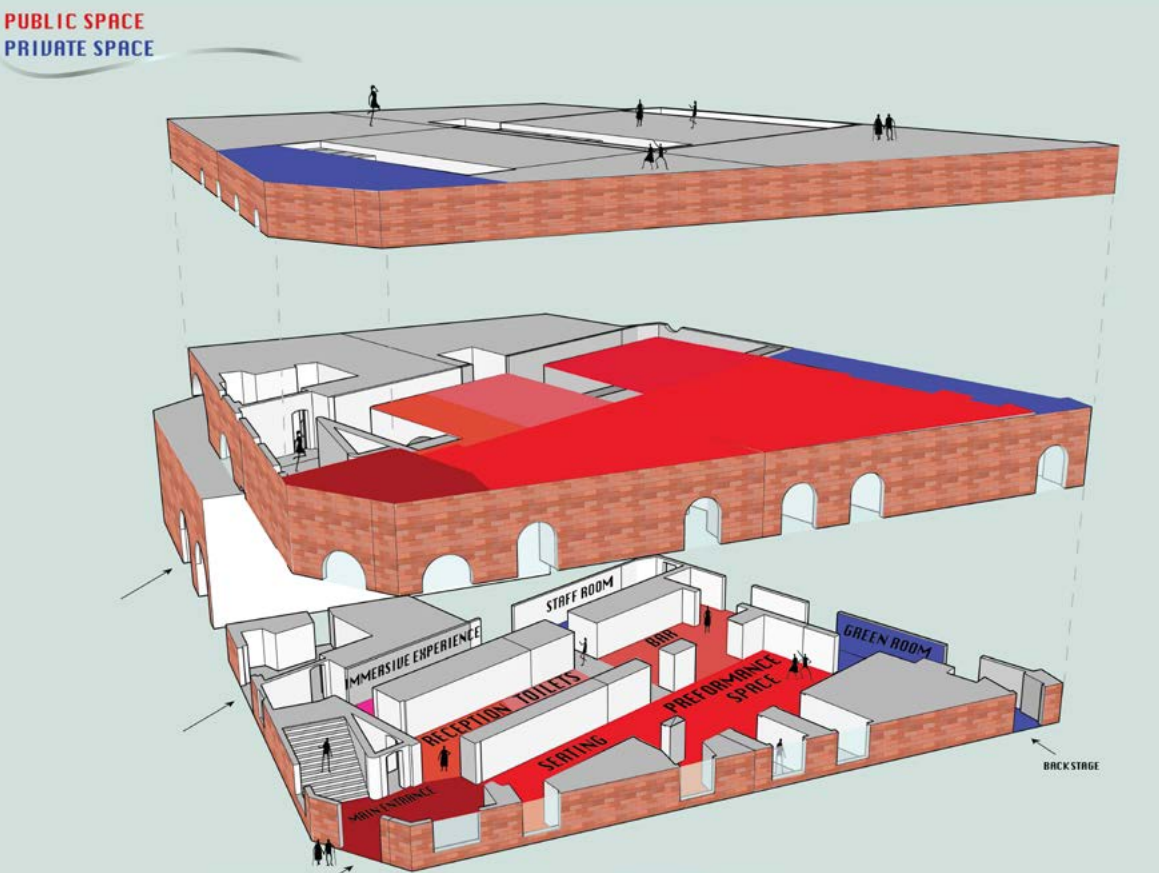
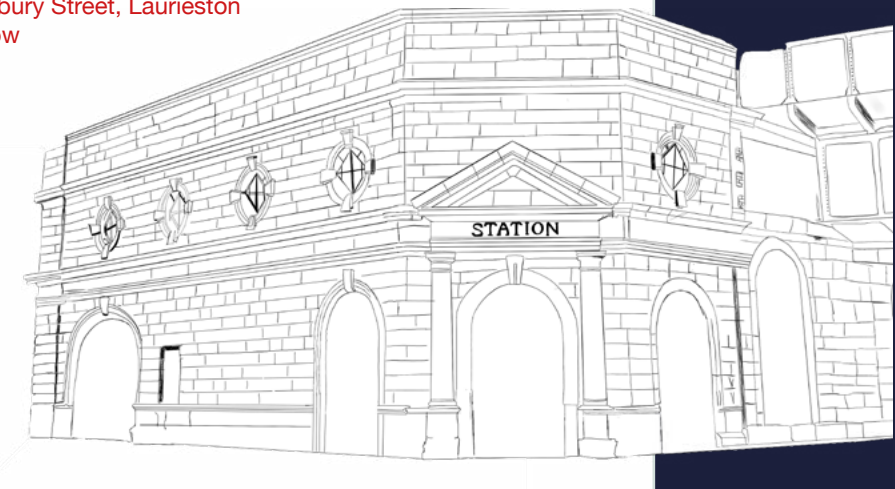
Stairs to rooftop



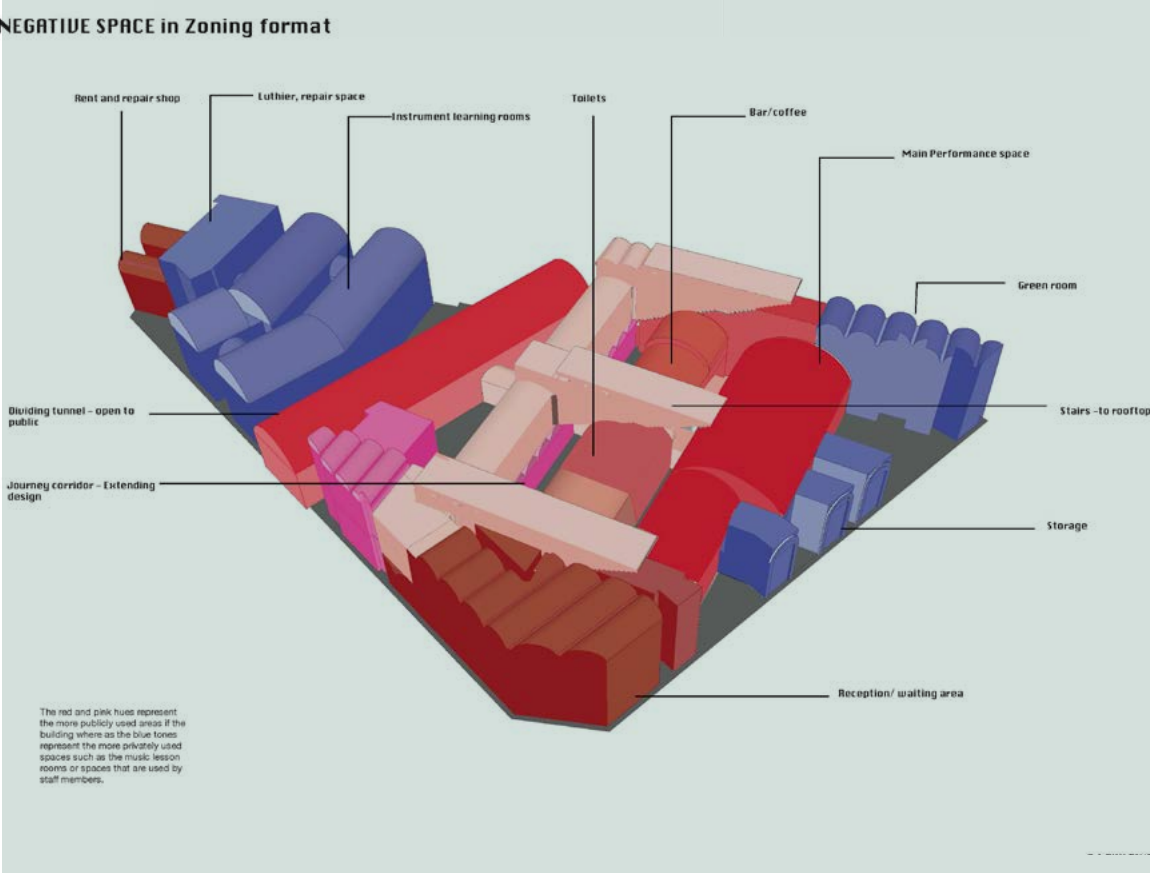
Connecting space between bar and main events space

The site

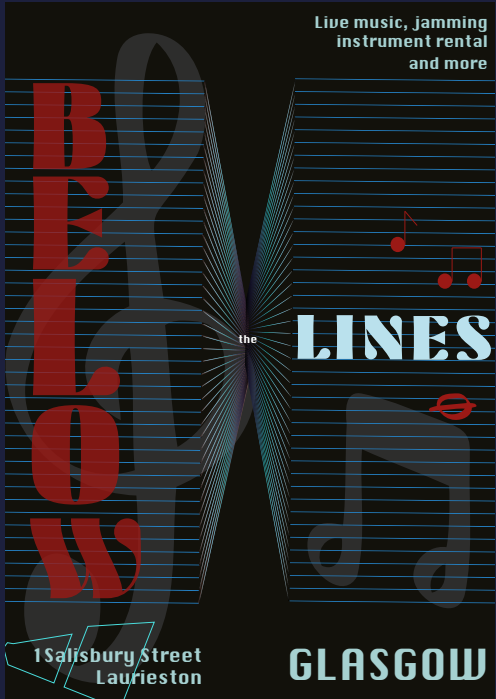
1 Salisbury Street, Laurieston
Glasgow



External and Internal structure

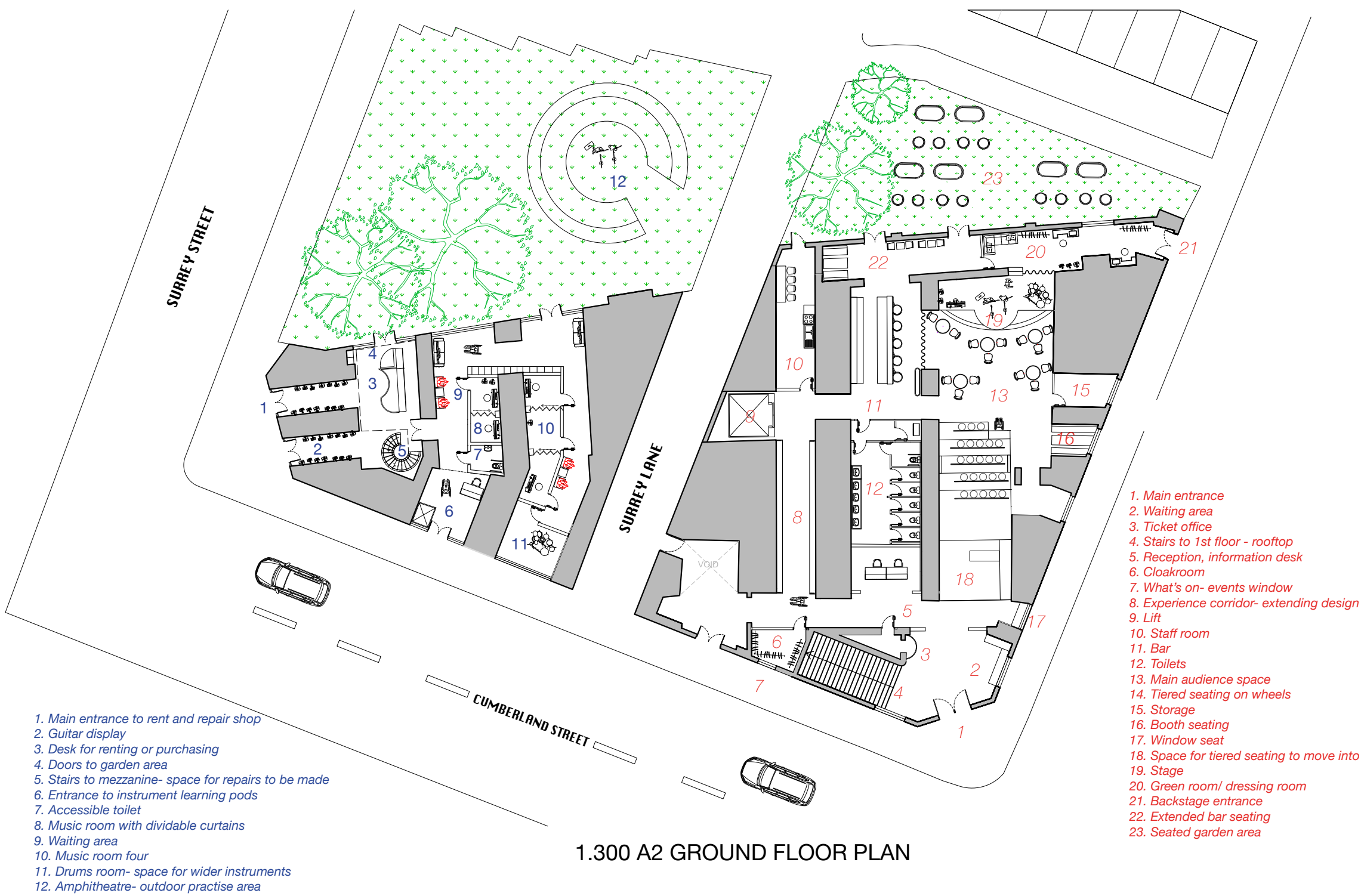


Concept collage



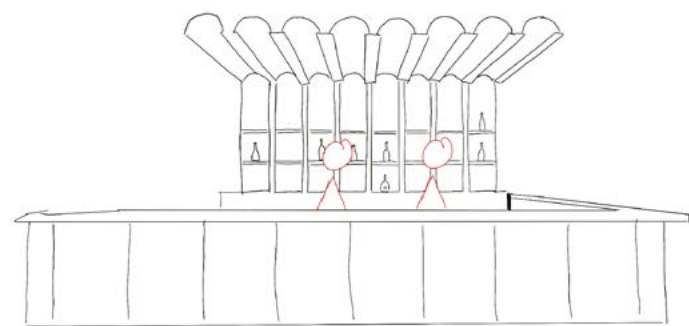
Poster

Plans and Section

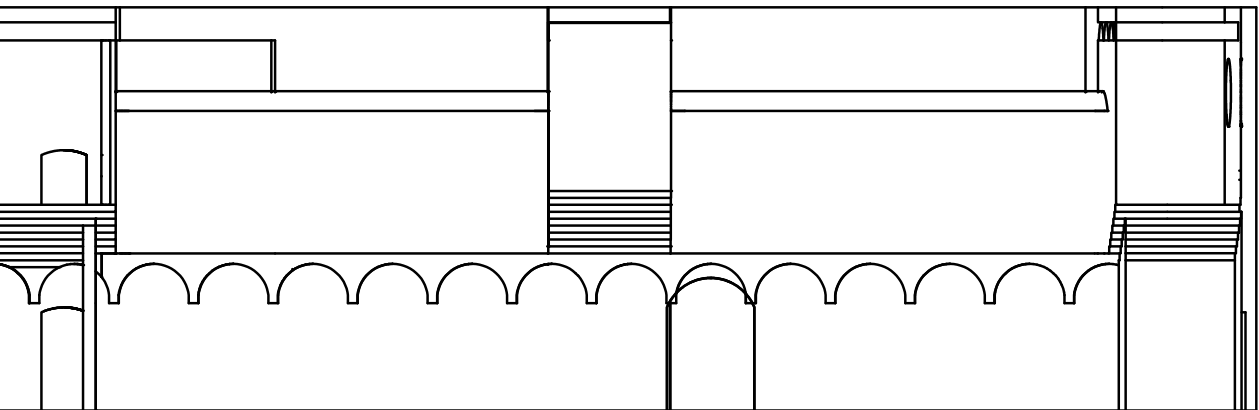


The Melville Bar

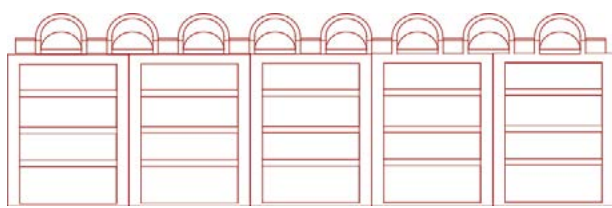
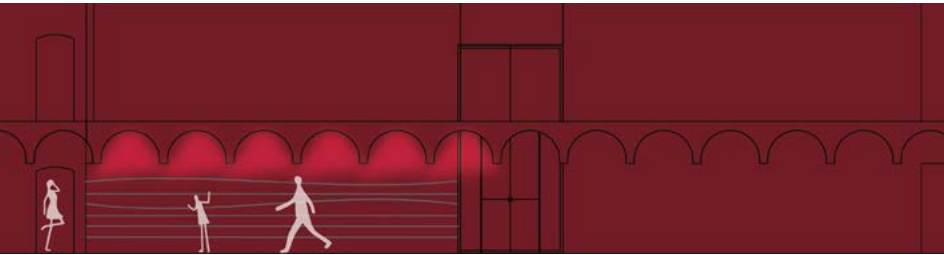
The bar is named after William Melville, (born 1876) the engineer and architect who designed the building for The Glasgow & South Western Railway company in 1900. The bespoke bar design draws inspiration from the building's barrel arched vaulted ceilings. Paying homage to the building's shapes, accentuates its features more. The design introduces a rhythmic series of vertical ribs behind the bar at a lower human scale level. This brings the grandeur of the ceiling down and creates a complementary blend between the architecture and the interior design. The user enters the bar area after experiencing the interactive strings in the web of strings corridor, shown in the section below. The fluted ceiling in that corridor also inspired this used in the bar.



Bar design- initial sketch



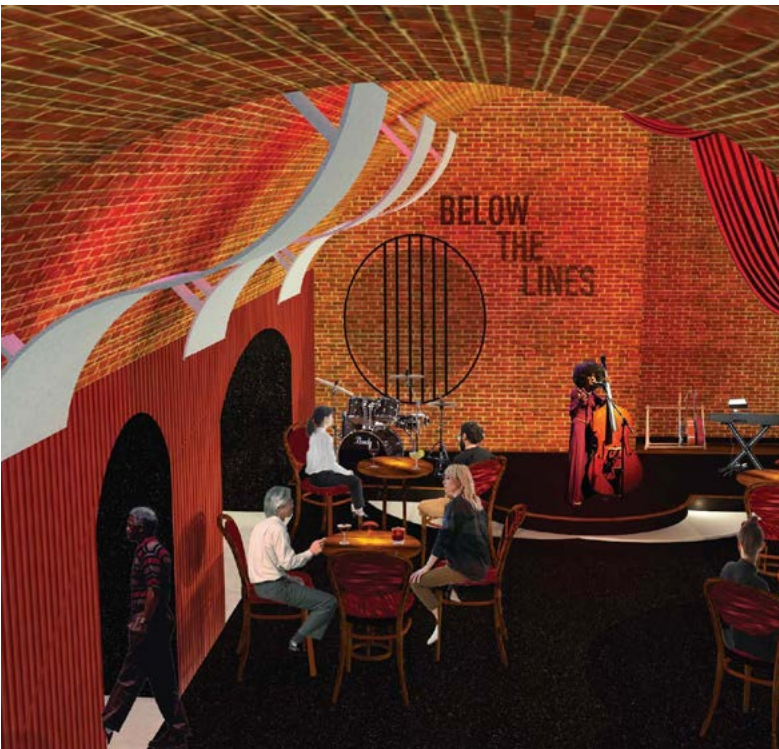
Elevation of existing ceiling which inspired the bar design



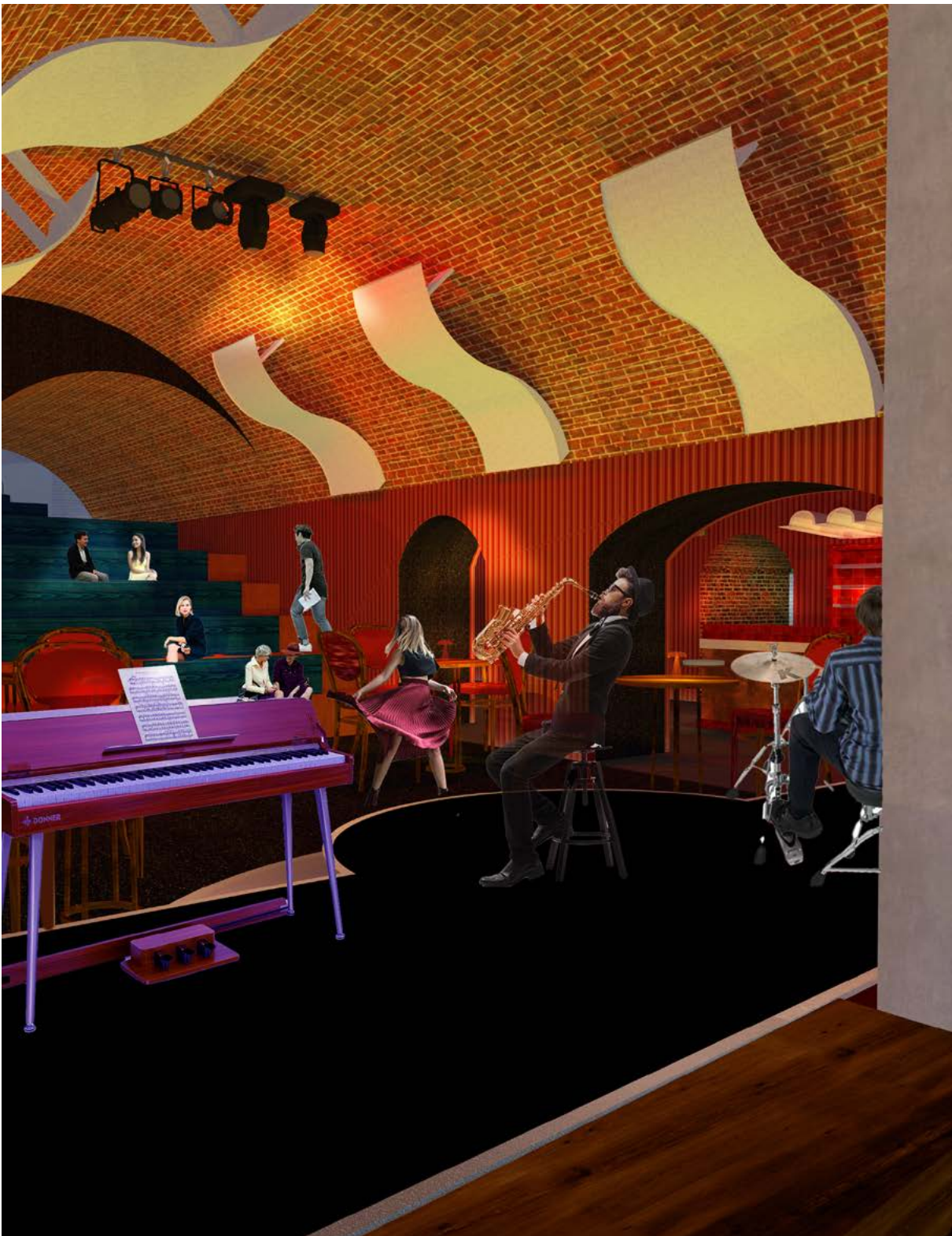
Front view 1.20 bar design



Internal brickwork and red sandstone
Inside main events space- Reveals the barrel vaulted ceiling. Retaining the original sandstone, brickwork and architectural details was vital to the design. The elegant arched internal brickwork can be skilfully repaired and repointed with appropriate mortar to match the existing and left untouched to show the building's attractive architectural structure and character.

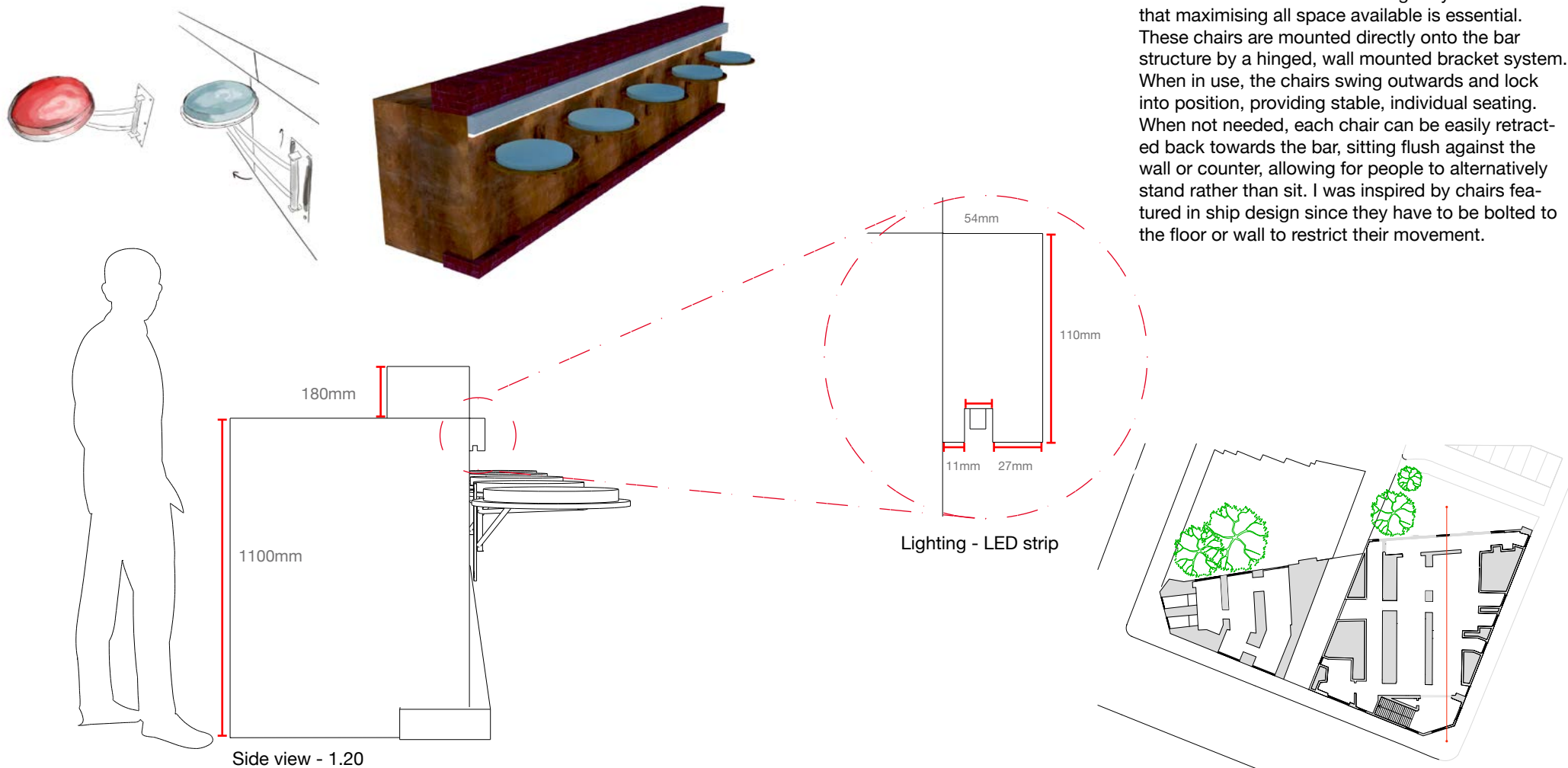


This visual is taken from the top of the stair seat arrangement. This is a viewpoint from where people would stand to watch the performance.



This viewpoint arises where the performer makes their way from the green room up the stairs onto the stage.

Technical detail- Bar seat design like the keys of a saxophone



The narrow nature of the building's layout means that maximising all space available is essential. These chairs are mounted directly onto the bar structure by a hinged, wall mounted bracket system. When in use, the chairs swing outwards and lock into position, providing stable, individual seating. When not needed, each chair can be easily retracted back towards the bar, sitting flush against the wall or counter, allowing for people to alternatively stand rather than sit. I was inspired by chairs featured in ship design since they have to be bolted to the floor or wall to restrict their movement.



Section through main events space

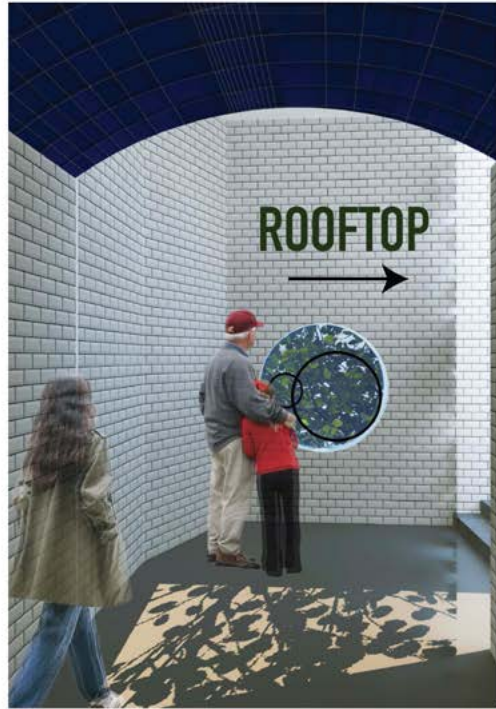
Circulation



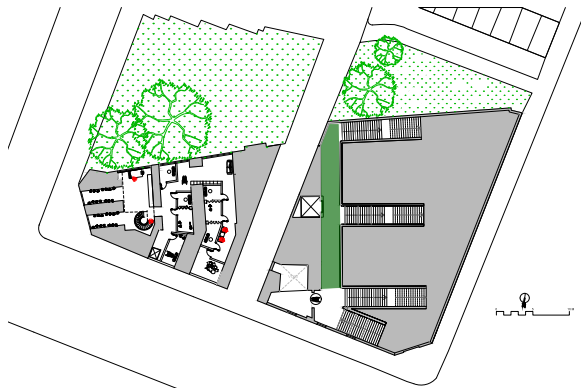
Existing



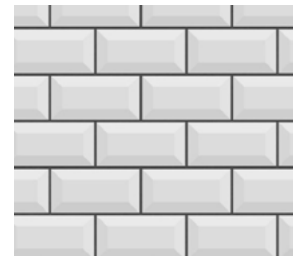
3D model



Proposed



Location on plan

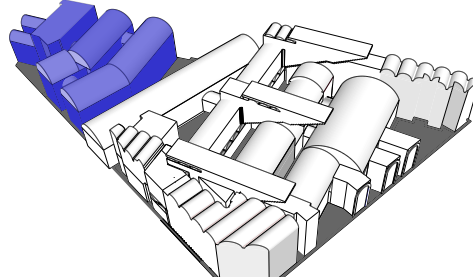


Original metro tiles - H&E Smith

Internal general signage- This could follow the lettering style of the original external main entrance art nouveau STATION sign (c.1900) to attractively compliment the age of the building in an international style evoking a golden age in Glasgow's architectural expression.

Vacant corridor and internal space walls would provide space for photographic displays on Glasgow's railways and/or monotone photographic images of social life in the Gorbals 1900-1966 contemporary with the station's period of use. Such as from the photographer Oscar Marzaroli (1933-1988), known for his documentary work, particularly his evocative images of Glasgow during a period of significant social change, from the 1950s through the 1980s.

Luthier's landing



Location in building- highlighted blue

Situated in the Rent and Repair shop-

As the sun rises and the shop opens, the luthier (a maker and repairer of stringed instruments such as violins or guitars) sets up on the mezzanine floor of the rent and repair shop to prepare for a day's work of repair on varying string instruments. The retail rent and repair shop design has been inspired by the inside of a guitar. The circular skylight window playfully represents the sound hole of a guitar.

Added skylight shown in model below - The sound hole is "an essential component of stringed musical instruments, enhancing the sound radiation in the lower octave by introducing a natural vibration mode called air resonance." Plenty of natural light floods in from the skylight for the highly skilled craftwork required in instrument repairs. The skylight opens to allow for good ventilation of the space.



Palet tile in Rain, Tile size- 149x 149mm

Polished concrete



Back isometric

The Sonar Curve desk mimics the sculptural form and half contour of the body of a guitar. The blend of cork, concrete and compressed wood echoes the workshop environment of repair. It includes carefully selected materials that can be reused/recycled.



Echinacea



Bearded Iris



Lobelia Cardinalis

Rooftop visuals



Plant profile- The plants in the corten steel planter beds have been carefully selected to withstand Glasgow's climate. The blue and red hues blend in with the overall colour scheme.



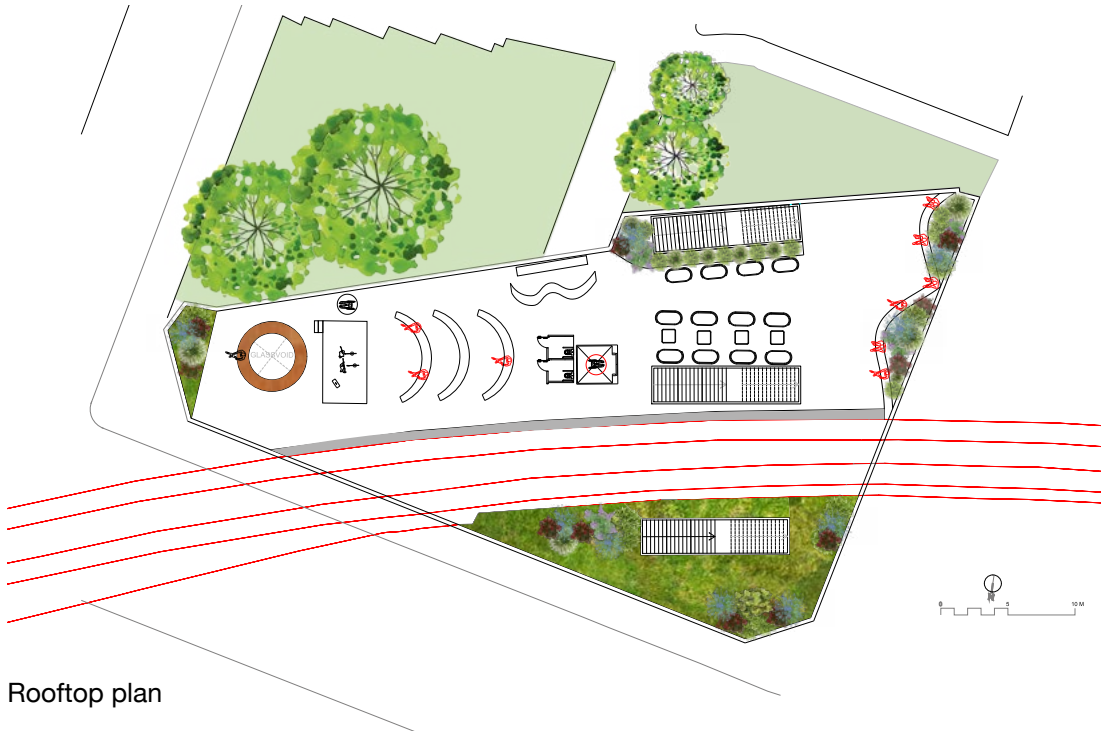
Corton steel



The 3D model

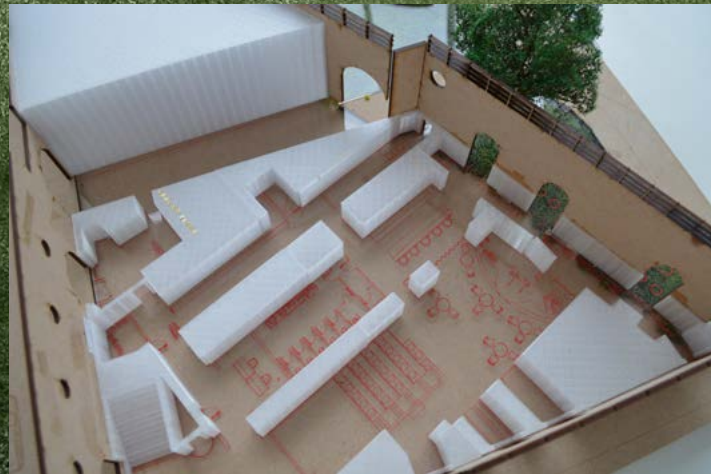
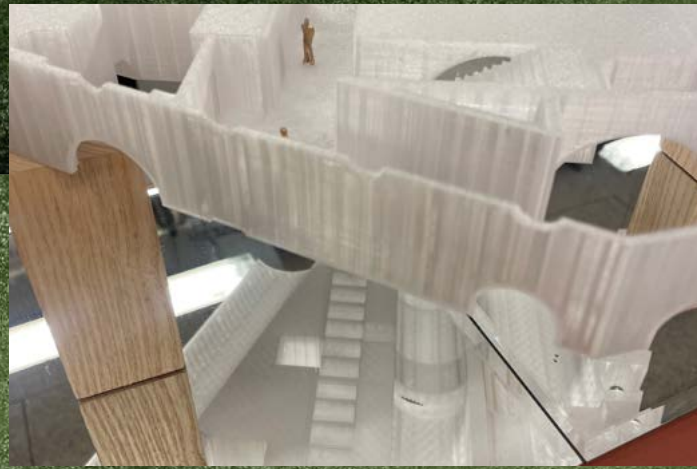
A mixed media approach was used when constructing the 3D model. The facades are laser printed MDF wood. The inside structure was 3D printed in a transparent PLA to allow it to be illuminated when lights are added. The 3D printed inside demonstrates the sheer thickness of the interior support structure which supports the railway above. The inside of the model comes apart to reveal the inside structure and barrel vaulted ceilings.

The flat roof allowed me to design a rooftop garden with a rich green space. It took inspiration from spaces such as the highline in New York which is a 1.5-mile long public park built on an abandoned elevated railroad. The grass and garden is flattened reused moss from an office wall that was being discarded during a renovation.

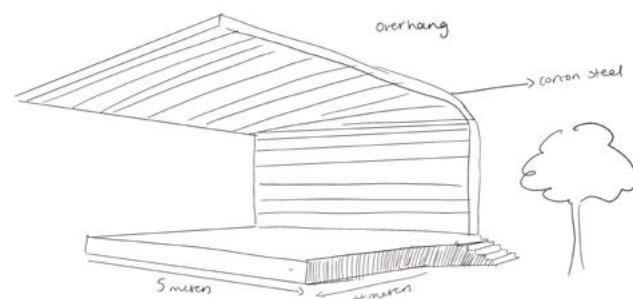


The image above shows a user looking into the skylight of the mezzaine of the rent and repair shop where the luthier would work.

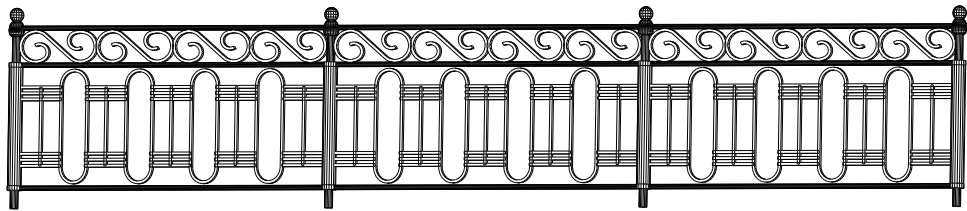
Dis-malted model



As the model is pulled apart the red etched plan below is revealed.



Stage sketch - It is made from corten steel due to the durability and longevity of the material compared to traditional steel.



Supplier of balcony railings- Heritage Cast Iron Gates and cast Iron railings. The iron railings that sit around the perimeter of the rooftop serve as a protective decorative barrier for users. Railings are more cheaply produced as castings (where molten iron is poured into a mould). The Victorian style railings suit the character and architectural style of the building which was built circa 1900.