

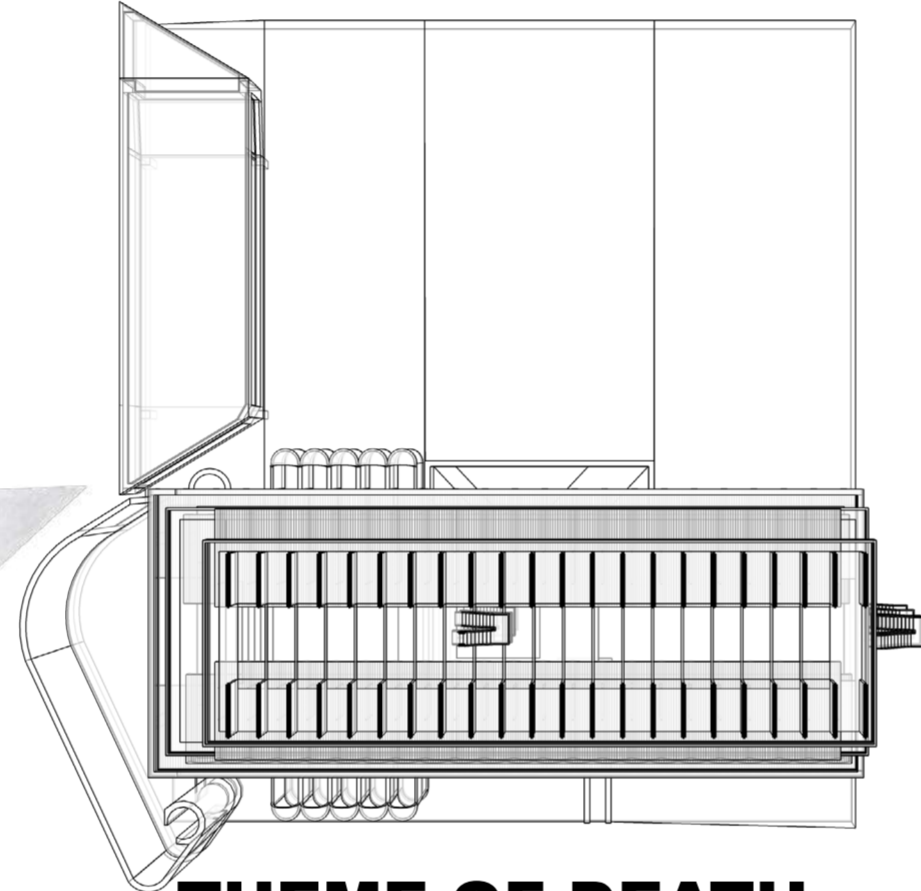
# THE DIAS COLLECTIVE

The aim of this project should be to create an adapt and reuse project of the derelict St Peters Seminary. The building is located thirty minutes west of Glasgow and has been neglected for over 20 years. Originally designed by Gillespie, Kidd & Coia in 1961; the building is an iconic post-war, brutalist building and despite its short functional life, remains highly regarded. It is A-listed so any adaptations must be carefully considered.

## THE BRIEF

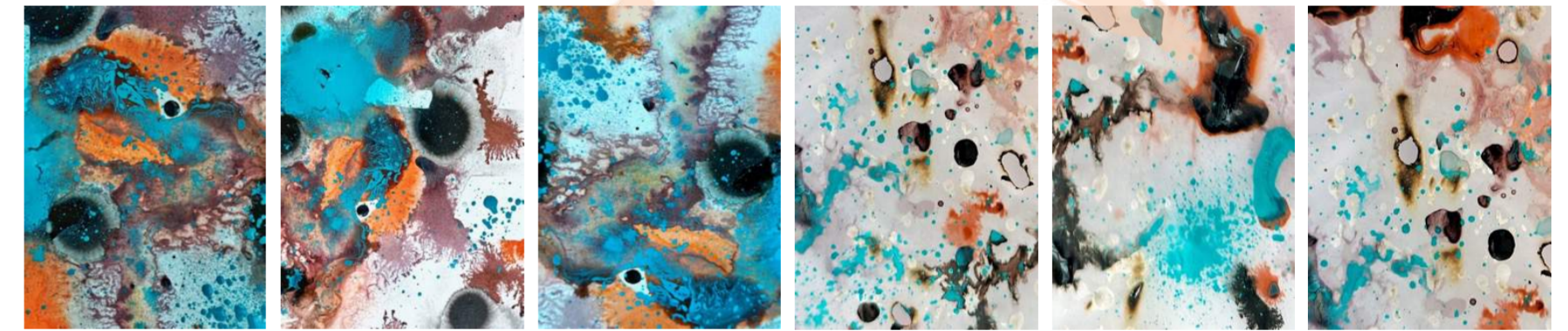
The final design should include a multifunctional, multidisciplinary and collaborative creative space designed around four main objectives, known as the four E's: Expression, Education, Encouragement and Exhibition.

Inspiration should be taken from the chosen site and integrated, developed and researched into a consistent theme. The design should have a core purpose, you should focus on an element of the design industry that is overlooked and look at ways to overcome these boundaries and problems. The target audience can be varied, however the design must be inclusive and there should be a focus on young people, from the ages of 12+, to encourage the arts within education.



## THEME OF DEATH INSPIRED FROM GRAFFITI WITHIN THE SITE.

The theme of death also comes from the site itself as well as the poem, within the poem, Dylan Thomas speaks of death and regret, which symbolises the loss that came with the abandonment of the building. The regret that came with the flaws of the building, which led to its short life span - in terms of functionality. Regret for what is still regarded as an iconic building, being subjected to destruction and vandalism, and therefore decay.



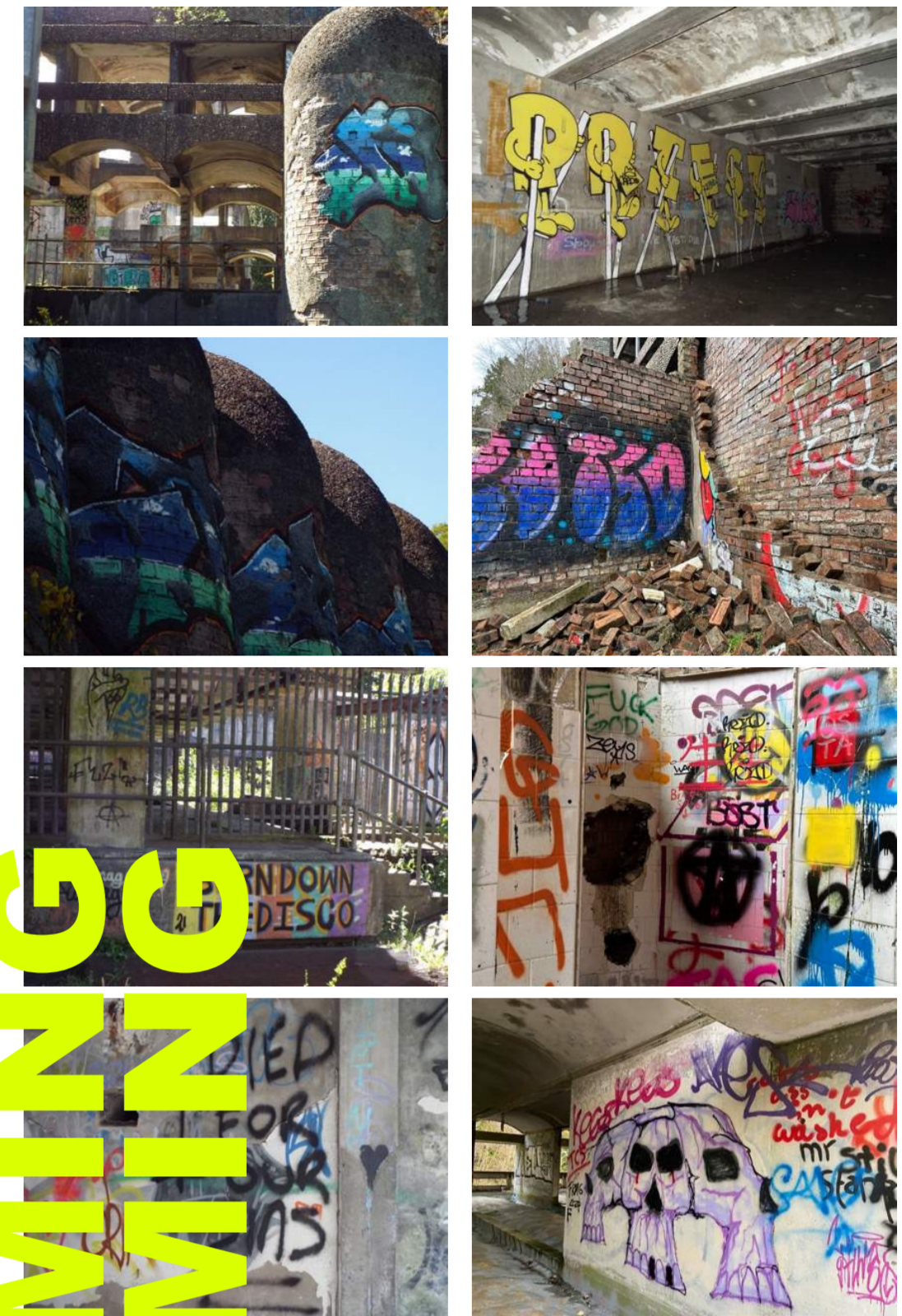
# SITE ANALYSIS

## GRAFFITTI

Graffiti is one of the main focal points from within the site. The respect that the building holds within the design world, is completely disregarded by those who have used the site as their own 'playground'.

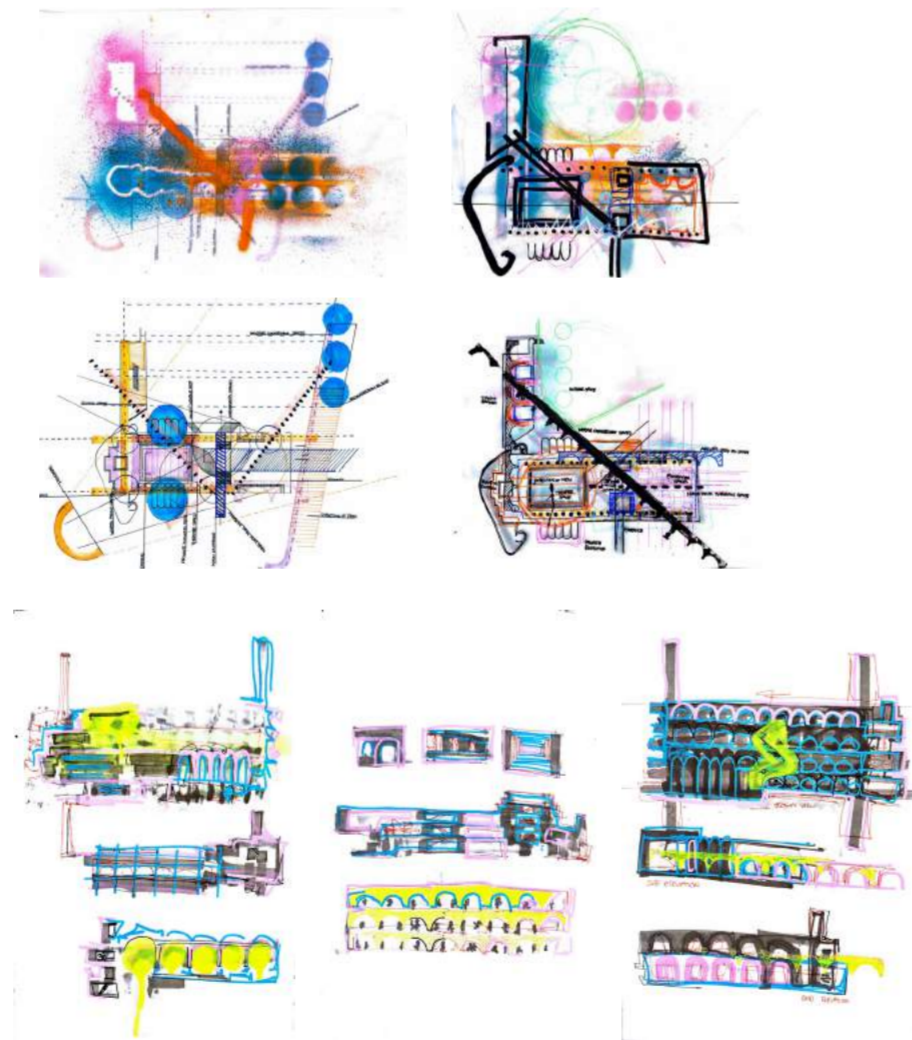
To some, the graffiti creates an interesting and vibrant element, with people being able to express their creativity on a monument of architectural history. However this does not take away from the fact that it can also be taken as disrespect to the building and its designers. It is important to find a balance of creative expression without it becoming disrespectful to the site.

The brutal exterior of the building creates an amazing impact on first approach. It is unsurprising that the architecture of the building received the RIBA Architecture award in 1967. The first site visit was conducted in June of 2022, with the sun beaming through the arches and greenery of the building. The graffiti which has consumed the building it a sense of vibrancy, while also reiterating the level of destruction and vandalism the building has subjected over the years. The most prominent features of the building on first glance are the five dome-like structures, the external stairs, now sprouting a tree from the top and the striking arches, highlighted further by the rubble texture.



**STORMING**  
**STORMING**  
**STORMING**  
**BODY**  
**BODY**  
**BODY**

The main building consists of five floors. When conducting a site visit, it was crucial to show the space in a way that would clearly show the scale. While being a large site, the low ceilings of each floor, due to the arches create a more confined space, the support beams of the arches also create separate "pods" of usable space which had to be considered carefully throughout the design. Body storming created a visual map of the space and made it easier to conceptualise the space as a functioning site. It was important to keep a balance between the original structure of the building, and the building in its current state, to show this idea of erosion and rebirth. Since being derelict, the buildings floors have been stripped, thus allowing for a more open space. In a way, the building has been allowed to "breathe", the open floors allows for natural elements to be felt from the inside, with wind and rain seeping through the arches and with moss, plants and even trees growing through the cracks, as much as it is a sign of destruction and abandonment, it is also a sign of life.



# DESIGN WITH A PURPOSE

## WHAT IS ART THERAPY?

Art therapy is a form of psychotherapy that uses visual media as the main channel of communication. The aim of art therapy is to facilitate positive change on a personal level through the use of art materials in a safe and facilitating environment. Art therapy can take place with individuals or in groups.

## WHY DO WE NEED IT?

- 1 in 4 people in the UK will experience mental health problems per year, for those in the design industry this is 3 times greater.

- 36% of creative's suffer with anxiety and 30% suffer with depression.

- Art therapy has been found to decrease self-harm tendencies in adolescents by 54%.

- Group art therapy can lead to a 45% reduction in negative emotions and feelings of isolation in individuals with serious mental illnesses.

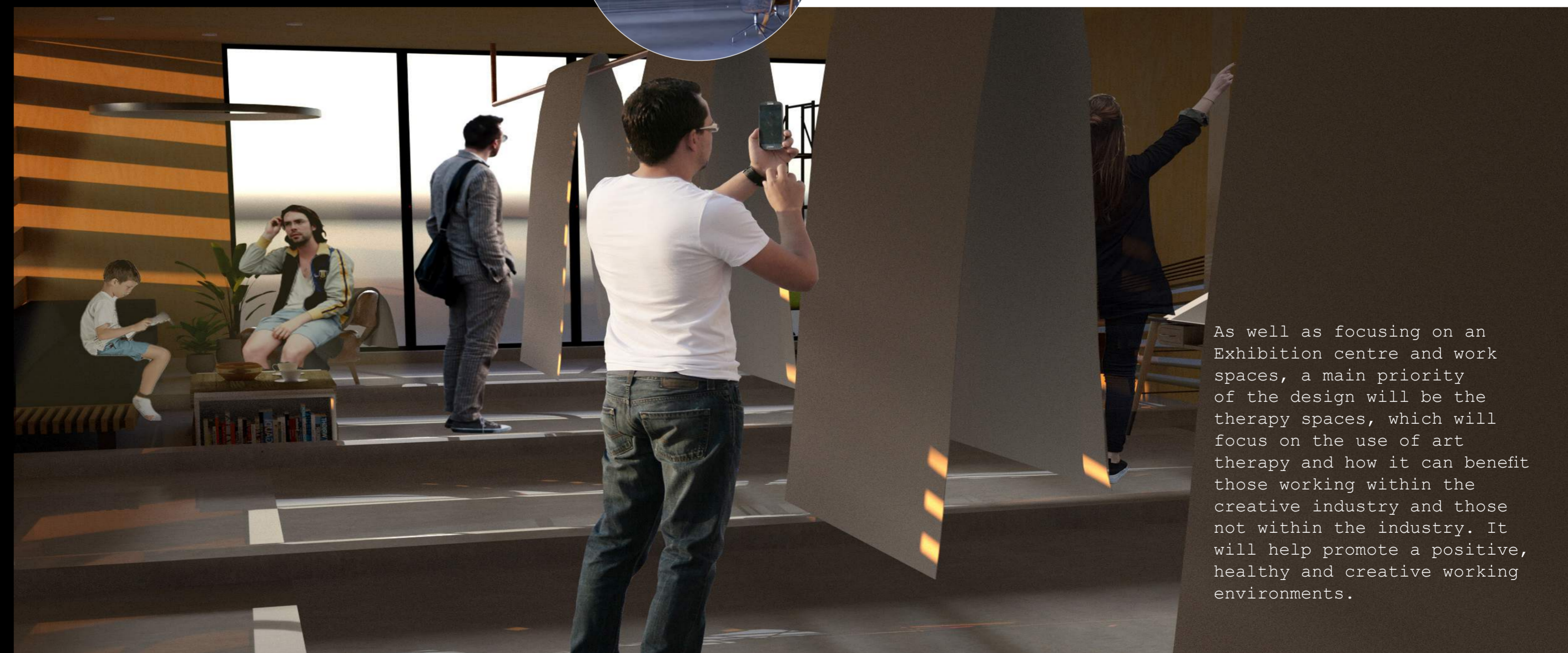
- Art therapy interventions in hospital settings have been shown to reduce patient anxiety and stress by 40%.

- In elderly patients, art therapy has been found to improve cognitive function by up to 35%.

"The post-pandemic world needs open spaces, it needs to continue the creative process that has kept us all going during lockdown and it needs to rebuild the economy too. We are all in different stages of rehabilitation and we recognise that we cannot continue living the way we did."

"More than ten years ago we began to recognise the need to slow down and spend time together as families and these qualities have informed the primary requirements of our ethos and designs across the KilmaheW Estate."

- THE KILMAHEW TRUST



## INTERVIEW

What do you do? How did you get into it?

Joe Dias . I'm a painter-mainly landscape but I work to commission as well. I used to teach on foundation course at uni of Northumbria and hosted many workshops in schools and community centres.

How did you get into it?

I've always been a painter/ artist of some sort. Sold my first commission aged 15! ( To a relative might add).

How long have you been doing it?

It's only ever been "artist" since my mid teens. Never really wanted to do much else.

Do you do it professionally or do you have a degree in what you do?, if so, do you feel the environment within the professional/education sector supported your needs?

I have a degree and an ma in contemporary fine art. Also a teaching degree. Frankly I've never been able to support myself as an artist solely. I've always had to have another job to grease the wheels. I always chose alternate employment to the usual thing that "professional artists" do - which is to teach. I did actually teach but only for short periods and often unpaid. I did shift work mainly which gave me maximum free time to paint.

Where are you most comfortable being creative working?

On the Solway Firth ( or any coastal region really) and in my studio

What does your typical creative day look like?

A mix of dog walking and domestic duties and creative stuff. I don't often get to work in the morning unless I'm out on the coast. I'll often get in to the studio in the afternoon for a few hours and then most often in the evening for two or three hours.

Where do you find inspiration?

The ambiguity and uncertainty of tidal planes. I also get aloft in a giro copter or microlight as tidal areas take on new meaning when seen from above

What are the most used items in your work space?

Oil paint, canvases, brushes. My spotify list!

What is your favourite thing in your work space?

My drum kit . I use it as an alternate therapy when I'm "stuck". The harder and more complex the drum pattern it helps when I return to the painting.



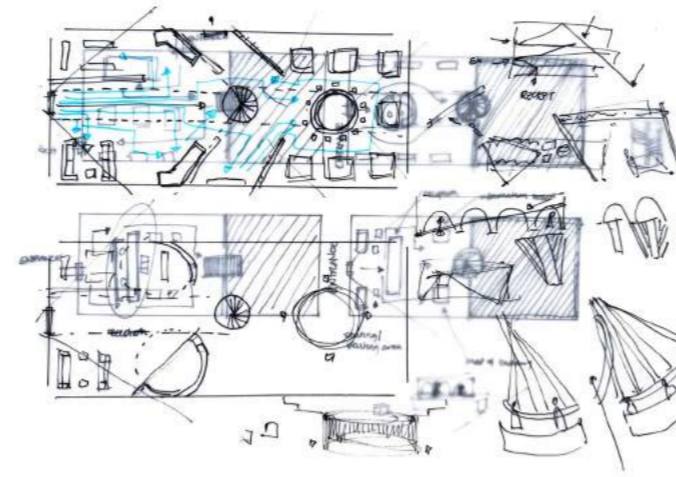
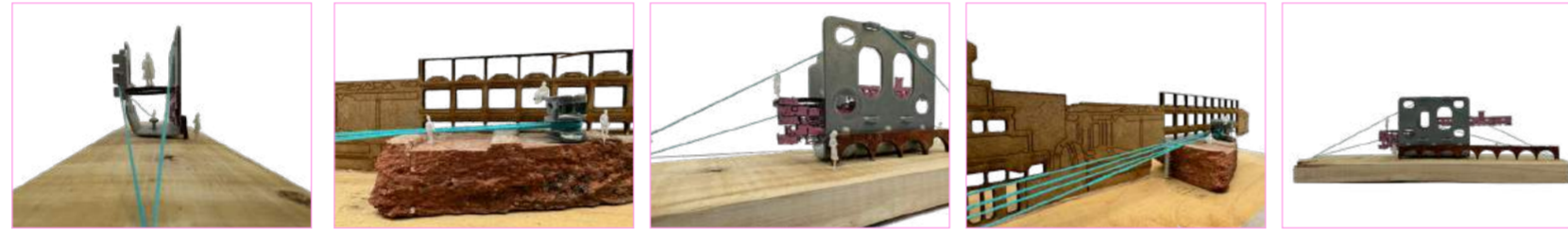
As well as focusing on an Exhibition centre and work spaces, a main priority of the design will be the therapy spaces, which will focus on the use of art therapy and how it can benefit those working within the creative industry and those not within the industry. It will help promote a positive, healthy and creative working environments.

# FINAL DEVELOPMENT PROCESS

The journey of the development process is highlighted through the main zoning diagrams and sketch models. Showing these elements through their development and showing the resemblance within the final model.

## SKETCH MODELS

Close up views of sketch models. Using steel elements found from the site, this mixed with the organic wood elements create a contrast which represents the organic matter that has eroded through the building in its decayed form. The repetition of the arch shape references the original structure with blue string creating zones and a bridge like element, connecting the three floors shown conceptually within the models.



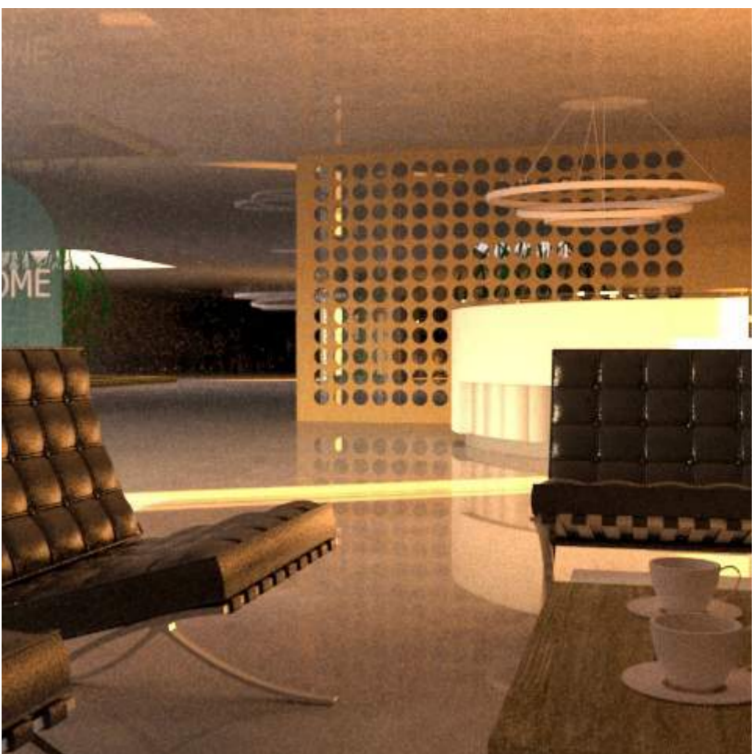
## ZONING AND VISUALISATION OF SPACES

## CAFE AND BAR AREA - FOCUSING ON THE USE OF LIGHT TO ZONE DIFFERENT ENVIRONMENTS



## SIDE EAST ELEVATION - SECTION





# FINAL OUTCOME

The Dias Collective is a re-imagined multifunctional, multidisciplinary and collaborative centre for art and design. Taking form in the iconic St Peter's seminary, located west of Glasgow. The redesign of this post-war brutalist building will enable a rebirth of an icon in a way that will encourage and educate designers and artists of this generation. It will be open to all, creatives and non-creatives alike, the focus being to create a new designer-based exhibition space in Scotland. The design creates a safe and open environment, prioritising inclusivity and communication between the designers and artists and the public.

A main priority of the design will be the therapy spaces, which will focus on the use of art therapy and how it can benefit those working within the creative industry. It will help promote a positive, healthy and creative working environment.

The building in its decay, is given a new life through graffiti and the natural elements. One focal point of the project was derived from a painting on one of the main structures in the building, of a poem by Dylan Thomas, titled 'Do Not Go Gentle Into That Good Night'. The poem speaks of death and regret, which correlates with the symbolism of the decayed building and how through this design, it can be reborn.