NEW CLUTHA in GLASGOW

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The name Clutha is an ancient Gaelic word meaning the Clyde. Situated at the foot of Stockwell Street, one of Glasgow's oldest thoroughfares. The street began life in the 1300s, when it was known as 'Fisher Row', being home to families who netted salmon on the Clyde. It was only in 1345, with the opening of the first Stockwell Bridge, linking the young Glasgow to the Gorbals, that it took the Bridgegate name. In 1659, Glasgow's first Merchants' Hall was built on the south side of the Bridgegate. The old Hall was demolished in 1818, to make way for tenements. It's 164ft tall Gothic steeple erected in 1665, is all that survives. Now surrounded by an 1886 extension to the fish market.
GLASGOW MUSIC

Culture & Environment

In the early 1990s, with the rapid development of industry, Glasgow has become one of the fastest growing cities in Europe. A large number of public entertainment activities with dance halls as the main place have emerged. It was until around 1960 that dance hall began working with rock bands. Live, unconventional, popular music began to adapt to new, less formal dance trends. In the 1960s, with the decline of traditional industries and the severe decline of manufacturing, the social stratification of a large working class and the dispersion of the urban population had an even more pronounced influence on the production of popular music in Glasgow. The decline of the ballroom scene and the lack of a club scene have led to public spaces providing venues and a source of income for Glasgow musicians. The more creative style of expression and performance is also reflected in the venues where they perform. Until the late 1970s and later, inspired by DIY ethics and punk movement, Glasgow’s music makers took advantage of economic changes to make the city develop towards the cultural industry. With the enhancement of nationalism, Glasgow’s local music has made great progress and development. In 2004. Time magazine named Glasgow the capital of European rock music and compared it to Detroit’s position in its heyday. Thereafter, in August 2008, Glasgow was named the “Music City” by UNESCO. This title pointed out the importance of rock and pop music to the city’s musical reputation.

Just like the concept of “momentary associations” mentioned by Latour, live music will form the unique momentary associations of this music venue with the participation of enthusiastic audiences. Although, this sense of atmosphere is reflected in the authentic of the venue, “size,” “convenience,” “service,” and “facilities,” also very important. Therefore, if the music venue can combine a good traditional live music atmosphere with modern convenient and diverse facilities, then such a venue will meet modern needs while filling the venue with a music culture atmosphere.
The "independence" characteristic of Glasgow music is closely related to the composition of different music scenes. These components (record stores, recording studios, performance venues and virtual social spaces on the Internet) have had a positive impact on maintaining the communication and development of popular music at the grassroots level. The connection of these components, such as the meeting of music producers, social interactions, performances and other social practices, connects the various parts, and has an important impact on the production of music culture through the operation of capital.

From the perspective of Glasgow music, the influence of social capital has cultivated the "independent" music creation method of Glasgow musicians. This "unique" performance is not only reflected in the style of music, but also in cross-work and the participants' ideas of creating music through different forms and media. Different from the competitive relationship of bands that need to occupy the main market position, the Glasgow band has formed a unique feature of mutual support due to the withdrawal of economic capital.

As Crossley said: 'Networks are, in effect, networks of interactions. The relations of which they are composed are made and remade by way of interaction. Likewise resources are exchanged and move through networks by way of interactions'. As a music venue, Clutha is very important to study the relationship between music producers, music producers and scene participants. Therefore, establishing the connection and the hub between them is the key to whether Clutha has vitality. Fully tap the resources in various connections and become a part of them. By connecting different network configurations, different effects of the site can be produced, and multi-faceted cooperation is encouraged to achieve the diversity of Clutha.
**REGIONAL CONDITION**

1. **DIVISION of urban areas**
   
   This area is located at the intersection of the three areas (City Center, Merchant City, St. Enoch), surrounded by diverse social and cultural resources.

2. **Functional properties of surrounding areas**
   
   The surrounding diverse business formats have brought a large number of tourists to the area, especially the entertainment and shopping in the Merchant City and the leisure landscape along the river to the Glasgow Green have increased the vitality of the area.

3. **The analysis of traffic system**

   Except for the three important roads, (Stockwell St, Clyde St, Bridgegate St) the Central Station and Metro Station are all within a 10-minute walk.
As Clutha located at the corner of an important intersection, it was found in the preliminary analysis that this intersection serves as the gate to the central city of Glasgow. Therefore, referring to the height of the surrounding buildings, the corners are set as small towers. While forming a good landmark in the surrounding environment, it forms a 360-degree view of the city, which provides conditions for the later connection of the surrounding external imprints.

Leave the core yard in the center and raise both sides to the appropriate height corresponding to the Briggait. Make the building uniform in height with the surroundings. Secondly, in order to enable the people in the city to appreciate Clutha’s murals, the height of the podium on the south side was lowered to expose the Mackintosh murals. From the line of sight, it is ensured that people on the building and the river, including the opposite bank, can easily appreciate the mural, while forming a second-story viewing terrace. Then the ground floor is raised as an open space for multi-functional use. Due to the opening of the south terrace, the core yard on the second floor has plenty of sunlight.

BUILDING MORPHGENESIS
GROUND FLOOR of CLUTHA

The ground floor has **multiple functions as the building’s hall**. Opening the wall between the northeast and Brigait enables **Clutha and Brigait** to be closely connected to form a shared cultural, artistic and creative place. Except for the Circulation function, the entire Clutha is used as an open and spacious hall. In the **daytime**, it can provide a venue for all kinds of music and cultural exhibitions, and in the **evening**, it can be turned into a Clutha **dance hall**. After researching the Dee and Charles Wyly Theatre designed by OMA, it was found that the stage can be set up more flexibly. The Wyly uses a state-of-the-art ‘superfly’ tower, able to efficiently move both scenery and seating, facilitating unprecedented flexibility and experimentation in the configuration of a theatre space: proscenium, thrust, traverse, arena, studio, and flat floor arrangements can be set up in less than a day.
CLUTHA HALL

The Clutha hall is equipped with a flexible floor of 1 meter by one meter, which can be flexibly converted under different functions during the day and night. According to the needs of night performances or activities, the floor of the hall can change its layout and functions at will. The current Clutha ceiling is made of steel-structured glass material, similar to Briggait’s ceiling material, but with a cave atmosphere. Therefore, when considering the ceiling of the ground floor hall, considering the acoustics and live music environment, the ceiling of the hall was designed with sound-absorbing panels to imitate the original ceiling of the old Clutha. It not only restores the current Clutha atmosphere, but also enhances the musical effect.
FIRST FLOOR of CLUTHA

The first floor is mainly used as a **bar and music-themed restaurant**, and is connected to the same hall as the ground floor. There is a **platform** around the hall that can be watched on the first floor, and the performance can be watched while drinking on the first floor. While the restaurant can provide food for citizens, it can also provide dining and leisure conveniences for art creators working in **Briggait**.
CLUTHA BAR & RESTAURANT

Clutha is a live music space hosted by a bar, and a limited venue can hold up to a hundred people. The consideration of the stage is also very important. According to the needs of the type of performance, a sound-absorbing background is usually required on the back wall. The room surface material and installation method will affect the sound effect of the room. Due to the characteristics of pop and rock music, a large number of low-frequency sounds must be eliminated, such as using perforated plasterboard, so that low-frequency sounds can be absorbed and diffused evenly. Usually the area on the ceiling will be covered with reflective and diffuse materials, so that the music played can be better conveyed to the audience. Pop music and rock music have very loud sounds, so the sound insulation design of the hall is very important. At this time, special structures and materials are needed to achieve sound isolation.

Functional structure, the entire shape is designed to commemorate the crash of the helicopter. The abstract crash pit connects the second-story ceiling to the third-story core yard, which serves as the ceiling of the clutha hall to reduce music noise and collect rainwater for the trees in the core yard. The lower part uses acoustic materials to reduce noise and improve sound effects, and provide acoustic assistance for bands and various activities.
SECOND FLOOR
of CLUTHA

The second floor is set up as a **music history exhibition Space** with a **core yard** that preserves the **original tree** and **Mackintosh murals**. On the second floor platform, you can enjoy the murals and watch the scenery along the **Clyde River**. For convenience and connectivity, the **wall adjacent to Briggait** on the east side of the second floor was opened, so that the studio Briggait was directly connected to the core yard. In addition, the stairwell between the north and Briggait is connected, making the spaces more integrated.
CLUTHA CORE YARD

The core yard forms the central gathering sense of the site, which connects the site with the urban space. At the same time, the open core yard space injects vitality into the bar activities. The second mural originated from the culture of Glasgow and the memorial after the helicopter crash. Glasgow has long been associated with formal murals, such as the Springburn locomotive, which brightened up otherwise dull and obtrusive gable ends on tenements or other large buildings in the city. Similarly, after the helicopter crash, many mural creations appeared on the walls of Clutha Bar. They have become part of the bar, reflecting the bar’s attitude of respecting history and advocating freedom. Like the giant mural of Charles Rennie Mackintosh has been unveiled in Glasgow as part of celebrations marking 150 years since the architect’s birth. Painted on a 60ft by 40ft wall overlooking the city’s Clutha bar, it features a portrait of Mackintosh looking through a stained-glass window, another mural which pays homage to the history of the area, as well as celebrating a variety of personalities who visited this iconic location, famous for its atmosphere and live music. The mural installed at the Clutha Bar in Glasgow has created worldwide interest and is fast becoming a tourist attraction. It will without doubt enhance the local area, brightening up an otherwise derelict building.”
THIRD FLOOR of CLUTHA

Three music studios are set up on the third floor to provide a good creative environment for bands and music creators.
FORTH FLOOR
of CLUTHA

The fourth floor is a shared recording studio and roof garden. Bands can look for inspiration from the rooftop garden overlooking Glasgow city centre, or invite people from different parts of Glasgow to open a music party to establish communication and connections.
MUSIC STUDIO
of CLUTHA

Music creators can directly complete a whole set of processes from creation to practice to recording adjustment and finally production and sale performances in this building. At the same time, the entire Clutha also provides a good environment for music creators to communicate with the Glasgow Music Network system.
TOP FLOOR of CLUTHA

The top floor is the **sightseeing floor**, with the best **360-degree view**, overlooking the **Clyde River**, admiring the ancient **Gothic steeple** and the surrounding city of Glasgow.
Using **narrative concepts**, the historical culture and musical attitude of Clutha Bar are copied in the architectural space, so as to achieve the unique **sense of space experience** of the new Clutha Bar. From the analysis of the status quo of Clutha bar, we can clearly find its unique mark. Such imprints can be divided into two general categories: **self-generating imprints and imprints of surrounding conditions**. Its own imprint comes from the sense of place of the site, which can be summarized as **core yard, trees and murals** from the physical environment. From the analysis of historical buildings, Clutha Bar has retained the **central yard** since the earliest tenement was established, and a **tree** was planted in the center of the core yard in the later development, which has been maintained until now. Glasgow has long been associated with formal **murals**, which brightened up otherwise dull and obtrusive gable ends on tenements or other large buildings in the city. Similarly, after the helicopter crash, many mural creations appeared on the walls of Clutha Bar. They have become part of the bar, reflecting the bar’s attitude of respecting history and advocating freedom. Like the giant mural of Charles Rennie Mackintosh and personalities **who visited this iconic location**. The mural installed at the Clutha Bar in Glasgow has created worldwide interest and is fast becoming a tourist attraction. It will without doubt enhance the local area, brightening up an otherwise derelict building.

The other is the mark from the surrounding environment, including the scenery along the **Clyed River**, the artistic and cultural attributes of **Briggait**, and the 164ft tall **Gothic steeple** left by tenements in 1818. The name Clutha is an ancient Gaelic word meaning the Clyde. The Briggait is the largest art venue in the area, with many art-related studios and often exhibitions. Therefore, connecting Clutha with Briggait is also an important strategy. Not only in space, but also in economic and activities to form a community. Finally, there is Gothic steeple. It is one of Glasgow’s monumental landmarks. It represents the rapid economic development of the city in the nineteenth century. Therefore, the commemorative significance of steeple needs to be considered in the reconstruction of Clutha. The three imprints surrounding Clutha can make people have an emotional resonance with the nature, economy and culture of Glasgow, thereby forming a unique narrative atmosphere unique to Clutha.
In the design of the building facade, the first floor is made of fully transparent double glass, which can isolate the noise and bring a good view from the unopened lobby space. Generally speaking, because the volume of the building is relatively wide, vertical lines are used to increase the vertical visual effect. Double-layer structure using glass and vertical perforated plates. Glass can effectively transmit light, and the strip-type perforated plate can effectively isolate noise, whether it is noise from the external environment or music inside the building. The color of the perforated board is also the same wood color as the ceiling of the indoor hall, forming a unified tone that adapts to the surrounding environment. On this basis, a night LED screen and a light show light group will be set up. The screen can announce the schedule of performances or exhibitions within a week, and the night lights can become the most beautiful night view by the Clyde River.
CONCLUSION
of New Clutha Design

The new Clutha goal to become an important part of the development of Glasgow music. Whether it is from the facilities of the venue or the atmosphere of the venue, it should meet the needs of socio-economic development and citizens’ preferences. In terms of architectural form, I want the building to blend into the surrounding environment and the city of Glasgow. Affected by Mackintosh and industrialized punk, the building has a tougher style and uses simple geometrical elements to show the urban music venues in line with the spirit of Glasgow. In terms of design methods, a large number of design or paper cases were consulted in the process, starting from the problems faced by the site, grasping the key points for massing of the building. History, culture, and site conditions are all important basis for restricting and balancing design. But from the point of view of the disadvantages, due to the relatively small area of the project, the overall space utilization needs to be greatly saved, which forms a limitation on part of the space requirements. At the same time, because when there are many solutions, some aspects are not studied very deeply, so there will be some deviations when thinking about design positioning. In general, this design method has certain reference significance in dealing with global problems.