

## Maryhill Burgh Halls

*The project was won through competitive interview. It explores the issues of heritage; listed structures, artwork and working with a local community to achieve a balance of new use and spatial articulation. We essentially ask the question how we give new life to seemingly redundant structures.*



# PROJECT DESCRIPTION

The recently refurbished B listed Maryhill Burgh Halls, originally designed by Duncan McNaughtan and completed in 1878, provides contemporary multi-purpose accommodation, suitable to the requirements of the present day, whilst maintaining the Burgh Hall to function as it was originally intended, as a focal point and social hub of the community of Maryhill.

The site is located at the heart of Maryhill on the corner of Maryhill Road and Gairbraid Avenue, and is boarded to the west by the recently refurbished Maryhill Leisure Centre. Through refurbishment of the former hall and administration building, façade retention and selective demolition of the former Police Station and Lamplighters building, we inserted new accommodation, wrapping around an external courtyard. The courtyard forms an edge to the refurbished hall and enables the contemporary accommodation to stand back and address it. The circulation of the building flows round the courtyard giving a constant, central point of reference to the refurbished hall.

**Title**  
Maryhill Burgh Halls

**Submission No.**  
01

**Authors/Creators**  
Ian Alexander / Henry McKeown



*Maryhill Road at dusk*

## PROJECT DESCRIPTION

The entrance to the building is through a courtyard shared with the refurbished Maryhill Leisure Centre, which was formerly the Maryhill Fire Station and the newly commissioned gates celebrate the former use of the building.

The varied accommodation consists of a modern public hall, a café and heritage exhibition space, eleven offices of varying sizes, both commercial and community recording studios, a nursery for forty pupils and meeting rooms all located around the courtyard. The careful design respects the historical buildings, whilst utilizing their nature to provide integrated accommodation, which achieved and exceeded the client's requirements for the building. For instance we inserted a new floor at the attic level of the hall to provide office accommodation within the attic. This is a unique environment for an office as you circulate between the original trusses, enabling these to be viewed close up and allowing the heritage of the building to be appreciated at a different level.

The building originally contained twenty unique stained glass panels designed and manufactured by Stephen Adam, which depicted the various trades and industries within the Burgh of

Maryhill. These panels were removed in the 1960's and stored by Glasgow Museums, but the refurbishment of the building has enabled it's historical heritage to be further enhanced by allowing the panels to be restored and eleven of them are now displayed within the building as originally intended. The Trust have also commissioned ten new panels which represent modern Maryhill and these are also on display, enhancing the balance between new and old and the on-going story of the Burgh Halls within the heart of Maryhill.

In summary the building achieves and exceeds the aspirations of the client by undertaking a sensitive but contemporary refurbishment of the former Burgh Hall and through careful design provides modern and varied accommodation which compliments the former building. This provides the solution to the clients varied brief within a building which will represent and serve the needs of the local community for the future.



*View of entrance and view to courtyard*



# RESEARCH QUESTIONS

1. How does the Architect respond to the demands of Place, function, heritage and conservation within an existing listed historic structure .
2. How were the footprint and volumes of the existing buildings reinterpreted to create a new community facility
3. How can we add new forms to a B listed structure and retain the integrity of old and new
4. How has the installation of the Stephen Adam stained Glass panels been accommodated in the new building and what were the design and technical considerations required to be undertaken to meet the conservation requirements.
5. A project of collaborations –How did the architects collaborate with other designers and craftspeople on the interpretation wall lighting and streetscape.
6. Engagement and community involvement – how were the local community of all ages actively involved in the project during the design and construction phase of the project.



*View from nursery courtyard to garden courtyard*

# AIMS AND OBJECTIVES

**How does the Architect respond to the demands of Place, function, heritage and conservation within an existing listed historic structure.**

Part of the process with the client was the development of the brief which needed to reconcile the historic use of the buildings with the new mix of uses. These uses; performance, heritage, café, craft, childcare, music recording and business had to be balanced against a strict business plan that would be sustainable. A key consideration was the positioning of the functions within the plan relating to their location within the triangular footprint of the site.

The place is the historic Burgh of Maryhill. The site is at the apex of Maryhill Road and Gairbraid Avenue (the formal axial road to Gairbraid house). Nearby the historic Forth and Clyde Canal (a scheduled monument) crosses Maryhill Road in a stone viaduct. The neighbourhood has been subject to much erosion of the historic fabric so the presence of the halls is important to the memory of many of the residents.

The functions within the building had to be considered relative to the stabilisation of the existing structure, the restoration of lost features and the partial demolition of accretions in the courtyard areas. Flow and movement through the building were considered along with access and the creation of a new entrance courtyard.

The return of the stained glass to its historic home was a critical driver for the project relative to Historic Scotland funding and the method of display within the halls.

**How were the footprint and volumes of the existing buildings re interpreted to create a new community facility**

The existing structure of the halls was not in good condition having been subject to previous insensitive refurbishments.

The interior of the halls had been completely lost due to a rot eradication contract and almost all of the internal detailing.



*Primary stair in foyer space*

# AIMS AND OBJECTIVES

The prime space was the creation of the new hall. A new attic was formed where you can walk amongst the existing trusses. The reshaping of the hall allows for improved acoustic performance which is borne out through its use as a rehearsal space by Scottish Opera. An aspects of the volumetric resolution was to clarify 3 things ;

- Circulation + entry
- Spatial hierarchy related to function
- Views and Light

The original building is now entered through a series of arches into a courtyard that was the fire station access. This acts as a gathering space for both the leisure centre and Burgh Halls. The site is triangular in shape and one of the challenges has been clarifying the internal flow in this geometry whilst preserving the integrity of the historic fabric.

The entrance courtyard is like a room open to the sky which then links to a double height entrance hall and café space. The space then links to the hall passed the heritage wall or through the garden room which links to the courtyard.

The hall, which is a thermally and acoustically balanced space addresses Maryhill Road and links to the courtyard at the heart of the block through the garden room.

The hall is serviced by a vertical stack that contains storage and green room and vertical circulation. New forms contain Nursery, recording studios, plant areas and servicing.

Office and studio spaces are located behind the stone facades paying respect to existing openings.

## **How can we add new forms to a B listed structure and retain the integrity of old and new**

The question is whether to contrast or otherwise with the existing structures we chose in this instance to contrast with a façade of vertical granite cladding panels so as to preserve the proportion and identity of the original structure. The pattern width and depth was considered alongside the relation to vertical elements on the existing façade.



*Scottish opera rehearsal in the new hall space*



# AIMS AND OBJECTIVES

Vertical circulation and service zones are identified as zinc clad elements.  
The courtyard walls are clad in larch that is slowly weathering to the same tonal value as the stone of the halls.

Recycled ceramic bricks were used in the courtyard from the existing building and to visually resonate with this a similar façade was designed at the entrance.

**How has the installation of the Stephen Adam stained Glass panels be accommodated in the new building and what were the design and technical considerations required to be undertaken to meet the conservation requirements.**

The Stephen Adam glass is the key heritage aspect of the building and a close relationship was built with the conservators at the Burrell where they were stored to ensure the environmental performance of the hall will be correct .The method of mounting was also considered in order to minimise the presence of the fittings.

**A project of collaborations –How did the architects collaborate with other designers and craftspeople on the interpretation wall lighting and streetscape .**

We worked with 4 other artists /designers on the project and we spent considerable time coordinating or design interfaces in terms of construction and services but also commenting on design development and reviewing options with the client.

**Engagement and community involvement – how were the local community of all ages actively involved in the project during the design and construction phase of the project.**

The project was seen as an exemplar of community engagement through engagement with local schools, skills workshops and site visits with the local community .Workshops were related directly linked back to the trades being undertaken on site. These included; stonemasonry, blacksmithing, stained glass and lead work.



*Garden room and outer walls of the hall*

# CONTEXT

The context for this project is Maryhill in North Glasgow .It is an urban site .However since the construction of the halls in 1878 the surroundings have become more urbanised up to the 1960's when with the clearance of tenement housing densities began to fall. So the location has seen the typical ebb and flow of population experienced by many communities in Glasgow. Glasgow City Council has many surplus buildings on its register and the question is how can these buildings be brought back to life with new uses that do not corrupt the original architecture but adapts ,alters and restore in a positive way. Finding a use and linking to the local community taking ownership is key to the success of the project.

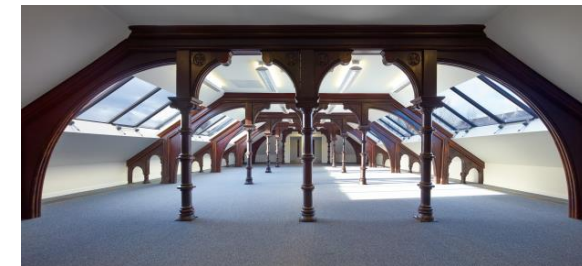
The site also sits in proximity to the Forth and Clyde canal which is currently undergoing a process of regeneration with new housing, workplaces and community facilities .The halls have a role to play in supporting this regeneration.

The practice is interested in contemporary solutions that contrast but are respectful of historic places .In that respect we are interested in Steven Holl's approach of 'complimentary contrast 'when working with or alongside existing structures.

The levels and triangulation of the site in plan defined the starting point for us alongside the scale and openings of the existing building.



*The stained glass mounted internally on the main hall windows*



*The 'attic studio' with refurbished roof structure*



# RESEARCH METHODS

The office operates a studio culture which means projects are collectively developed in the context of an analysis of place, function, precedent and ideas.

Initially we carried out a detailed survey of the historic structure

The site slopes and we made a detailed study of levels which were critical in respect of synthesising the relationship of the ground floor level with the historic fire station arches. We established at the outset that the existing structure would not work with the intervention of external ramps.

We analysed over time how the building had been added to prior to making decisions about what we might remove.

One of our design principles was to consider the critical massing of old against new and we developed a large scale working model to test the design progress.

Early consultation with Historic Scotland and the

City council established early support for the principle moves within the scheme.

We visited the historic stained glass in the Burrell and consulted with the conservators.

We visited Glasgow city Councils Archive warehouse to measure up the various artefacts to be re located back to the building.

We built the brief with the client based on briefings on each individual function and its relation back to the business plan

We made an analysis of precedents and used those to test our ideas.

Structural analysis of the existing building indicated the level of adaptation that could be undertaken.

Having carried out the above research we found that from initial concepts to the final building the ideas stayed intact through the process



*New office space at upper level*

# DISSEMINATION

## Awards

2012 GIA Design Award for Conservation-Winner

2012 Scottish Design Award for the re use of a listed Building ,Shortlisted

2012 Scottish Civic Trust Awards My Place Award – Winner

2012 Edinburgh Architectural Association – Ambassadors Award- Shortlisted

2013 Civic Trust Awards –to be submitted

2010-Best Contribution to Urban Regeneration in Scotland through the use of

European Structural Funds

## Exhibitions

2012 The Lighthouse ,Glasgow.



*The returned Halls and new public realm*

# ESTEEM INDICATORS

The project has been recognised as being of national and local importance .  
It is seen as being an exemplar project in its role of combining the local community needs set against an understanding of both place and heritage.

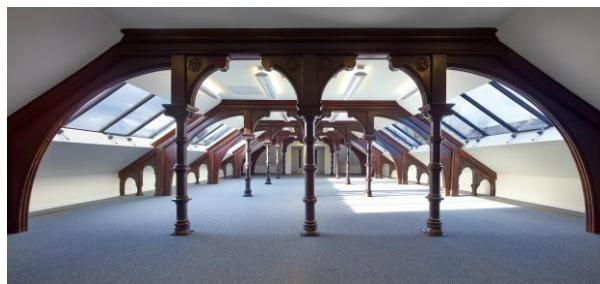
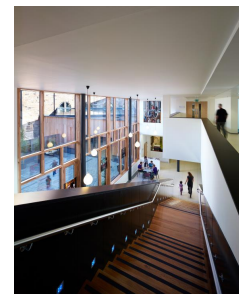
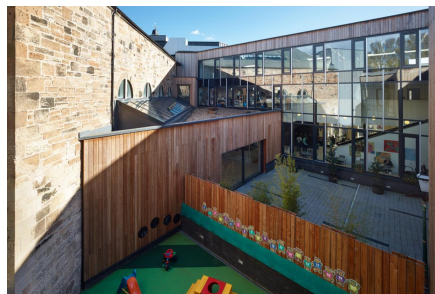
Both Historic Scotland and Big Lottery now refer the project to other community organisations and architects to show how Historic fabric and community needs can support each other. The project was the winner of the Scottish Governments 'My Place 'Awards 2012



*The Halls in the evening with new lighting installations*

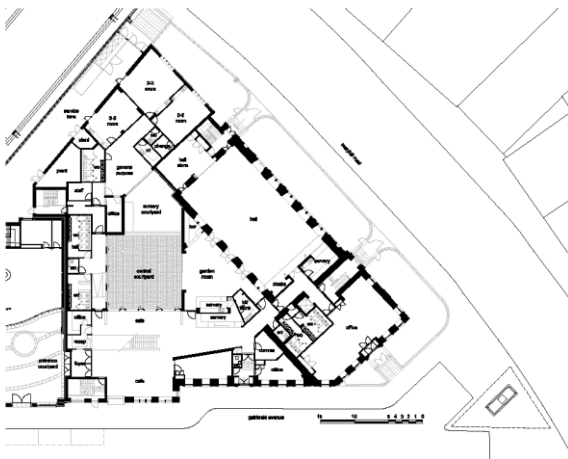


# PHOTOGRAPHIC MATRIX

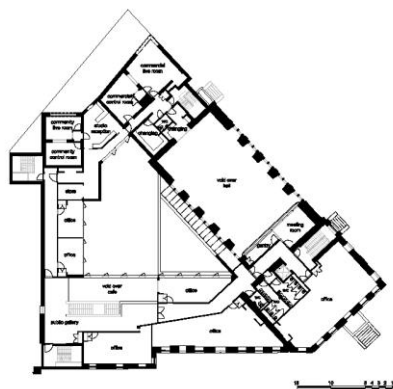




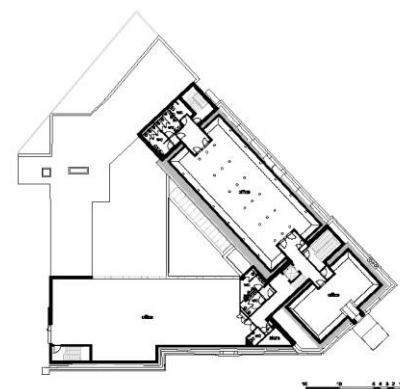
# DRAWINGS



Ground Floor



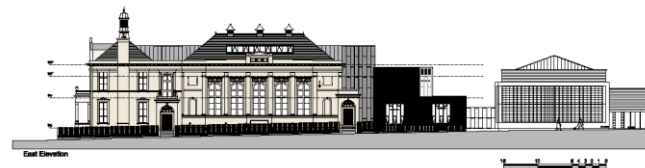
First Floor



Second Floor



Long Elevation through Halls



Elevation to Maryhill Road