

Studio Sergison  
Spring Semester 2018

Glasgow  
Study trip

## Programme

### Thursday, April 19th

- 11.00 Caledonia Road Church, with Seline
- 14.00 Walking tour of the city  
Meeting point: Gardner's building, 36 Jamaica Street
- 17.00 Tour of the Glasgow School of Art and Reid Building by Steven Holl
- 18.00 Lecture on Glasgow architecture and history  
by Prof. Mark Baines at the Glasgow School of Art
- 20.00 Studio Dinner at The Ubiquitous Chip

### Friday, April 20th

- 09.00 Walmer Crescent by Alexander Thomson  
Discussion on Alexander Thomson with Robin Webster  
Meeting point: 08:45 at Cessnock SPT Station
- 10.30 House for an Art Lover by Charles Rennie Mackintosh
- 13.30 Hill House, Helensburg by Charles Rennie Mackintosh
- 18.00 Lecture by Jonathan Sergison at the Glasgow School of Art

Charles Mc Kean, David Walker, Frank Walker  
Glasgow  
(from Central Glasgow, An Illustrated Architectural Guide, Edinburgh  
1989)

'A city of wee folk and big windaes' was how the late Jack Coia characterised his city; the accuracy of which anybody studying the immensely statuesque windows in Park Circus or the Victorian suburbs to the west can well appreciate for themselves. Most Glaswegians characterise or nickname their city according to their personality (from his, it is obvious that Coia was a perceptive, if wee, architect) perhaps because the city lacks the symbol of a preeminent physical monument - a Trafalgar Square, an Eiffel Tower or an Edinburgh Castle. Mythologies instead of monuments would have to suffice. Glaswegian myths tend to be in superlatives: it was either the Second City or the Cancer of the Empire; the workshop of the world, or the workers' republic of Clydeside; it had either the worst slums in Europe, or the best built suburbs in North Britain; its imagery is either that of No Mean City (a city in seemingly terminal decay), or of a city Miles Better tin parts, like the curate's egg). It is busy (Glasgow has always been busy) becoming the world's first successful post-industrial city, and is determined to earn its laurels as the European City of Culture.

Nothing in Glasgow's history could have presaged its current importance. It had neither royal palace nor fortress; was no capital, nor seat of Government; had neither natural defence, eminence nor harbour. During its life it has faced three catastrophes sufficient to overwhelm a lesser place. The Reformation in 1560 swept away its structure of power and patronage, and with it, much of its ancient economy. American Independence in 1775 decapitated the fabulously wealthy trade with Virginia ruining many of the leading citizens and nearly the city itself. From 1910 onward, the exhaustion of the Lanarkshire ore combined with shifting world trade patterns to leave the city, dangerously dependant upon historic heavy industries, beached and increasingly redundant as the twentieth century progressed.

It has always recovered-painfully, sometimes slowly, and usually metamorphosed. From the ruins of the archbishops rose sturdy 17th century merchants; from the ruin of the Tobacco Lords rose King Cotton; and from the ruins of the shipbuilders? Given the absence of royal patronage or topographical advantage, the only feature to which one can attribute this extraordinary resilience must be its people: a blend of practical Lowlanders with possibly the greatest concentration of urbanised Celt in the world. The result is a restless, pushy, energetic, rigorous and unsentimental population. Medieval Glasgow was the fief of bishops and archbishops, inheritors of the church of St Mungo, to whom King David I granted the jewel amongst his properties, the manor of Pertheyk (Partick). Around their hilltop palace and cathedral grew a town, gated

but not entirely walled, populated by grand ecclesiastics who occupied tall stone houses of a quantity and quality possibly unrivalled elsewhere in Scotland. A thriving mercantile community developed downhill around the Trongate and Stockwellgait. The Reformation created a power vacuum; and over the next 130 years, the burgesses of Glasgow manifested their new power downhill in a new Tolbooth (1626), St Mary Tron church, the new College buildings (from 1632), and Hutchesons' Hospital (1639). After a disastrous fire in 1652, a rebuilding of the four streets around Glasgow Cross-Trongate, Gallowgate, High Street, Saltmarket-created terraces of arcaded tenements very similar to those surviving in many Italian towns. The prosperity of the city accelerated with the growth of the American trade. Glasgow established industries to supply the American colonies with staple materials, in return for becoming one of the principal tobacco ports of Europe. The Tobacco Lords (as its leaders were known) built themselves streets of detached Palladian mansions of a type to be found nowhere else in Britain, exemplified by Miller, Virginia, Queen and Buchanan Streets. American Independence annihilated the tobacco trade; but the industries which had thrived on the back of tobacco, and the growth of cotton saved the city from disaster. The Glasgow square, which first appeared in the late 18th century, is unique to the city. It is a tight, urban square enclosing a church as in St Andrew's Square, St Enoch's Square, and St George's (now Nelson Mandela) Place - or a prominent civic building - as in Royal Exchange Square. Altogether different to the bosky, tree-lined suburban squares of Edinburgh's New Town or London's West End.

The city's individuality is further emphasised in its plan. Merchant City streets were designed to be closed by axially sited prominent buildings, and comparable street layouts elsewhere in Britain do not exist. Heavy industry, consequent upon the discovery and exploitation of minerals in the immediate hinterland, transformed Glasgow from a booming cotton town to the Second City of the Empire. The development of Blythwood Hill continued the gridded streets of the Merchant City, but transformed the plan into an openended street grid more like America than Britain. It crossed hill and valley with Roman-like relentlessness. When its inner parts were rebuilt upwards after the arrival of mechanical lifts in the late 19th century, the resulting grid-iron canyons of masonry created a townscape redolent of Chicago. As the eastern suburbs, the south and the riverside became industrial and the High Street a slum sometimes barely visible beneath the thick black smoke of the St Rollox Works, the wealthy edged west, building streets of honey-coloured mansions over the drumlins of Blythwood Hill, Garnethill, Yorkhill, and

Gilmorehill. This was Glasgow, the Second City of the Empire and the Cancer of the Empire simultaneously – the one the obverse of the other. An awakening social conscience, public embarrassment, and fear of contagious disease led to action. With the typical lack of sentimentality that distinguishes Glasgow, the ancient heart of the city, was torn down and rebuilt with good clean City Improvement Trust tenements facing new or widened roads. The later 19th century was characterised by the rebuilding of the central streets-higher and higher after the introduction of the lift-clad in rippling red machine-cut sandstone from the new Dumfriesshire quarries, and enhanced by wondrous figure sculpture. These technical changes provided perfect conditions within which the Glasgow Style in architecture and decoration could flourish. Central Glasgow was little affected between the Wars. Attention was concentrated, instead, upon expansion of Garden City suburbs like Knightswood, Riddrie, Whitecraigs or Kessington into the countryside. Yet a particularly fine crop of banks, insurance buildings and warehouses, all tall, steel-framed and American in derivation, emphasised the transatlantic atmosphere of the city centre.

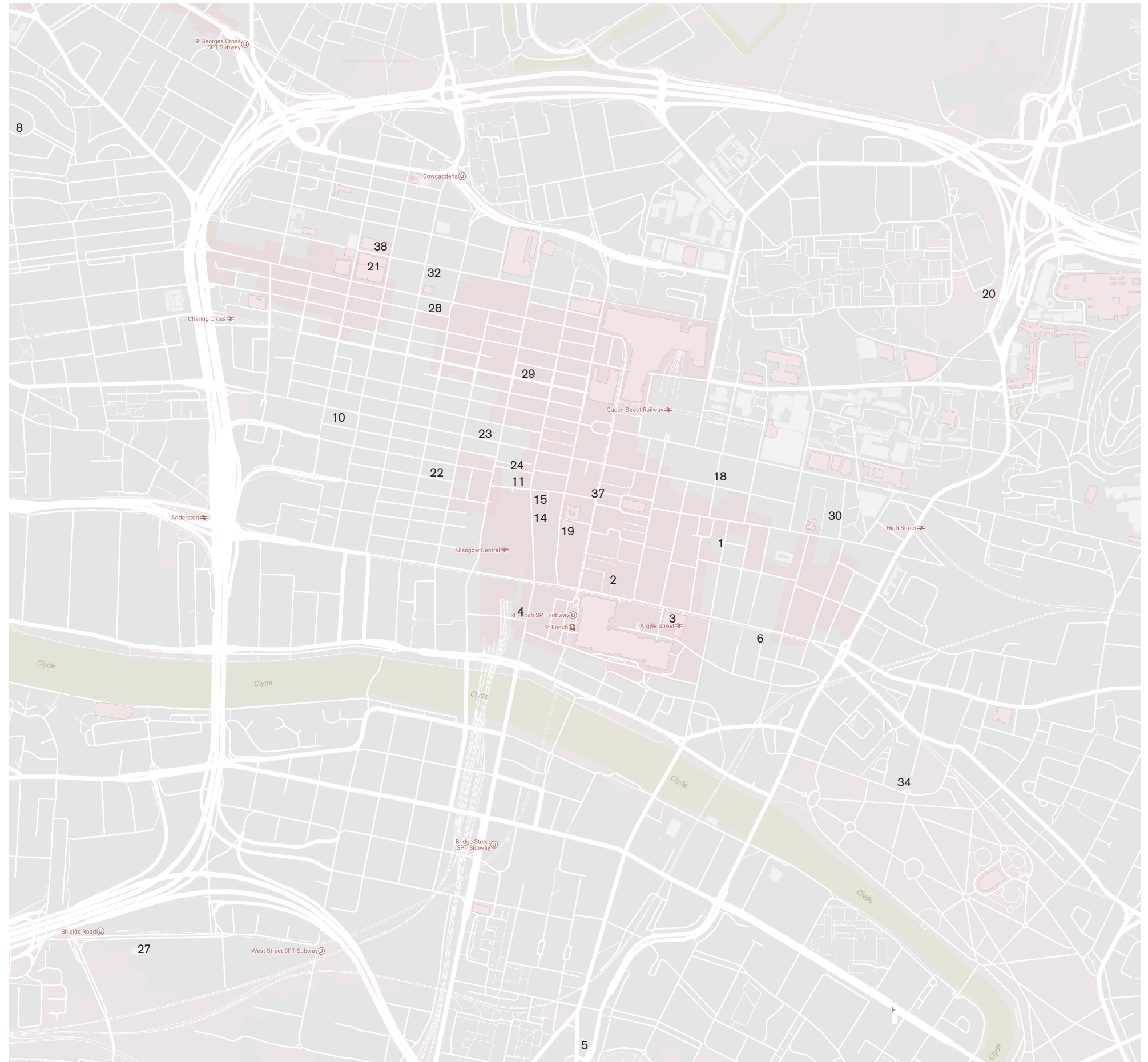
There has never been anything half-hearted about Glasgow. When it determines upon action, there seems to be an underlying impulse to be more thorough, or bigger, or better, or more obvious than anywhere else. That it was to have the highest flats in Europe was a matter of civic pride. Given that attitude, we are lucky that anything of the city survived the first post-war flush of enthusiasm. The Bruce Plan proposed a virtual tabula rasa of central Glasgow, leaving barely a historic stick standing. In 1959, most of Inner Glasgow was put on notice for conversion to a brave new world through the declaration of 29 Comprehensive Development Areas. The Greater Glasgow Transportation Study proposed more motorway miles per head of population than any town in Europe, and the marooning of the Cathedral on a virtual motorway roundabout. The Inner Ring Road was carved through Anderston Cross, Charing Cross, St George's Cross and relegated Cowcaddens to a memory.

- 7 Walmer Crescent**  
Cessnock  
Alexander Thomson
- 9\* Holmwood House**  
61-63 Netherlee Rd  
Alexander Thomson
- 12\* 1-10 Moray Place**  
Strathbungo  
Alexander Thomson
- 13\* Great Western Terrace**  
Alexander Thomson
- 16\* The Kibble Crystal Palace**  
Botanic Gardens  
John Kibble
- 17\* Millbrae Crescent**  
Millbrae Crescent Road  
Alexander Thomson
- 25 House for an Art Lover**  
Bellahouston Park  
10 Dumbreck Road  
Charles Rennie Mackintosh
- 26 Hill House**  
Upper Colquhoun Street  
Helensburg,  
Charles Rennie Mackintosh
- 31\* St Anne's Church**  
Whitevale St  
Gillespie, Kidd & Coia
- 33\* St. Charles Church**  
Kelvinside Gardens  
Gillespie, Kidd & Coia
- 35\* Howford School**  
Crookston Road  
Gillespie, Kidd & Coia
- 36\* St. Benedicts Church,**  
Easterhouse  
755 Westerhouse Rd  
Gillespie, Kidd & Coia



# Glasgow

- |   |  |
|---|--|
| <p><b>1</b> Trades Hall<br/>Glassford Street<br/>Robert Adam</p> <p><b>2</b> The Argyll Arcade<br/>Argyll Arcade<br/>John Baird</p> <p><b>3</b> Buck's Head Building<br/>Dunlop &amp; Argyll Street<br/>Alexander Thomson</p> <p><b>4</b> Gardner's Building<br/>Jamaica Street, Midland Street<br/>John Baird</p> <p><b>5*</b> Caledonia Road Church<br/>1 Caledonia Rd<br/>Alexander Thomson</p> <p><b>6</b> The Britannia Panopticon<br/>117 Trongate Street<br/>Thomas Gildard</p> <p><b>8*</b> Park Circus<br/>Park District,<br/>Charles Wilson</p> <p><b>10</b> St. Vincent Street Church<br/>265 St. Vincent Street<br/>Alexander Thomson</p> <p><b>11</b> Grosvenor Building<br/>Gordon Street<br/>Alexander Thomson</p> <p><b>14</b> Egyptian Halls<br/>Union Street<br/>Alexander Thomson</p> <p><b>15</b> Ca' d'Oro<br/>Gordon Street<br/>John Honeyman</p> <p><b>18</b> City Chambers<br/>George Square<br/>William Young</p> <p><b>19</b> Glasgow Herald Building<br/>Mitchel Street &amp; Mitchell Lane<br/>Honeyman &amp; Keppie &amp; Mackintosh</p> | <p><b>20*</b> Martyrs' School<br/>Parson St<br/>Honeyman, Keppie &amp; Mackintosh</p> <p><b>21</b> Glasgow School of Art<br/>167 Renfrew Street<br/>Charles Rennie Mackintosh</p> <p><b>22</b> Mercantile Chambers<br/>39-69 Bothwell Street<br/>James Salmon</p> <p><b>23</b> Hatrack Building<br/>142A-44 St Vincent Street<br/>James Salmon</p> <p><b>24</b> Daily Record Building<br/>20 Renfield Lane<br/>Charles Rennie Mackintosh</p> <p><b>27*</b> Scotland Street School<br/>Scotland St<br/>Honeyman, Keppie &amp; Mackintosh</p> <p><b>28</b> The Willow Tea Rooms<br/>Sauchiehall St<br/>Charles Rennie Mackintosh</p> <p><b>29</b> Lion Chambers<br/>170,172 Hope Street<br/>James Salmon, John Gillespie</p> <p><b>30</b> Scottish Daily Express Building<br/>159-195 Albion Street<br/>Owen Williams</p> <p><b>32</b> The Glasgow Film Theater<br/>12 Rose Street<br/>James McKissack &amp; WJ Anderson II</p> <p><b>34*</b> Our Lady and St. Francis School<br/>58-60 Charlotte Street<br/>Gillespie, Kidd &amp; Coia</p> <p><b>37</b> BOAC Offices Glasgow<br/>Buchanan Street<br/>Gillespie, Kidd &amp; Coia</p> <p><b>38</b> Reid Building GSA<br/>Renfrew St<br/>Steven Holl</p> |
|---|--|



### **1 Glasgow Trades Hall, Robert Adam, 1791-94**

Trades Hall is the oldest building in the city other than the cathedral which is still used for its original purpose. The building occupies a prominent site on Glassford Street and was completed at a cost of almost £8,000 - a tremendous sum of money at the time. Its handsome Palladian-style facade bears the hallmarks of its distinguished architect, although the building was completed after his death with a modified design.

### **2 The Argyll Arcade, 1927, John Baird**

The Argyll Arcade is one of Europe's oldest covered shopping arcades and Scotland's first-ever indoor shopping mall. The L-shaped arcade was built in 1827 in the Parisian style and cut through old tenements to link Argyle Street and Buchanan Street.

The building was Grade A listed in 1970 recognising its special significance as a little-altered examples of early Victorian architecture, notable for its novel use of cast iron construction methods. The glass roof is supported with ornate iron-framed hammer-beam roof trusses. Today it houses 32 jewellery designers and antique jewellers' shops.

### **3 Buck's Head Building, 1849 & 1864, Alexander Thomson**

Designed by Thomson in 1862, the building gets its name from the deer statue that adorns the top, created by one of Glasgow's best-known sculptors, John Mossman. The curved corner building is unique among Thomson's work; this is the only time he used a combination of elevated iron columns with a trabeated facade. The external supports appear to be largely structural rather than ornamental.

### **4 Gardner's Building, 1855-63, John Baird**

Gardner's Warehouse in Jamaica Street dates from 1856 and is the oldest completely cast-iron-fronted commercial building in Britain. John Baird used the innovative materials to produce a structure of extraordinary elegance and lightness: the facades to both Jamaica Street and Midland Street are made entirely from cast iron and plate glass following a simple, graceful pattern. The external masonry was loadbearing; the floors were carried on timber joists or wrought iron beams, supported internally on cast iron columns and externally on the masonry walls.

Glasgow was a European pioneer in the use of cast iron and steel for commercial buildings. The use of these modern materials, which led the way to the early skyscrapers in North America, was developed by local architects and foundries to provide cost-efficient floorspace in Victorian Glasgow's thriving business district.

### **5\* Caledonia Road Church, 1856-57, Alexander Thomson**

The church was the first designed by Alexander "Greek" Thomson. It was seriously damaged by fire in 1965 and only the tower and the porticoed facade remain standing. On a triangular site, Thomson planted a high sandstone podium, and crowned it with an Ionic temple portico, creating a sort of acropolis. To one side he put a tall, obelisk-shaped tower with dark, blank openings near the top. These, and the windows along the sides, are trapezoid rather than rectangular, so that the

church seems braced to the ground in anticipation of some terrible blow. This duly came in 1965 when vandals burned the building out, destroying the roof. What is left does little justice to Thomson's original creation, though Grade A-listed. As ruins go, though, it is remarkable, resembling an authentic survival from the remote classical past.

As the area around Caledonia Road undergoes its third regeneration after the City Improvement Bill of 1866 and the high-rise estates of the 1950s and 1960s, Thomson's church has become a powerful symbol of endurance, a gritty Glaswegian riposte to the unfinished National Monument on Calton Hill in Edinburgh.

### **6 The Britannia Panopticon, Thomas Gildard, 1857**

The Britannia opened in 1857 to entertain the workers in the industrial capital of the world: 1,500 people flocked in for each of the up to six shows a day. In 1896 moving pictures were added to the bill of fare, followed by an attic carnival, wax works, freak show and zoo were added to the entertainments in 1906, and the building was renamed "Panopticon".

The Britannia Panopticon entertained the citizens of Glasgow for over 80 years but by 1938 it was too outmoded to accommodate modern cinema and variety shows, and it was closed and hidden above a false ceiling.

For over 60 years it lay unloved and forgotten - save for the chickens who were farmed there during WW2 to provide fresh eggs during the war - until 1997, when it reopened thanks to the efforts of a group of volunteers who restored the 1920s stage and the existing 1857 platform which lies underneath.

Today, the music hall is once again open to entertain with traditional music hall shows, classic cinema nights, comedy, fairs, exhibitions, inviting visitors to step back in time to the Victorian city.

### **7 Walmer Crescent, Alexander Thomson, 1857-1862**

Situated in Cessnock, Walmer Crescent is a curved row of spacious tenement flats and houses built as an entirely new street for insurance agent John Hood, and was originally home to a number of the city's merchants.

Externally the block is a seamless whole, but it is made up of seven individual buildings. The tenement has three floors over a raised basement, with a flight of steps up to the front doors. Every individual building has three doors. A centre door leads to the close and staircase. The other two are for the main flats, which originally had two floors, the ground floor and basement. Round the basement areas there are cast iron railings with arcaded detailing.

The most prominent features of the facade are the twinned square bay windows in Walmer Crescent proper, rising from the basement past the first floor, providing a balcony for the top floor flats. The main elevation of the building curves gently round the crescent.

The terminal pavilion at the western end is angular; in contrast, the one between the Walmer Crescent and Cessnock Street sections has a curved mock-turret.

### **8\* Park Circus, Charles Wilson, 1851**

In 1851 Charles Wilson developed proposals for a public park along with a masterplan for a concentric pattern of streets at Woodland Hill with a layout reminiscent of the Georgian new town in Edinburgh. In 1854, the plan was changed to include the inner ring of terraces, Park Circus at the top of the hill, along with the outer ring of Park Terrace and Park Quadrant. The adjacent West End Park, now known as Kelvingrove Park, was laid out at the same time by the celebrated landscape gardener, Sir Joseph Paxton, as part of Wilson's overall plan.

Situated on top of Woodlands Hill and overlooking the area occupied by the University, Kelvingrove Park, the Art Galleries and beyond to Yorkhill, Meadowside and Govan, it has impressive views of the surroundings. The Park District area has been described as the 'finest piece of architectural planning of the mid-nineteenth century' and Park Circus forms its centrepiece, with two gently curving crescents of large 19th-century townhouses and an oval garden in the centre.

Wilson won the architectural competition to design the district's principal public building, Free Church College, in 1856. This building was later known as Trinity College, a name retained when converted to flats in 1985-1986. The white tower of Park Church remains a local landmark after the church building was demolished in 1968-1969. It had been completed in 1858 to the designs of J.T. Rothead.

In 2015 controversial proposals were made to finish Park Quadrant with blocks of modern flats.

### **9\* Holmwood House, 1857-59, Alexander Thomson**

Holmwood House lies just over three miles south of central Glasgow, a little south of what was, at the time, the village of Cathcart and it is the finest and most elaborate residential villa designed by Alexander Thomson. It was originally constructed for James Couper, a paper manufacturer. Couper owned the Millholm paper mill in the valley of the River Cart immediately below the villa. Holmwood House had idyllic views of Cathcart Castle ruins (now demolished) and the Campsie Fells beyond. Today, mature trees in the grounds blot out the late 20th-century suburbia all around.

The wall is an integral part of Thomson's design, contributing to the horizontal lines of his composition and projecting the buildings into the landscape. From the outside Holmwood looks surprisingly modern, quite modest in scale, and heavily adorned to a staggeringly detailed level. Thomson paid as much attention to the interiors of his houses as to the exteriors, in the same way that Robert Adam and Sir John Soane had done before him, and was as brilliant as Soane in his handling of spaces and light.

Holmwood is considered to be immensely influential by several architectural historians, because the design as published in *Villa and Cottage Architecture*: select examples of country and suburban residence recently erected in 1868 may have influenced Frank Lloyd Wright and other proto-modernist architects.

Acquired by the National Trust for Scotland, with the support of a wide range of other bodies, following Glasgow City Council's refusal to grant planning permission for residential developments on the grounds it was restored to its original

1858 appearance, and opened to the public in 1998.

### **10 St Vincent Street Church, 1857-59 Alexander Thomson**

The St. Vincent Street Church was built in 1859, to rehouse the Gordon Street United Presbyterian congregation. Alexander, along with his brother George, persuaded the churchgoers to sell them their former church, which was located where the Grosvenor Building is now on Gordon Street. With the profits of the sale, they built the new church.

The congregation dissolved in 1934, and may have fallen into similar disrepair as the Caledonia Road Church had it not been occupied by the Glasgow Association of Spiritualists. In the 1960s, it was bought over by the Glasgow City Council and has been let to the Free Church of Scotland since 1971.

Saint Vincent Street Church is the sole survivor of three churches designed for the city of Glasgow by Alexander Thomson. Commissioned in 1856 and dedicated in 1859, Thomson designed the church in an almost abstract form of classicism following Greek models. Designed as a temple, the rectangular-plan building displays six massive, fluted Ionic columns supporting a full width pediment across the front facade. A square stone tower is set on the east facade and is richly decorated with classical motifs, Egyptian-style doors, and an "Indian" dome. The entire building is set upon a colossal plinth. The colourful interior is adorned with classical Greek and Egyptian motifs. The building was described by American architectural historian, Henry Russell Hitchcock, as one of the three finest Romantic Classical churches in the world.

Saint Vincent Street Church was placed on the World Monuments Watch in 1998, 2004 and, 2006. WMF subsequently contributed to the restoration of the church tower, which is an enduring feature of Glasgow's skyline, as it is visible from many areas of the city.

### **11 Grosvenor Building, 1859-61, Alexander Thomson**

The site was originally occupied by the Gordon Street United Presbyterian Church. Again, Alexander Thomson and his brother George persuaded the congregation to sell the church, and in its place they built a commercial property, with street-level shops and a warehouse on the upper floor.

The building's facade bears the hallmarks of a "Greek" Thomson original, with his familiar ornate columns on the lower storeys. It was completed in 1861, but three years later, the warehouse caught fire and had to be rebuilt. After another fire, in 1901, the building was restored, but this time with a new superstructure on top of the existing warehouse. This extension, designed by James Craigie, continued the classical theme, with elongated columns and twin baroque domes. Despite detracting from Thomson's original vision, the extension became one of the most sophisticated meeting places in Glasgow. With a magnificent marble staircase sweeping up to a stylish restaurant, and function rooms containing stained glass windows and crystal chandeliers, the Grosvenor was a place to see and be seen. Yet another fire, in 1967, put an end to fine dining at The Grosvenor, and for many years the building lay empty. Today, after an extensive refurbishment, it is occupied by modern offices, although it retains its classical facade.



### **12\* 1-10 Moray Place, 1858-59, Alexander Thomson**

A two-storey terrace of ten houses, the first of which was occupied by Thomson and his family from the building's completion to his death in 1875.

In the design of 1-10 Moray Place we can see many of Thomson's characteristics at their best. The stylistic origin is Greek; it is strictly symmetrical but avoids the traditions of the classical terrace by not having any central focus and it is rigidly repetitive with the potential for infinite extension in design. The facade pattern is made up solely of rectangular pillars and beams, articulated by subtle recessions and variations in the vertical planes of external walls surfaces; the details of the incised carving of Grecian motifs are, as ever in Thomson's work, delicate and refined.

Thomson was concerned with all aspects of the decoration of his buildings; the plasterwork and woodwork of his buildings is as distinctive as the exterior. The care with which he designed his facades is illustrated in the window layouts. The evenly spaced first floor openings are placed precisely above both the ground floor window and door openings and the wall spaces between them. Where the party wall lies, the opening is blank and decorated with a palmette, without interrupting the sequence of openings.

Perhaps the most beautiful of all 19th-century terraces, this was Thomson's first speculative development. A serene long classical colonnaded terrace, two storeys high, visually stopped by full-height pilastered, Greek pedimented end bays. Viewed from the end, the pilasters of the central range conceal the recessed decorative doors, the frameless windows and even the mutual walls between houses.

### **13\* Great Western Terrace, 1869-77, Alexander Thomson**

The Great Western Terrace is not only considered to be one of the finest examples of Thomson's work, but also one of the grandest terrace blocks from the era.

In the mid-1800s, the boom in Glasgow's population caused by the Industrial Revolution pushed development west, as the upper classes sought to leave the areas now inundated with migrant workers. Developers paid handsomely for the best architects to design grand buildings to attract the rich into new areas.

Thomson was in high demand, and in 1867 he was drafted to design the grandest terrace in Glasgow for builder William Henderson and landowner James Whitelaw Anderson. Thomson saw eight of the houses completed before his death in 1875; the remaining three were completed two years later.

Apart from the Ionic columns, the building's exterior lacks many of Thomson's motifs possibly because of constraints imposed by the builder. Nevertheless, they are an exquisite example of Victorian architecture, and Great Western Terrace was home to many of Glasgow's rich and famous.

### **14 Egyptian Halls, 1870-72, Alexander Thomson**

Built in 1870-72 for the iron manufacturer James Robertson, this is a late work by Alexander Thomson and one of the most remarkable commercial buildings of its time in Britain.

The name of the building seems to be a misnomer as there is very little Egyptian influence in its design which is more closely modelled on Greek classical

architecture, in particular the Corinthian order of the Tower of the Winds in Athens, which was Thomson's ideal of design. It is speculated that it takes its title from the earlier Egyptian Hall in Piccadilly, London, which was the precursor for the large multi-purpose commercial premises of Thomson's building and that some of the shops may have been Egyptian-themed.

In addition to the shops, the building featured a lecture room, bazaar and a large central hall where displays of paintings and antiquities were staged, including the display of the complete Egyptian tomb of Thebes.

The building broke many of the rules of the time; thick stone columns normally found at ground level were on the top floor. It is built on four storeys: the ground floor was occupied by shops with fully glazed wide bays, while the first floor features eighteen window bays divided by square columns with a flowing scroll capital. On the second floor, shorter coupled columns are positioned exactly above the first floor columns, and above these is a decorative entablature with a Roman-style decoration. On the third floor is a plinth with dwarf columns and pseudo-Egyptian lotus flower capitals. Behind these columns is a continuous glazed screen, which is not fixed to these columns. The columns are topped by another entablature with a cornice and the 'attic' room is lit by a series of sloping skylights.

### **15 Ca' d'Oro, 1872, John Honeyman**

Architect John Honeyman is said to have based his design for what was originally a furniture warehouse on the Ca' d'Oro (the Golden House) in Venice. It was built using triple-arched cast iron frames, which were cast at the Saracen Iron Foundry in Glasgow with masonry arches above the shops below. Above the arches, large bay and round windows are framed by Doric and Corinthian columns. The building's most impressive features are its large bay windows, in the Venetian style of an open ended figure-of-eight. The roof features a glazed atrium, allowing light to flow into the centre of the building.

The building became known as the Ca' D'Oro when a restaurant of that name was opened in the concrete mansard erected on top of the building to the design by J Gaff Gillespie, completed by Jack Coia.

The interior of the building and the mansard were destroyed by a major fire in 1987, although the cast iron frame survived. Restored and refurbished, it reopened in 1990 when it was occupied by Waterstone's bookshop at street level and offices above.

### **16\* The Kibble Crystal Palace, 1873, John Kibble**

John Kibble has been described as an engineer, astronomer and photographer among other things. A Victorian entrepreneur and eccentric, he dabbled in many things. It was at his home at Coulport on the shores of Loch Long that Kibble had the glasshouse built as a conservatory. Sir Joseph Paxton was credited with the wrought iron and glass design and, as an engineer, Kibble would have been familiar with Paxton's other works and his association with the Crystal Palace.

In 1871 Kibble entered into negotiations to have the structure dismantled and moved by barge to Glasgow where it was to be reconstructed in the Botanic Gardens. Gifted to the city as the Kibble Crystal Art Palace and Royal Conservatory, it was much enlarged at the time of the move with the addition of the large circular

dome 150 ft in diameter and the extension of the transepts to form an impressive front elevation.

The new palace opened in 1873: its interior was lit by 600 gas lamps, which could be coloured for effect.

#### **17\* Millbrae Crescent, Alexander Thomson,**

Millbrae Crescent is thought to have been designed by Alexander Thomson, or posthumously by his architectural partner, Robert Turnbull.

The street comprises an elegant row of two-storey terraced houses built from blonde sandstone and exemplifies Thomson's typical use of Egyptian-derived columns and ornamentation.

Located on the River Cart in Langside and within close proximity of Holmwood House, near the White Cart Water river, the crescent has been a high risk area for flooding over the years.

#### **18 City Chambers, William Young, 1882-1888, interior 1887-1890**

An emphatic statement of civic pride and prosperity the City Chambers occupies the whole block site between George Square and John Street, its four facades all equally opulent in detail. Their style is eclectic, mainly rich Italianate with Roman and Venetian references, and some Flemish overtones. The competition to design the new civic headquarters was won by the Paisley born architect, who had practised in London, but still maintained links with Scotland.

The extravagant, Baroque-inspired design features numerous cupolas of different sizes situated on all of the highly decorated facades. There are also carved reliefs and statues celebrating Queen Victoria's reign over the British Empire. It is very much a building of its time, built at the height of British imperialism. The Banqueting Hall on the second floor is richly decorated with works of art and elaborate stained glass windows.

#### **19 Glasgow Herald Building, 1893-95, Honeyman & Keppie / Charles Rennie Mackintosh**

Charles Rennie Mackintosh was a young draughtsman in the architectural practice of Honeyman and Keppie when he designed the Mitchell Street building, which now houses The Lighthouse. The Herald Building was his first public commission.

The building was a warehouse at the back of the printing office of the Glasgow Herald. The lower floors were used as production space where the newspapers were despatched from platforms open to the street. The horse-drawn carts were loaded at five bays, which were at the same level as the delivery source to ensure maximum efficiency in getting the papers out to the readers.

The upper floors, which have less of an industrial feel about them, were used for the editorial and commercial side of the operation.

The most prominent feature of the structure is a castle like tower on the corner. Mackintosh built it to include over 8000 gallons of water, an early fire extinguisher system to protect goods inside in case of fire. Almost a century after it was built, and after two decades of lying abandoned, it was renovated and launched as The Lighthouse, Scotland's Centre for Design and Architecture, which has a section devoted to the architect and artist's life and work, as well as the history of

the building itself. As well as other exhibits, The Lighthouse has positioned itself as a central hub for creativity in the city.

#### **20\* Martyrs' School, 1896, Honeyman, Keppie & Mackintosh**

Built on the street where Charles Rennie Mackintosh was born and clearly visible from the top of the High Street, it was once set in the middle of a densely populated area of tenement buildings. It was built following the Education (Scotland) Act 1872 which provided for increased public expenditure on education.

At the time, Charles Rennie Mackintosh was a senior assistant at Honeyman and Keppie and his influence can be seen in the building, especially in the details. Built largely of red sandstone, as were many of Glasgow's public buildings of this period, it has many hints of Scotland's architectural heritage. The construction is topped by three ventilators with highly decorative finials and the interiors has lime-wash plaster walls and spectacular roof trusses. Inside, there is a light central open space, used for access and for school assemblies. Above this, two galleries run around the building, giving access to classrooms. Another classroom block spread to the north. There are Art Nouveau details round the doorways, which indicate separate entrances for Boys, Girls and Infants, as was the custom of the time.

Over the last century the Martyrs School has changed hands and uses, becoming an art centre in the 1970s. At present it houses Glasgow's Social Work Leaving Care Services.

#### **21 Glasgow School of Art, 1897, Charles Rennie Mackintosh**

The School was originally founded in January 1845 as Glasgow's Government School of Design. Forty years later, under Francis Newbery's direction the Glasgow School of Art and Haldane Academy, as it was then known, expanded so considerably that a new larger building was required.

In 1896 an architectural competition took place for the building of a new Glasgow School of Art on a site offered to the School's directors by the Bellahouston trustees. Working to a budget of just £14,000, the Glasgow firm of Honeyman and Keppie submitted a design by one of their junior draughtsmen, Charles Rennie Mackintosh. Sympathetic to Mackintosh's intentions, the design was praised by Newbery and after being independently assessed by the educational authorities in London, was finally accepted.

However, the funds available were insufficient to complete the building. Somewhat reluctantly it was decided that work should proceed on the central and eastern half of the building only and that construction of the west wing would be entirely dependent on securing additional funds. Building work commenced in 1897 and by December 1899 the first phase of the School had been completed including the Museum, the Director's Room and Board Room.

It took a further eight years to secure the financial means to complete Mackintosh's scheme. In the meantime, Mackintosh was invited back by the School to rework his original drawings and a series of alterations and extensions were made including the provision of a new second floor of studios and additional workshops accommodated into a sub-basement floor.

Work started on the second half of the building in 1907 and by December

1909 it had been completed. In total contrast to the earlier austere facades to the south and east, the west wing with its dramatic design and dominating windows heralded the birth of a new style in 20th century European architecture. Internally the most dramatic of interiors was reserved for the Library with its decorated balcony and central cluster of electric lights.

Today the Glasgow School of Art is widely considered to be Mackintosh's masterwork. Since completion over 100 years ago, the Mackintosh building at the Glasgow School of Art fulfilled its original purpose as a working art school, housing the fine art students and staff at the heart of GSA's campus on Garnethill.

On 23 May 2014 a fire damaged the west wing of the Mackintosh Building including some studios, the Library and some archival stores. There is no visitor access to the interiors of the Mackintosh Building whilst restoration is underway.

### **22 Mercantile Chambers, 1879-898, James Salmon**

Glasgow architect James Salmon followed in the footsteps of his father and grandfather who had both been architects, joining the family firm of James Salmon and Son, (later Salmon, Son and Gillespie). The Mercantile Chambers were his first commission.

The huge building of sandstone was constructed in 1897 in the Art Nouveau style, with many windows and nine bays of arcades on the ground floor. Standing out over the main entrance is a small semi-circular, shrine-like construction supported on brackets depicting cherubim. Seated inside the shrine is the statue of Mercury, the Roman god of trade and commercial success.

The sculpture-work on the building's facade include four female figures representing Fortune, Industry, Prosperity and Prudence, all by Francis Wood, who was renowned for his free standing sculptures. During WWI, Wood worked in the Masks for Facial Disfigurement Department of London's Third General Hospital - he was one of the first sculptors to make thin metal masks for soldiers wounded on the battlefield.

Once the centre of the city's merchants, the ground floor now houses shops, while the five other storeys are used as office space.

### **23 Hatrack Building, 1899-1902, James Salmon**

Salmon is widely regarded as Glasgow's greatest Art Nouveau architect. Along with his friend Charles Rennie Mackintosh, he introduced Art Nouveau and early Modernist elements in a series of ground-breaking buildings.

Built around 1899, the Hatrack predates the 'concrete castle' of the Lion Chambers by several years. Although very different in style and building materials, it is another example of a pioneering 'elevator building' and demonstrates a highly imaginative approach to squeezing a lot into a tight space, in this case cramming ten storeys onto a plot less than thirty feet wide.

The light, elegant front is mostly glass surrounded by a bare minimum of decorative sandstone. There is a striking void-to-solid proportion, with no fewer than forty windows, including the stained glass tribute to shipbuilding. On the rooftop a peculiar spiky pagoda-like cupola made of lead with finials resembles the pegs of a hat rack – hence the nickname.

Sadly there's a tragic ending to Salmon's story: from 1910 a series of personal and financial disasters disrupted his successful partnership with John Gaff Gillespie and Salmon became increasingly impoverished and ill. He died aged 50. Gillespie died just two years later. Their story mirrors the downturn in the city's prosperity: after WW1 Glasgow's architecture never quite recovered the creative force of the first decade of the 20th century.

### **24 Daily Record Building, 1900, Charles Rennie Mackintosh**

The Daily Record Building was designed in 1901 and is named after the Scottish newspaper it housed. Mackintosh wanted to maximize light in the poorly-lit lane and adopted striking colour on the exterior, combining yellow sculpted sandstone with blue and white glazed reflective bricks. Mackintosh's classic motifs are all here, as well as the figurative Tree of Life, created by variations in the brickwork reaching skywards.

The building was built in two distinct phases. From May 1900 to May 1901: the basement, ground, first and second floors across the entire building were constructed; the upper three floors of the west section followed between October 1903 and May 1904. Newspaper production began following completion of the first phase. John Honeyman & Keppie's drawings submitted to Glasgow Dean of Guild Court in April 1900 – signed by John Keppie but probably drawn by Mackintosh – show that the upper three floors were initially intended as warehouse, i.e. storage, spaces.

Completed in 1904, the building features some similar concepts to those used in another newspaper building by Mackintosh, the Glasgow Herald, the most prominent being the water towers.

### **25 House for an Art Lover, 1901/1987-91, Charles Rennie Mackintosh**

House for an Art Lover has a fascinating history which defines the pioneering creativity of its designer and the ambition and ingenuity of a group of dedicated artists and engineers who worked to complete his vision more than 70 years later.

In 1901 Mackintosh, Glasgow's most famous architect, entered a competition to design a "Haus eines Kunstfreundes" set by German design magazine Zeitschrift Fur Innendekoration. The rules of the competition stated that only "genuinely original modern designs will be considered". It went on to make the somewhat unusual proposition that "it is permissible and even desirable that an Architect and a Decorative Artist of modern tastes develop and submit the design jointly" a situation which more than suited Mackintosh who worked on the project with his new wife, Margaret Macdonald.

The rules were comprehensive and included a specification of client requirements such as room sizes, position of staircases, external finishes and a maximum cost. Within these practical constraints, Mackintosh and Macdonald were able to exercise considerable freedom of design expression.

In the end, although Mackintosh was lauded for his competition design, his entry was disqualified on the grounds of a technical breach of the rules, as he was late in submitting certain interior views of the house. The judges, however, were impressed by Mackintosh's entry and commended it for its distinctive colouring, impressive design and cohesiveness of inner and outer construction.

Hermann Muthesius, a leading architecture critic of the day, praised the design saying; "...it exhibits an absolutely original character, unlike anything else known. In it we shall not find a trace of the conventional forms of architecture to which the artist, as far as his present intentions were concerned, was quite indifferent." For more than 80 years Mackintosh's concept remained merely that, an unrealised design on paper, until 1989, when Graham Roxburgh, the Consulting Engineer responsible for restoring Mackintosh interiors in nearby Craigie Hall, had the idea to finally build the House for an Art Lover.

The drawings which Mackintosh produced, although very detailed for a competition entry, were not intended as technical plans from which an actual house would be built and the task of interpreting and turning them into reality was the challenge which faced Roxburgh's team of architects, led by Professor Andy MacMillan, then Head of Architecture at Mackintosh's Glasgow School of Art.

Work began on building the House in 1989, but before the first brick could be laid lots of detective work was needed to fill the gaps where Mackintosh's drawings which showed only the sketchiest details. In some places there were inconsistencies between the exterior and interior form of the building and MacMillan and his team used clues from other buildings which Mackintosh had completed during his lifetime to resolve the plan and flesh out details for the interiors. The current House must be viewed as an interpretation of the Mackintoshes' original designs.

#### **26 Hill House, 1902-1904, Charles Rennie Mackintosh**

The Hill House sits high above the Clyde in Helensburgh, commanding impressive views over the river. The house was commissioned in 1902 by wealthy Glasgow publisher Walter Blackie and completed in 1904. It is considered the most exquisite domestic masterpiece of Charles Rennie Mackintosh: its rooms have a timeless quality, appearing much more contemporary than their 1904 design would suggest. The House itself is constructed from local sandstone and its architecture is a reflection of Scottish baronial traditions. The narrow and elongated property spans from west to east and features an entrance off the road to the west. It was designed so that all major rooms are south facing with stunning panoramic views of the Clyde Estuary. At the eastern section, a wing extends north and was home to rooms for the kitchen staff, utilities and the children.

Walter Blackie commissioned not only the house and garden, but much of the furniture and all the interior fittings and decorative schemes. Mackintosh's attention extended from the design of built-in wardrobes for the white bedroom to the intricate craftsmanship of a set of pewter fire tongs and poker. Interior walls in the Hill House are generally white, although some subtle colour was introduced by way of delicate stencil designs in pale greens, pinks, and silver in the form of roses, thistles & other plants. The elegant furniture and fittings include Mackintosh's trademark ladder-back chairs, and beautifully decorative coloured glass and tiles are used throughout the House.

Mackintosh's wife, Margaret MacDonald, contributed fabric designs and a unique gesso panel named "The Sleeping Princess", above the drawing room fireplace.

#### **27\* Scotland Street School, 1903-06, Honeyman, Keppie & Mackintosh**

Designed between 1903 and 1906, it was Mackintosh's last major commission in Glasgow and the mature architect's talents are displayed in the impressive leaded glass towers, the magnificent tiled drill hall, the carved stonework and above all in the interplay of light and space.

Mackintosh designed the school around a corridor system, allowing the rear south-facing wall to be a bank of windows, letting maximum sunlight and solar heat into the classrooms. He included the standard school requirements of the time: separate playgrounds, outside toilets, entrances and staircases for up to 1250 girls, boys and infants, a cookery room, a drill hall and electric lighting.

A functioning school until 1979, it now offers visitors a fascinating glimpse into what education was like in Glasgow in the past: reconstructed classrooms tell the story of what school days were like in the reign of Queen Victoria, right through to the 1960s.

#### **28 The Willow Tea Rooms, 1893-05 Charles Rennie Mackintosh**

Early in his career, in 1896, Mackintosh met Catherine Cranston, an entrepreneurial local business woman who was the daughter of a Glasgow tea merchant and a strong believer in temperance. The Temperance Movement was becoming increasingly popular in Glasgow at the turn of the century and Miss Cranston had conceived the idea of a series of "art tearooms", venues where people could meet to relax and enjoy non-alcoholic refreshments in a variety of different settings within the same building. This proved to be the start of a long working relationship between Miss Cranston and Mackintosh. Between 1896 and 1917 he designed and re-styled interiors in all four of her Glasgow tearooms, often in collaboration with his wife, Margaret MacDonald.

Mackintosh was commissioned to design the proposed new tearooms in a four-storey former warehouse building on a narrow infill urban site on the south side of Sauchiehall Street in 1903. For the first time, he was given responsibility not only for the interior design and furniture, but also for the full detail of the internal layout and exterior architectural treatment.

Mackintosh's redesigned external facade was a carefully considered asymmetric, abstractly modelled composition with shallow curves on some areas of the surface, and varying depths of recesses to windows and the main entrance. The composition respected the urban context of the neighbouring buildings, matching the major cornice lines and heights of adjoining buildings, whilst still exploring emerging ideas of Art Nouveau and the modern movement.

Within the existing structure, Mackintosh designed a range of spaces with different functions and décor: there was a ladies' tearoom to the front of the ground floor, with a general lunch room to the back and a tea gallery above it. The first floor contained the "Room de Luxe", a more exclusive ladies' room overlooking Sauchiehall Street. On the second floor was a timber-panelled billiards room and smoking rooms for the men. The design concept foresaw a place for the ladies to meet their friends, and for the men to use on their breaks from office work - an oasis in the city centre.

In addition to designing the internal architectural alterations and a new external facade, in collaboration with his wife Margaret, Mackintosh designed almost

every other aspect of the tearooms, including the furniture, cutlery, menus, and even the waitresses' uniforms.

The "Room de Luxe" was the most extravagant of the rooms that Mackintosh created, and proved to be the tearooms' main attraction. Positioned on the first floor at the front of the building, slightly above the level of the tea gallery at the rear, it featured a vaulted ceiling with a full-width, slightly curved bay window looking out to Sauchiehall Street. Entrance to the room was by way of a magnificent set of double doors with leaded glass decoration.

The building is the only surviving tearoom designed in its entirety by Charles Rennie Mackintosh. It was purchased in 2014 in order to prevent the forced sale of the building and is now in the ownership of "The Willow Tea Rooms Trust", a registered charity.

Following an international competition run by the Royal Incorporation of Architects in Scotland, Simpson & Brown were appointed to restore the building, which will reopen as a visitor and education centre in June 2018, to mark the 150th anniversary of Mackintosh's birth.

### **29 Lion Chambers, 1904-1907 James Salmon, John Gillespie**

Lion Chambers was built as a collaboration between two of Glasgow's most famous architects; third generation architect James Salmon, and John Gaff Gillespie, who was taken into partnership by James' father, William Forrest Salmon, forming Salmon, Son & Gillespie.

The building was commissioned by W.G. Black, a lawyer and member of Glasgow Art Club and designed to accommodate a basement printing works, a ground floor retail area, legal chambers above and to be crowned by artist studios which could take advantage of the superior light quality such an elevated position would allow.

It is the city's second reinforced concrete building (the Sentinel Works, also derelict, being the first) and one of the first in the UK.

Whilst the squat powerfully proportioned tenements still rose around the city using brick and stone and mass walling tied together with timber floors, the revolutionary reinforced concrete techniques employed at the Lion Chambers uses the patented 1892 system by the French engineer Francois Hennebique, where iron is encased in concrete to create a strong, lean fireproof structural system that gives the structure the tensile strength concrete lacks when used on its own. The use of reinforced concrete meant the walls were extremely thin, which allowed interior space to be maximised. The material was by nature fireproof and allowed construction without exterior scaffold.

The exterior shell of the building comprises 21 continuous columns which taper from 13 inches square at ground level down to 8 inches square as they rise, the non-load bearing panels between thus pared down to a mere 4 inches thick, whilst the floor slabs are a mere 4.5 inches deep. The building is crowned by a turret at the north-west corner, a gable on the west and south elevation, while the Bath Lane elevation, without on-street frontage, is treated in a more utilitarian manner with simple bay windows filling the entire facade from the first to the eighth floor. The building is currently vacant and in a very poor condition.

### **30 Scottish Daily Express Building, 1936, Owen Williams**

Built for the Daily Express to the design of Sir Owen Williams, the building comprises a reinforced-concrete internal frame. the external walls of which are clad in glass and black vitrolite, with metal-framed windows.

Sir Owen Williams first used this form of construction in the Boots factory in Beeston, Nottinghamshire some 10 years earlier. He also designed the Daily Express Building in London in a similar, though more elaborate style.

Commissioned for the Daily Express as printing works and offices, the building was occupied by part of the original workforce as the short lived Scottish Daily News, after the Express moved its operation to Manchester. It was then occupied by The Herald but has since been converted for residential use and is now known as "The Herald Building".

### **31\* St. Anne's Church, 1931 Gillespie, Kidd & Coia**

Described as a landmark in church design in Scotland, St Anne's was the first of thirty church buildings designed for the Roman Catholic Church by Gillespie, Kidd & Coia. Built in red brick with white stone dressing, in a modern style heavily influenced by Byzantine and Renaissance architecture, it reflects the influence of the architect's Italian background.

In keeping with the tradition of early cruciform churches, the altar is situated as near as possible to the geographical east at the top of the picture. The arms of the cross, either side of the nave are the transepts containing the side altars and the baptistry. The portal frame is infilled with brick walls and topped with a steep mansard roof finished with slate. The main entrance consists of three stone semi-circular arches carved with Celtic motifs and a central keystone with the Madonna and Child by Archibald Dawson. Wide spanning barrel vaults make the maximum use of space inside the church, where brick is used extensively to form piers and pulpit.

### **32 Glasgow Film Theatre / The Cosmo, J. McKissack, 1844-1940**

A purpose-built cinema in a modern Art Deco style, designed by J. McKissack, who specialised in cinema design, the building was the flagship cinema of the Singleton chain when it opened in 1939.

Originally named The Cosmo, it was renamed the Glasgow Film Theatre when it reopened in 1974 after purchase and extensive internal modifications commissioned by new owners, the Scottish Film Council. The foyer had been previously remodelled by Gillespie, Kidd & Coia in 1968. The exterior of the building is original to McKissack's design.

### **33\* St. Charles' Church, 1959, Gillespie, Kidd & Coia**

St Charles is a long church set on a tight, steep hillside site in North Kelvinside. The design is partly derived from Auguste Perret's church of Notre Dame at Raincy, France (1922). Intriguingly, it partly owes its origin to the form of a top-lit engine works, and its virtually detached cloche is of Scandinavian inspiration. It was erected as a skeletal frame with platforms and bells hung under the concrete roof.

The rectangular plan of the church is the only conventional aspect of its form, with the bold use of reinforced concrete with brick infill panels, and a circular

apse to the church's north end which is continuous with the main body of the church. The east gable is almost completely glazed and is similar to the design of a factory building.

The interior boasts a vast nave and is capped with an undulating vaulted shuttered concrete ceiling emphasising the overwhelming sense of open space. Between the concrete columns and above the side aisles, broad concrete beams provide the base for a Stations of the Cross frieze by renowned sculptor Benno Schotz, who was a regular collaborator of Gillespie, Kidd and Coia.

#### **34\* Our Lady of St. Francis School, 1864, Gillespie, Kidd & Coia**

Designed by the Gillespie, Kidd & Coia, the building served as an extension to an existing secondary school, which dated from the 1910-1920s. The 1960s extension is a four-storey concrete framed structure, the first two floors are held within a brick and glass infilled concrete frame, while the next two floors and roof sit like floating rafts stacked skyward with fully glazed strips running along the south and north elevations gazing out over the expanse of Glasgow Green opposite and the open space to the north.

The project left the thinking of pre-war school architecture far behind, and is among the first listed post-war buildings in Glasgow. The Corbusier-inspired school design was exhibited at the Royal Scottish Academy in 1965. Following the appearance of Le Corbusier's Maisons Jaoul in Paris in 1954, the earliest use of beton brut aesthetic, Gillespie, Kidd and Coia exploited this overtly modern material, often marrying it with brick, in an expressionistic and individual approach. Our Lady and St Francis Secondary School follows the planning of their larger commission for King's Park Secondary School and displays its clearly expressed concrete frame, with blue-black brick infill and panels. The dynamic horizontal composition is emphasised by its linear windows and a dramatic cantilevered canopy roof.

#### **35\* Howford School, 1957-68, Gillespie, Kidd & Coia**

Howford School was built to accommodate 240 pupils with special educational needs in ten classrooms. The school is situated on a narrow, wooded triangular site. It is a single-storey building on one level with classrooms, pupil's toilets, kitchen and staff rooms around the perimeter surrounding the centrally placed assembly/dining hall, gymnasium, medical suite, cloakroom spaces, changing rooms, showers and small patio.

The retention of existing trees was a clause in the siting of the building, but consequent road widening and winter gales have resulted in considerable loss of trees. Landscaping was limited to the necessary play areas and accesses, with pebbled areas linking the building to the reinstated site.

The secluded location has meant the school has been a target for persistent vandalism over the years. A fire started in 1995 caused some interior damage and graffiti is evident on the west elevation facing the street. Twirling anti-climb devices have been put on the roof edge around the internal courtyard, and nearly all of the clerestory windows plus some of the fenestration on the facade have been blocked over. Many of the ceilings have been lowered, and some new internal partitions have been added, new double glazing units have been put in place around the courtyard.

#### **36\* St. Benedict's Church, Easterhouse, 1960-65, Gillespie, Kidd & Coia**

Easterhouse is one of Glasgow's four main peripheral housing schemes (which also included Drumchapel, Pollok and Castlemilk) located in a wide open former mining landscape to the north-east of Glasgow, on land that belonged to Lanarkshire County Council until 1938.

Plans to develop Easterhouse as a township were drawn up in 1953 and proposed houses for approximately 25,000 inhabitants. By 1958, most of the settlement had been built but new schools, churches and amenities were slow to follow. St Benedict's, Easterhouse, is one of the more distinctive buildings in the area and is a good example of a Modernist church design with a striking asymmetrical pitched-roof arrangement, clad in copper. The church and presbytery are linked in a long low composition, with the dramatic split-pitched roof displaying a strip of clerestory windows above the lower pitch. The building was restored and extended by a separate stair enclosure in 2004.

#### **37 BOAC Offices, Glasgow, 1968-70, Gillespie, Kidd & Coia**

Designed by Gillespie, Kidd & Coia and the work of lead architects Andy MacMillan & Isi Metzstein, the building is a framed structure, with steelwork and a distinctive copper cladding on the top three storeys, which wrap around the three exposed elevations of the building.

Half a city block in size, the site formed the side of Buchanan St from Gordon St to Vincent St and consisted of four separate buildings. The intention of the re-development was to organise all the banking facilities into a single working unit and relocate the lettable offices in a separate unit, both having large flat floor areas suitable for modern businesses.

While allowing the new accommodation to express itself on the street in order to provide the vital image quality a new and invigorated Glasgow needed, a serious effort was also made to not merely preserve the existing buildings' Victorian facades which were considered of merit and related to the street contextually, but to creatively utilise them as positive elements in their own right in the complex. Thus the Gordon St facade and tower formed an imposing facade to the bank offices, as a counterpoint to the sparkling new glass facade facing the sunk garden in Buchanan St. Similarly, the Commercial Bank facade to St Vincent St stood like a triumphal arch framing the entrance to the new arcade, inviting penetration through the block to Gordon St and to the main banking hall. The corner in particular, strengthened the contextual relationship of the new project and the existing city streets as did the retained tower at the other side of the site.

The intention was also to provide a generous treed, planted & fountained sitting out area served by cafes, pubs and restaurants facing the sun, as a meeting space in a pedestrianised Buchanan St bounded by two-storey speciality shopping mall, and a winter garden-like space to sit in on wet days.

#### **38 Reid Building GSA, 2009-14, Steven Holl**

Intended to complement Charles Rennie Mackintosh's 1909 Glasgow School of Art, the Reid Building forges a symbiotic relation in which each structure heightens the integral qualities of the other. A thin translucent materiality is used in considered

contrast to the masonry of the Mackintosh building, with volumes of light expressing the school's activity in the urban fabric, working simultaneously from the inside out and the outside in.

The studio/workshop is the basic building block of the building. Spaces are located not only to reflect their interdependent relationships but also their varying needs for natural light. Studios are positioned on the north facade with large inclined north-facing glazing to maximize access to the diffuse north light. Spaces that do not require the same quality of natural light, such as the refectory and offices, are located on the South facade.

"Driven voids of light" allow for the integration of structure, spatial modulation and light, with light shafts delivering natural light through the depth of the building and providing direct connections with the outside world through the changing intensity and color of the sky as well as vertical circulation through the building, eliminating the need for air conditioning.

Along the South elevation, at the same height as the Mackintosh main studios, a landscape loggia in the form of a machair gives the school an exterior social core open to the city.

A "Circuit of Connection" throughout the new Reid Building encourages the "creative abrasion" across and between departments that is central to the workings of the school. The open circuit of stepped ramps links all major spaces – lobby, exhibition space, project spaces, lecture theatre, seminar rooms, studios, workshops and green terraces for informal gatherings and exhibitions.

1 Trades Hall, 1791-94  
Glassford Street  
Robert Adam



2 The Argyll Arcade, 1827  
Argyll Arcade  
John Baird





3 Buck's Head's building, 1849 & 1863  
Dunlop & Argyll Street  
Alexander Thomson



4 Gardner's Building, 1855-63  
Jamaica Street, Midland Street  
John Baird



5\* Caledonia Road Church, 1856-57  
1 Caledonia Rd  
Alexander Thomson



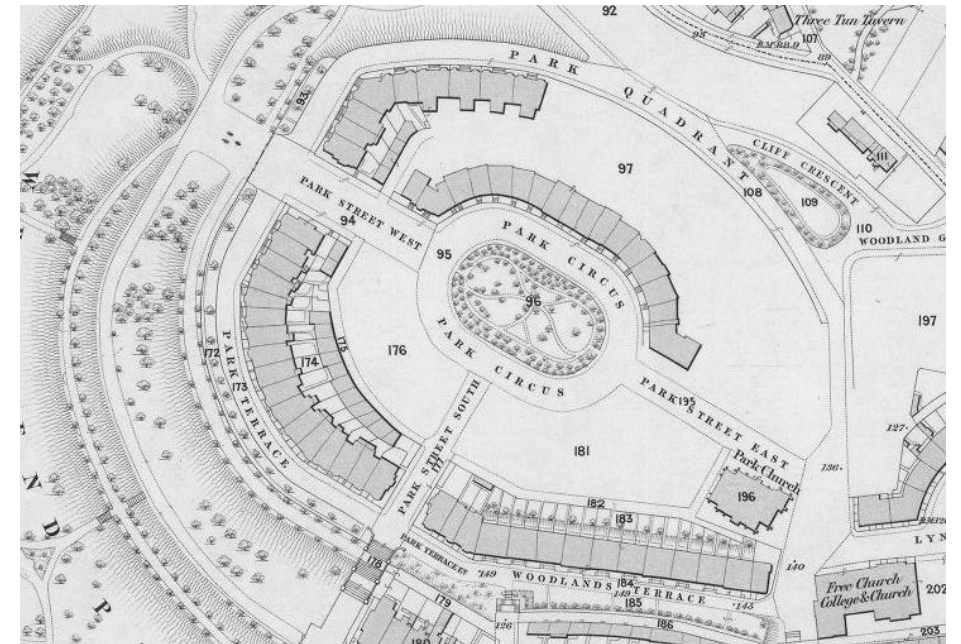
6 The Britannia Panopticon Music Hall, 1857  
117 Trongate Street  
Thomas Gildard



7 Walmer Crescent, 1857-1862  
Cessnock  
Alexander Thomson



8\* Park Circus, c.1850  
Park District  
Charles Wilson



9\* Holmwood House, 1857-58  
61-63 Netherlee Rd  
Alexander Thomson



10 St. Vincent Street Church, 1857-59  
265 St. Vincent Street  
Alexander Thomson



11 Grosvenor Building, 1959-61  
Gordon Street  
Alexander Thomson



12\* 1-10 Moray Place, 1858-59  
Strathbungo  
Alexander Thomson



13\*Great Western Terrace, 1869-77  
Alexander Thomson



14 Egyptian Halls, 1870-72  
Union Street  
Alexander Thomson



15 Ca' d'Oro, 1872  
Gordon Street  
John Honeyman



16 The Kibble Crystal Palace, 1873  
Botanic Gardens  
John Kibble



17\* Millbrae Crescent, 1876-77  
Millbrae Crescent Road  
Alexander Greek Thomson



18 City Chambers, 1882-1888, interior 1887-1890  
George Square  
William Young





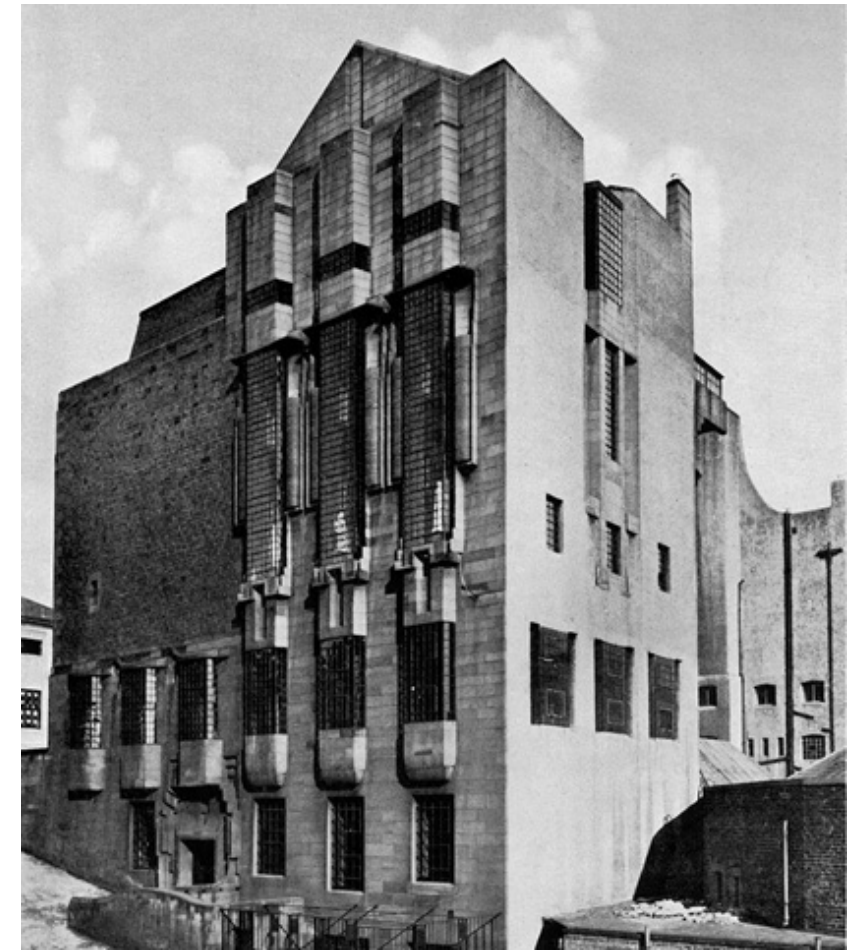
19 Glasgow Herald Building, 1893-95  
Mitchel Street & Mitchell Lane  
Honeyman & Keppie / Charles Rennie Mackintosh



20\* Martyrs' School, 1896  
Parson Street  
Honeyman, Keppie & Mackintosh



21 Glasgow School of Art, 1897  
167 Renfrew Street  
Charles Rennie Mackintosh



22 Mercantile Chambers, 1897-98  
39-69 Bothwell Street  
James Salmon



23 Hatrack Building, 1899-1902  
142A-44 St Vincent Street  
James Salmon



24 Daily Record Building, 1900  
20 Renfield Lane  
Charles Rennie Mackintosh



25 House for an Art Lover, 1901 / 1987-91  
Bellahouston Park, 10 Dumbreck Road  
Charles Rennie Mackintosh



26 Hill House, 1902  
Upper Colquhoun Street, Helensburg  
Charles Rennie Mackintosh



27\*Scotland Street School, 1903-06  
Scotland Street  
Honeyman, Keppie & Mackintosh



28 The Willow Tea Rooms, 1903-05  
Sauchiehall St  
Charles Rennie Mackintosh



29 Lion Chambers, 1904-07  
170, 172 Hope Street  
James Salmon, John Gillespie



30 Scottish Daily Express Building, 1932  
159-195 Albion Street  
Owen Williams



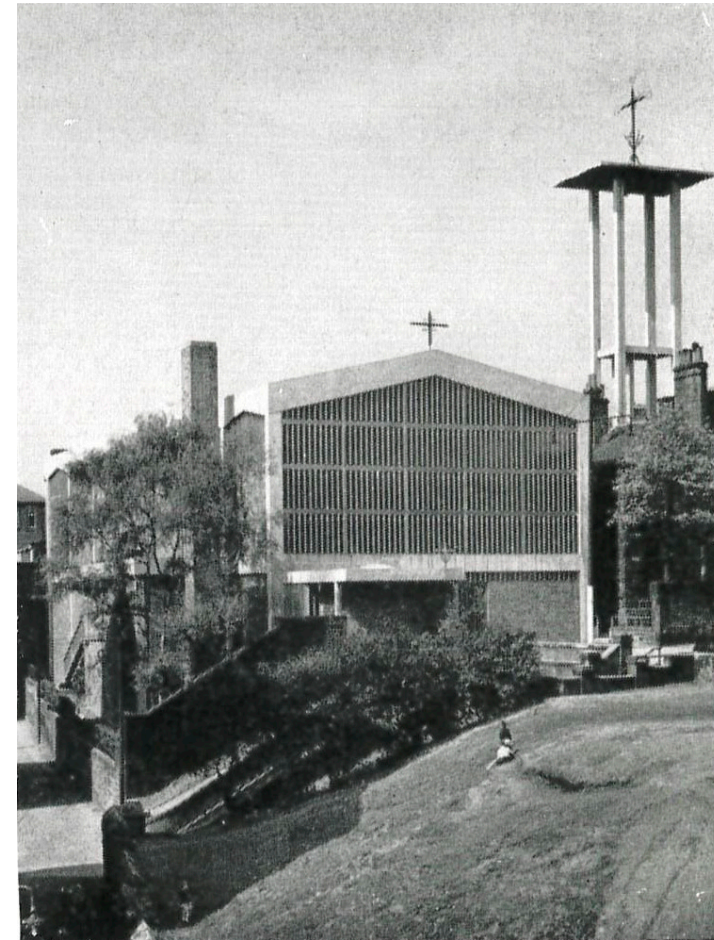
31\*St Anne's Church, 1931  
Whitevale Street  
Gillespie, Kidd & Coia



32 The Glasgow Film Theater, 1939  
12 Rose Street  
James McKissack & WJ Anderson II



33\*St. Charles Church, 1959  
Kelvinside Gardens  
Gillespie, Kidd & Coia





34\*Our Lady and St. Francis School, 1964  
58-60 Charlotte Street  
Gillespie, Kidd & Coia



35\*Howford School, 1957-68  
Crookston Road  
Gillespie, Kidd & Coia

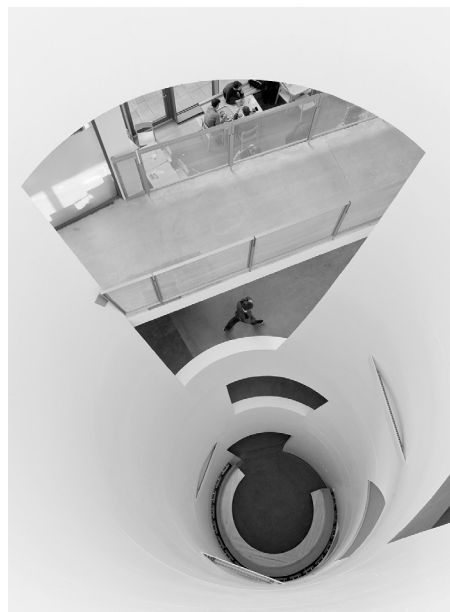


36\*St. Benedicts Church, Easterhouse, 1960-65  
Westerhouse Road  
Gillespie, Kidd & Coia



37 BOAC Offices Glasgow, 1968-70  
85 Buchanan Street  
Gillespie, Kidd & Coia





**Glasgow at a glance: An Architectural Handbook**  
A.M. Doak, Andrew McLaren Young, London: Robert Hale, 1977

**Charles Rennie Mackintosh, Pocket Guide**  
John McKean, Scotland: Colin Baxter, 1998.

**Exploring Glasgow, The Architectural Guide**  
Adolph Stiller, Salzburg: Anton Pustet, 2006  
Robin Ward, Edinburgh: Birlinn, 2017

**Professor**  
Jonathan Sergison  
jonathan.sergison@usi.ch

**Assistants**  
Maria Seline Brenni  
mseline.aejmelaeus@usi.ch

Jeanne Wellinger  
jeanne.wellinger@usi.ch

**Studio**  
3rd floor  
Palazzo Canavée

**Office**  
Palazzo Canavée  
Office C3.56  
Largo Bernasconi 2  
CH 6850 Mendrisio