



The Glasgow School of Art – Mackintosh Building *Conservation Management Plan*

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Cover image: The Mackintosh Building before the 2014 fire.

Note: *the building is Grade A listed as the Glasgow School of Art. However, since the Glasgow School of Art today covers a broad campus, the building is referred to throughout this document as the Mackintosh Building.*

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A: Introduction to the Conservation Management Plan



Introduction

1.0 Introduction

The Mackintosh Building is one of the most significant and internationally recognised art school buildings in the world. Designed by Charles Rennie Mackintosh and constructed in two phases between 1897 and 1909, the building is recognised as Mackintosh’s masterwork and holds Category A listed status.

The Mackintosh Building sustained major fire damage in 2014 and further substantial fire damage in 2018. Since the 2018 fire, extensive stabilisation, protection and conservation management works have been undertaken to protect the surviving structure and fabric. The building currently exists in a fire-damaged but stabilised condition.

Purpose-built as the home of The Glasgow School of Art, the Mackintosh Building remained in continuous educational use for more than a century. While The Glasgow School of Art continues to operate across its wider estate, the Mackintosh Building retains significance as the institution’s historic building and original purpose-designed art school. The building forms a defining part of the architectural and cultural identity of Glasgow and occupies an important place within the wider history of art and design education.

This Conservation Management Plan (CMP) has been commissioned by The Glasgow School of Art to support the ongoing conservation management of the Mackintosh Building and to inform future decision-making relating to its care, protection and reinstatement. The CMP establishes an understanding of the building’s significance, condition and historic development, and provides a framework of conservation principles and policies to guide future management and conservation activity.

1.1 A Conservation Management Plan for the Mackintosh Building

A Conservation Management Plan (CMP) is a live and active document that supports the responsible stewardship and management of historic buildings and places. It outlines heritage significance and provides a guiding framework for conservation and management to protect this significance, including principles and policies to support and inform future decision-making and actions.

The CMP should balance heritage integrity and operational reality, and should be shared with statutory stakeholders to enable a collective understanding of these needs. As part of good custodianship of heritage assets, the CMP should be reviewed and updated regularly, particularly when circumstances change or major capital or conservation works are proposed.

This CMP also establishes baseline information to allow for a detailed contextual understanding of the Mackintosh Building as an art school, and as Charles Rennie Mackintosh’s masterwork.

Through reappraising the Mackintosh Building’s heritage significance, this CMP establishes a fuller understanding of the fire-damaged building, which informs the principles and policies guiding future conservation and management. The CMP recognises that the cultural heritage significance of the Category A listed Mackintosh Building remains inseparable from its original purpose-designed use as an art school, a role it fulfilled continuously for over a century, and which remains central to its future conservation and reinstatement.

The CMP has two key functions:

Heritage Evidence and Context

- 01 The CMP provides a history of the Mackintosh Building, articulates its holistic and relative significance, and its place within broader cultural heritage contexts. This material, covering sections 2 to 5, provides the evidential base for the conservation framework that follows.

Framework for Conservation Management

- 02 The CMP concludes with a set of conservation principles and policies to guide the conservation, management and reinstatement of the Mackintosh Building.

1.2 Purpose and scope of the CMP

The next steps for the reinstatement of the Mackintosh Building will require to align with The Glasgow School of Art’s current and future academic ambitions and long-term institutional sustainability.

The Glasgow School of Art makes a significant contribution to the cultural, educational and economic life of Glasgow City Centre and the wider economy. The Mackintosh Building is internationally recognised as one of Glasgow’s defining cultural assets and forms an important part of the city’s identity. Therefore, the Mackintosh Building’s reinstatement journey should align with and contribute to Glasgow City Council’s city centre strategies, regeneration frameworks and economic development priorities, alongside relevant Scottish and UK government policies and objectives, including the Scottish Government’s National Strategy for Economic Transformation and the UK Government’s Industrial Strategy and Creative Industries Sector Plans. Any future approach must also align with national and local policy and guidance relating to the conservation and management of historic assets.

To secure the greatest long-term public, cultural and economic benefit from investment in the Mackintosh Building’s reinstatement, any future project is likely to require a coordinated, multi-agency and multi-disciplinary approach involving the institutional, civic and Government stakeholders. Reinstatement also has the potential to act as a catalyst for wider cultural, educational, economic and regeneration activity within this part of Glasgow City Centre, recognising the wider group of assets and institutions that collectively define the area.

The Strategic Outline Business Case Addendum considers these wider strategic, institutional and economic matters in detail. This CMP focuses specifically on the heritage, significance, conservation management and conservation-informed reinstatement of the Mackintosh Building.

1.3 Structure of the document

The CMP is structured in three parts, as set out below. Section B provides a factual narrative on the history and significance of the Mackintosh Building and is relatively static in nature, though it should be reviewed following any major programme of conservation or reinstatement works. Sections A and C should be reviewed and updated regularly to reflect any changes in the building’s condition, conservation management or future reinstatement and use strategies.

A: Introduction to the Conservation Management Plan	
Section 1 Introduction	
B: Understanding the Mackintosh Building and its heritage significance	
Section 2 Understanding the site	• Overview of the site and location • Description of the ownership, management and use of the site • Identification of heritage designations, such as Listed Buildings Conservation Areas and locally designated heritage assets • Description of the building • Description of the site’s setting within the wider landscape and analysis of key views and vistas within and into/out of the site
Section 3 Historical Development	• A detailed assessment of the history of the building, including development plans, historic maps and images
Section 4 Contextual Understanding	• The historic context of The Glasgow School of Art in art education • The significance of the School of Art in Mackintosh’s portfolio • The role played by The Glasgow School of Art in the streetscape of Glasgow
Section 5 Significance Assessment	• Overarching Statement of Significance • Significance assessment through heritage values • Significance plans
C: Conservation Planning for the Mackintosh Building	
Section 6 Conservation Framework and Policies	• Conservation policies and management recommendations
Appendices	Additional information including: - A List entries - B Planning history - C Bibliography

1.4 Relationship to previous studies and documentation

The Mackintosh Building has been the subject of a number of significant studies, surveys and conservation documents over the years, particularly following the fires of 2014 and 2018. This CMP has been informed by, and should be read alongside, the following key documents:

- **Mackintosh Building and Conservation Plan (2005):** prepared to support successful grant applications to the Heritage Lottery Fund and Historic Scotland towards the Mackintosh Conservation and Access Project. The project ran from 2007 until the 2014 fire and focused on conserving and improving public access to the building and to its collections and archives.
- **Page\Park Conservation Atlas (2016)** Produced by Page\ Park Architects alongside three companion volumes: Building as a Whole, Room by Room, and Piece by Piece. A substantial research document providing a detailed understanding of the Mackintosh Building's heritage and fabric following the 2014 fire, with significance largely attributed to the building's pre-fire condition. The Atlas has been a key reference point in the preparation of this CMP.
- **Kirkdale Archaeology and AOC Conservation Building Recording (2014)** A systematic reclamation and building recording process initiated following the 2014 fire. The recording proved invaluable in documenting the building's fabric and structure, and has informed subsequent conservation work and this CMP.
- **Digital Twin and Building Recording (2014 onwards)** Produced by the GSA, A comprehensive digital recording of the Mackintosh Building produced following the 2014 fire, providing an exceptionally detailed record of the building's fabric, structure and spatial organisation. The model has been updated as conservation works have continued and represents a significant evidential resource informing this CMP.
- **Simpson and Brown Conservation Statement (August 2021)** Prepared by Simpson and Brown Architects following the 2018 fire. The statement documented the building's post-fire condition and set out requirements to maintain and protect the retained stabilised structure. It recommended the commissioning of a Conservation Management Plan to inform and shape future proposals for the reinstatement of the building, a recommendation which this CMP fulfils. The Glasgow School of Art, University of Glasgow, and Charles Rennie Mackintosh Society Archives The archives of these three institutions were consulted during the preparation of this CMP.

B: Understanding the *Mackintosh Building*
and its heritage significance



Understanding the *Mackintosh* Building

2.0 Understanding the Mackintosh Building

2.1 Site overview

The Glasgow School of Art is in the northwestern area of inner-city Glasgow (southeast of the M8 motorway). It lies approximately 900m northwest of George Square. It sits on the northern half of a city block along Scott Street to the west, Renfrew Street to the north, and Dalhousie Street to the east.

The site comprises the Category A listed Mackintosh Building, designed by Charles Rennie Mackintosh and John Keppie, while both worked for the firm Honeyman, Keppie and Mackintosh, and built for The Glasgow School of Art. The site is at the top of a prominent ridge in Garnethill and slopes steeply down from north to south, providing attractive views across the city of Glasgow. The entrance façade of the building faces north.



View of the Mackintosh Building looking east and showing the covered scaffolding



Location plan showing the location and setting of the Mackintosh Building and its immediate context

2.2 Ownership, management and use

The Mackintosh Building is owned by, and part of, The Glasgow School of Art. In its current condition, the building cannot support any operational use.

2.3 Designations and legislative context

The site is a Category A listed building as detailed in '167 RENFREW STREET AND 11, 15 DALHOUSIE STREET, GLASGOW School of Art'. The site lies within the Glasgow Central Conservation Area, designated in 1973.

The list entries for each are included in **Appendix A**.

2.4 Scope and methodology of the site assessment

The site description that follows is based on visual inspections carried out by the authors during summer and autumn 2025 as part of the preparation of this CMP. It is not a full condition survey but a record of the standing fabric observed at that time. Extensive building fabric condition and structural surveys of the extant fabric, including a digital model, also exist and are updated as conservation works continue



Asset Plan

Categories of Listings		
❶	Category A	
	Category B	
	Category C	
01	Site	
02	201-203 Pitt Street, Glasgow	
03	205 Bath Street, Glasgow	
04	203 Bath Street, Glasgow	
05	201 Bath Street, Glasgow	
06	Assembly Building, Glasgow School of Art, 18-26 Scott Street, 168 Renfrew Street	
07	194 Renfrew Street, Glasgow	
08	80-82 Hill Street, Glasgow	
09	Bilsland House, 114 Hill Street, Glasgow	
10	176, 178 Bath Street, Glasgow	
11	Bath Hotel, 152 Bath Street, Glasgow	
12	St Aloysius Church, 25 Rose Street, Glasgow	
13	Willow Tea Rooms, 217 Sauchiehall Street, Glasgow	
14	181 Bath Street, Glasgow	
15	183 Bath Street, Glasgow	
16	185 Bath Street, Glasgow	
17	187 Bath Street, Glasgow	
18	193 Bath Street, Glasgow	
19	195 Bath Street, Glasgow	
20	197 Bath Street, Glasgow	
21	199 Bath Street, Glasgow	
22	Grecian Chambers, 336-356 Sauchiehall Street, Glasgow	
23	71-83 Holland Street, Glasgow	
24	6 Elmbank Street, Glasgow	
25	King's Theatre, 335 Bath Street, Glasgow	
26	General, Scott Street, Glasgow	
27	Breadalbane Terrace, 97-101 Hill Street, Glasgow	
28	Breadalbane Terrace, 103-107 Hill Street, Glasgow	
29	Peel Terrace, 102-106 Hill Street, Glasgow	
30	37-39 Garnethill Street, Glasgow	
31	Peel Terrace, 108-112 Hill Street, Glasgow	
32	Breadalbane Terrace, 109-113 Hill Street, Glasgow	
33	Garnethill Synagogue, 129 Hill Street, Glasgow	
34	McLellan Galleries, 276-290 Sauchiehall Street, Glasgow	
35	McLellan Galleries, 254-290 Sauchiehall Street, Glasgow	
36	McLellan Galleries, 145, 147, 149 Renfrew Street, Glasgow	
37	McLellan Galleries, 254-274 Sauchiehall Street, Glasgow	
38	Cinema, 12 Rose Street, Glasgow	
39	6 Rose Street, Glasgow	
40	199-215 Sauchiehall Street, Glasgow	
41	156, 158, 160 Bath Street, Glasgow	
42	162 Bath Street, Glasgow	
43	164, 166 Bath Street, Glasgow	
44	170 Bath Street, 168, Glasgow	
45	172, 174 Bath Street, Glasgow	
46	219 Sauchiehall Street, Glasgow	
47	229, 231, 233 Sauchiehall Street, Glasgow	
48	134 Blythswood Street, Glasgow	
49	Bank Of Scotland, 235-239 Sauchiehall Street, Glasgow	
50	182 Bath Street, Glasgow	
51	184, 186 Bath Street, Glasgow	
52	190 Bath Street, Glasgow	
53	192, 194 Bath Street, Glasgow	
54	196 Bath Street, Glasgow	
55	198 Bath Street, Glasgow	
56	200 Bath Street, Glasgow	
57	Osborne Buildings, 269, 271, 273, 275 Sauchiehall Street, Glasgow	
58	Osborne Buildings, 123, 125, 127 Douglas Street, Glasgow	
59	202 Bath Street, Glasgow	
60	204 Bath Street, Glasgow	
61	206 Bath Street, Glasgow	
62	208 Bath Street, Glasgow	
63	212 Bath Street, Glasgow	
64	214 Bath Street, Glasgow	
65	198 Bath Street, Glasgow	
66	200 Bath Street, Glasgow	
67	Osborne Buildings, 277, 279, 281, 283, 285 Sauchiehall Street, Glasgow	
68	Osborne Buildings, 287, 289, 291, 293, 295 Sauchiehall Street, Glasgow	
69	Osborne Buildings, 297, 299, 301, 303, 305 Sauchiehall Street, Glasgow	
70	Osborne Buildings, 192, 194, 196, 198 Pitt Street, Glasgow	
71	207 Bath Street, Glasgow	
72	Adelaide Place Baptist Church, 188 Pitt Street, Glasgow	
73	3, 5, 7 Scott Street, Glasgow	
74	315-323 Sauchiehall Street, Glasgow	
75	325, 327, 329, 331, Sauchiehall Street, Glasgow	
76	335-341A Sauchiehall Street, Glasgow	
77	349 Sauchiehall Street and 148 and 150 Holland Street, Glasgow	
78	St Matthew's Blythswood, 246 Bath Street, Glasgow	
79	351, 353, 355, 357, 359 Sauchiehall Street, Glasgow	
80	396-408 Sauchiehall Street, Glasgow	
81	Glasgow Dental Hospital and School, 203-217 Renfrew Street, Glasgow	
82	416-426 Sauchiehall Street, Glasgow	
83	361, 363, 365, 367, 369, 371 Sauchiehall Street, Glasgow	
84	373, 375, 377, 379 Sauchiehall Street, Glasgow	
85	430-450 Sauchiehall Street, Glasgow	
86	Garnetbank Primary School, 221-231 Renfrew Street, Glasgow	
87	381, 383, 385, 387 Sauchiehall Street, Glasgow	
88	152-160 Elmbank Street, Glasgow	
89	264, 266 Bath Street, Glasgow	
90	256 Renfrew Street, Glasgow	
91	94 Hill Street, Glasgow	
92	86 Hill Street, Glasgow	
93	Garnethill Convent Secondary R C School, 45 Scott Street, Glasgow	
94	St Aloysius College, 45-47 Hill Street, Glasgow	
95	56, 58, 60 Buccleuch Street, Glasgow	
96	50, 52, 54 Buccleuch Street, Glasgow	
97	46, 48 Buccleuch Street, Glasgow	
98	31 Buccleuch Street, Glasgow	
99	29 Buccleuch Street, Glasgow	
100	45, 47 Rose Street, Glasgow	
101	41, 43 Rose Street, Glasgow	
102	56 Rose Street, Glasgow	
103	52 Rose Street, Glasgow	

2.5 Building description and current condition

The Mackintosh Building occupies the entire northern half of a city block and is rectangular in form. From Renfrew Street, the building appears to be two storeys in height, with a raised ground floor over a basement floor and an attic extension. The ground and first floor have very tall ceilings; the first floor is double height. The fire has removed the attic storey of the building and the roof of the half basement. Although certainly undermined by fire, the overall form of the Mackintosh Building, including all its structural door and window openings, remain extant and standing with support.

The building is eight bays wide. The four eastern bays constitute the earlier structure and main entrance, while the western section consists of the section built between 1906 and 1909. The building has a distinctive asymmetric form with tall ornate windows displayed asymmetrically on its north and western façades. The north face of the building has seven tall wide windows across the front; the fire has destroyed the window frames and the glass.

The building is constructed of Whitespot sandstone, with an internal steel structure, which was innovative for its time. The southern elevation was clad in harling cement, a traditional Scottish roughcast render. The interior has been extensively damaged by the fires in 2014 and 2018, and by the subsequent works required to fight the fires and make the building safe. The roof is destroyed, as are the upper sections of the external walls. The external stone and brickwork have suffered extensive damage in numerous areas, with scorch marks to the sandstone, areas of the façade blackened by fire, and molten lead from the destroyed downpipes fused into the stone surface in places. The harling has failed and collapsed in sections, with extensive cracking affecting its integrity. Steel beams, once concealed within the structure and now visible from the exterior, are cracked in places. The structural integrity of the building is maintained by an extensive arrangement of scaffolding and shoring installed internally and externally following the fire.



The current extent of the scaffolding, seen looking west along the front façade.



The northwest corner of the building showing the current site office.



View of the site from the south on Sauchiehall Street with some small visible masonry sections.

North front

The northern front of the building is set back from the street, with a void over the basement and a sandstone boundary wall surmounted by black railings. The majority of the railings have survived the fire and retain their Art Nouveau floral circle motifs rising from clustered columns. A sweeping staircase runs towards the main entrance on the fourth bay; a black wrought iron arch overthrow that once ran between the two piers of the staircase has been removed to store. The boundary wall has four piers spaced at regular intervals from the centre to the east and west, terminating with a flared flat surface. The boundary wall curves up two-thirds of the way as it meets the piers. Along the north-east boundary wall is a late 20th-century streetlamp designed in imitation Mackintosh style, with his famous cross-hatch motif replicated in black metal.



North front of Mackintosh Building pre-fire, 2005.



Original floral railings and motif of north front survived fire, visibility limited by scaffolding.



Structural ties along north front

The north front is concealed behind scaffolding. The half-basement to the north of the main structure has lost its roofing and is now a void space behind the scaffolding. Along the northeastern corner, the supporting wall of the half basement is visibly cracked.

All window glass on the north front has been destroyed, and the cast-iron window frames have buckled due to the fire. The metal decorative brackets have also been affected by fire. Their upright elements have been removed to storage. The horizontal metalwork, although damaged, remains in place in sections. Large gaps in the masonry have emerged from separating mortar, indicating movement following fire damage.

The main central entrance has suffered fire damage and has undergone stabilisation works to retain the surrounding walls and supports in situ. The Guardians' sculpture has suffered only minor damage, with some chipping and movement along its left side. The balcony above the main entrance has been split by the fire, though the balcony balustrade remains in situ. The arched door moulding on the balcony doorway has sustained moderate chipping but is otherwise intact.



Crack in iron girder caused by fire



Void space between street and north front showing missing basement roof



Decorative horizontal hinges survived fire.

The downpipes, flashings and roof structure have been destroyed. Molten lead has been deposited along sandstone walls of the north front, leaving a dark metallic finish in places. Scorch marks and staining are visible across the external masonry.



Guardians badge suffered minor damage from fire



Balcony railings survived fire



Melted metal work and scorch marks from fire on north front

East front

The east front is largely concealed behind scaffolding, which buttresses this wall and reaches into Dalhousie Street. The ornate entrance on this elevation into the building was not visible from outside or within the scaffolding, and its condition could not be assessed. Windows along this façade have mostly lost their glass to fire, although the metal framework is in place in some windows in the lower sections and all structural openings remain.



East front of Mackintosh Building pre-second fire, 2015.



East front of Mackintosh Building, concealed behind scaffolding



Scaffolding along east front with supporting planks against the wall



Decorative arched moulding on east front has suffered minor damage



Imitation Mackintosh lampposts on east front of building

The upper section of the Baronial-style turret was removed following the fire, although the decorative hood moulding over the arched window received only minor damage. The lower windows and doorway on this façade were inaccessible and not visible from the street at the time of survey.



Missing window frames on east front fenestration



Internal view of windows on this front indicate the level of instability and missing window panes

South front

The south front is clad in harling and has cracks throughout, with meters in place to monitor movement. During the site visit, it was observed that the external wall of the south front was, in places, separated from the internal walls of the structure.

Unlike the other frontages, it does not have a flat face but forms a distinctive E-shape with two internal courtyards. The courtyard coverings have been lost in the fire.



View of south front from the air. GSA pre 2014



Exposed internal courtyard on south front



Crack through on south front being monitored for movement



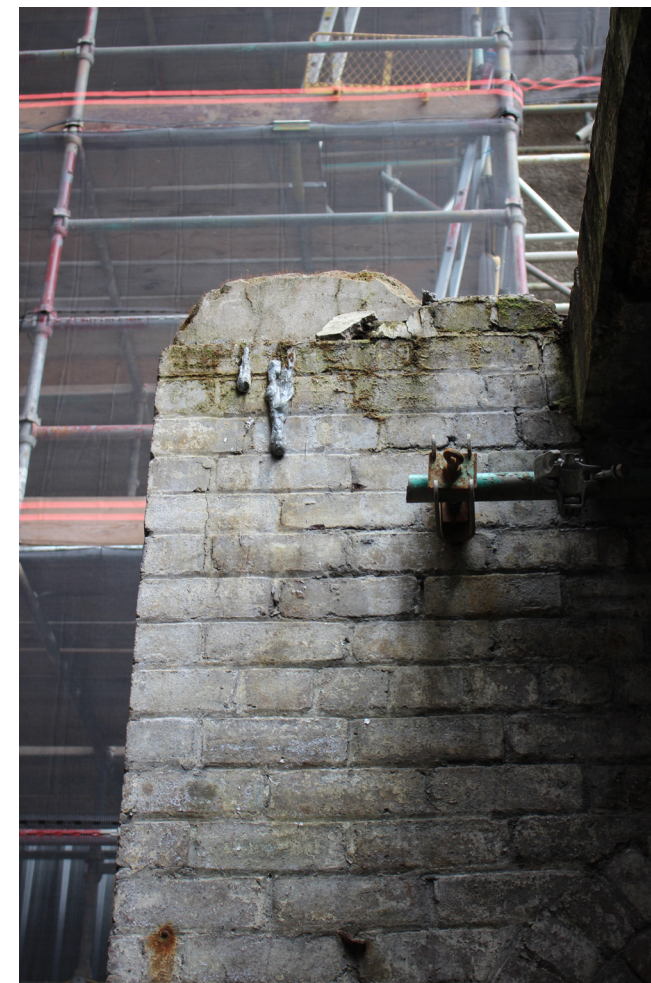
Movement in masonry of building, masonry fused with molten lead

As on the north elevation, molten lead has dripped from the roof onto the wall, leaving a metallic coating in places.

The ornate vertical fenestration in the southwestern corner was not readily apparent within the scaffolding system and instead has been described in the internal section of this site description.



View looking up from internal courtyard on south front



Molten lead remains on wall in courtyard

West front

The west front is concealed behind scaffolding. The façade is made of sandstone masonry with an asymmetric arrangement of windows, including three tall projecting windows. From the roof space, large portions of the decorative fenestration on this front have been removed for safety reasons.

A small section of the lower walls is covered in less scaffolding than elsewhere, including the elaborate double-moulded side entrance.

The masonry is cracked in places, particularly in the mortar around windows, and some sections have moved significantly, with large gaps between the masonry blocks.



Much celebrated west front and ornate fenestration of southwest corner. GSA A p/7/50



Missing ornate fenestration on western front.



Movement in masonry causing separating blocks on west front



West front of Mackintosh Building

2.6 Internal overview

Internally, the building has been severely affected by the fire. The surviving interior of the structure consists of three main areas: the northern section with the larger teaching spaces; the southern section, with protruding bays and an internal corridor; and the roof space. Only the basement and roof space have accessible floor space.

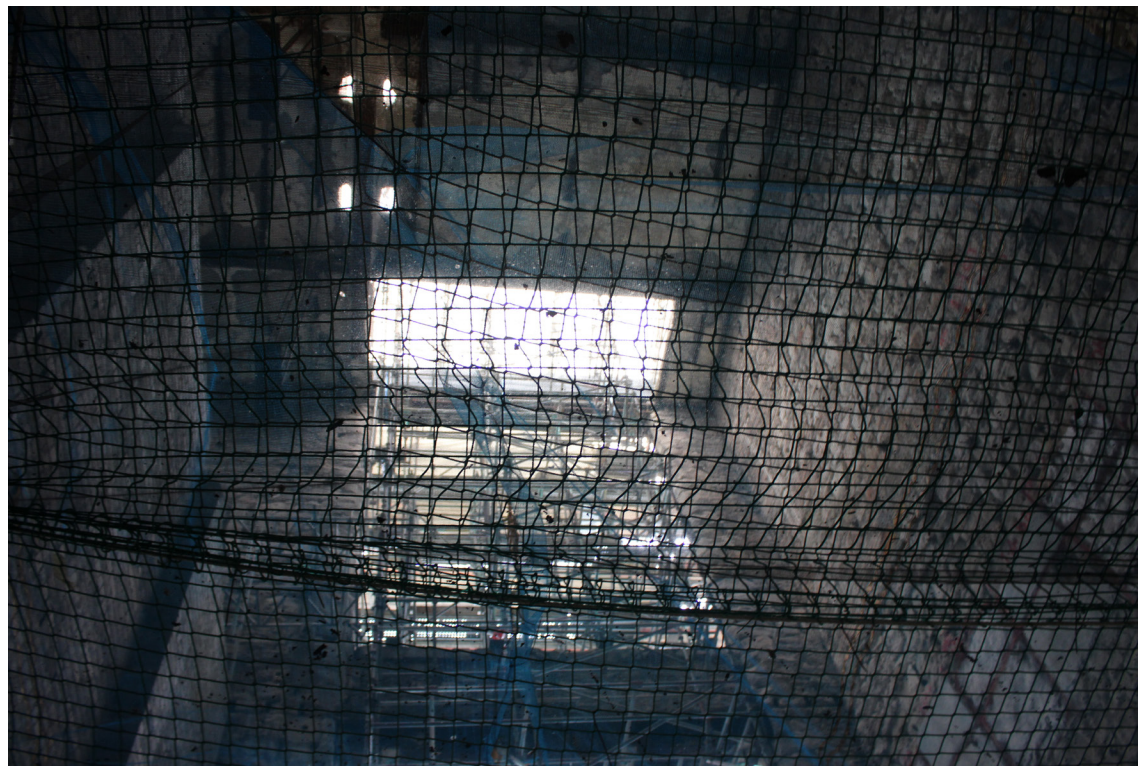
Internal areas, northern section

The surviving structural elements within the northern section include fire-chipped masonry walls, brick basement partition walls, and metal beams. The brick partitions extend only to ground-floor level; the configuration of the ground and first floors is now unclear, as limited indicative material survives and these spaces now form an open void.

Timber floors throughout have been destroyed by fire. The concrete floor at the uppermost level is retained but cannot be repaired in situ and will require dismantling and replacement; it is visibly affected in patches, with internal rebar exposed. Protective netting has been installed due to falling debris from these floors. Floor mortices along the walls are empty, many steel beams are missing or cracked, and timber beams are missing throughout. Portions of the roof-storey floor are missing and would be open to the sky, but for the temporary roofing installed over the building. The internal scaffolding system restricts views within the space.



Collection of salvaged brick in northern section of site



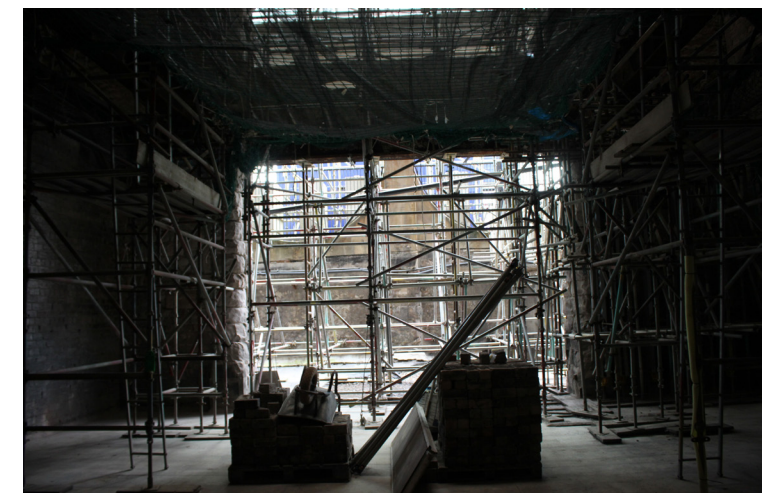
Gutted internal structure of site, netting to catch falling debris from roof



Missing floors inside site with visible doorways and mortice holes



Basement floor of eastern bay showing internal scaffolding



Cracked stone and scaffolding clutter the interior of the northern section

Steel beams that once spanned the width of the building have been significantly affected by fire damage. Many have been destroyed or removed as part of post-fire works; those remaining are cracked, twisted and contorted, and will require removal and replacement.

The internal face of the masonry, once flush, sustained extensive cracking and displacement throughout the internal walls as a result of the fires. This is most evident in the few areas where small portions of flush stonework survive. Fire-cracked stone is most prevalent on the internal west, north, and east walls. There is generally less fire damage to the brick and masonry along the southern section of the building.

A brick partition spine wall runs along the south wall of the northern section. The brick walls are less damaged than the stonework. Yellow bricks indicate the line of flues that once provided heating throughout the building. Arched doorways in the brick face open onto floors that no longer exist, and large mortice holes, once filled with steel and timber beams, are now exposed.

The basement floor is brick-laid and accessible, although accommodating extensive structural scaffolding. Brick walls separate cells along the northern section of the structure. These walls contain doorways between cells and extend to the level of the former ground floor.



Fire warped girders spanning width of room



Brick partition walls in basement, yellow bricks indicate flues



Pilot scheme of resurfacing illustrating damage internal stone face.



Brick partition walls running to first floor



Separation of external masonry with internal brick partitions along north front

Internal areas, southern section

The southern section of the structure comprises an internal corridor running the width of the building, three protruding bays, and two courtyards between the bays. These spaces served as offices, staircases, and amenity rooms for the school. As in the northern section of the building, only the basement floor is now accessible.

The three projecting bays are all fire-damaged. Masonry walls are in situ, although cracked, and most of the original window openings in this section survive, though window frames are largely missing and the glass destroyed.

The bays contain more brick walls than the northern section, some of which housed stairwells. The brick walls are less damaged than the masonry walls, although movement has been recorded. Cracked mortar joints are visible and structural ties have been installed to mitigate movement. Many empty mortice holes are visible. Timber staircases were destroyed in the fire, leaving the upper levels of these spaces inaccessible, but some concrete stairs at the southwest end remain and are usable.

The internal corridor is of exposed brick throughout, with its original fittings lost. Some vents remain visible where heated air from the historic turbine was introduced. The corridor provides access to the three projecting bays and internal courtyards. A section of decorative metal work balustrade is visible within the corridor.

The two courtyards contain burnt timber fittings and molten lead attached to the brickwork. No decorative fittings survive, and there are no remaining indicators of original use. These spaces have bare brick walls and concrete floors, and now accommodate the scaffolding that provides structural support to the south façade.



Structural ties within the southern section of the site



Surviving banister of stair case in central corridor



Blocked over fenestration in south front



Burnt 12m long timber beam in courtyard

The historic environmental turbine remains in situ and is accessed via a service staircase off the basement corridor.



Small section of surviving stair visible from roof



Damaged brick work in central bay of southern section



Historic heating turbine which survived fire and remains in basement

Roof

The roof and attic storeys of the site have been significantly affected by fire. The damage sustained means the original form cannot be fully ascertained from examination of the remaining fabric alone. Only parts of masonry and brick structural elements remain, along with the concrete slab.

Damage to the walls at the western end of the roof space is notably severe, with multiple sections of the decorative fenestration on the south and west fronts lost to fire. Some identifiable aspects of the roof space remain, including the arched colonnade along the Loggia.



Mass of scaffolding obscures the form of the roof



View looking east over ruined roof space



Concrete floor plate in place and arched arcade



Broken walls on western end of roof, large opening to right was the once prominent decorative south facing window

The concrete floor does not cover the full roofscape and in some areas the void of the burnt structure is visible. There is no flooring over the projecting southern bays, affording views down into these spaces.



Southeastern most bay with missing floor and scaffolding supports.



Burnt out turret on roof



Burnt out shell of central protruding bay on the south front with sloping missing roof.

2.7 Summary of current condition

The Mackintosh Building survives in a fire-damaged state following the fires of 2014 and 2018. The overall form of the building, including the external walls and structural door and window openings, remains extant and standing and is currently stabilised by an extensive arrangement of scaffolding and shoring installed internally and externally following the 2018 fire.

The external elevations have sustained significant fire damage across all fronts, with destroyed window frames and glass, cracked and displaced masonry, failed harling in sections, and molten lead deposits on the sandstone. The northeast corner wall is identified as an area of particular structural concern and is currently safely supported by scaffolding.

Internally, the building has been extensively damaged by the fires and by the subsequent works required to fight them and make the building safe. Timber floors, many staircases, several beams and fittings are lost throughout. The concrete floors at upper levels require dismantling and replacement. Steel beams are cracked, twisted or missing. The internal masonry faces display extensive cracking and displacement, most extensively on the west, north and east walls.

At basement level, brick walls, partition cells and the original ventilation plant survive in relatively better condition than the upper levels. The arched colonnade along the Loggia remains identifiable at roof level. Archive and survey records, including a digital model, provide evidence of the original form where the surviving fabric alone is insufficient.



The Reid Building seen from the East



Attractive GFT theatre contrasting with tower block to the east of the site.



View north of site with 203 Pitt Street to left.



Brutalist Bourdon building crosses Renfrew Street and obscures views of the site



Historical Development

3.0 Historical Development

3.1 Beginnings

Originally founded in 1845 as one of the first Government Schools of Design, The Glasgow School of Art's history can be traced back to 1753 and the establishment of the Foulis Academy delivering a European-style art education. Since 1869, the School has been located in the Garnethill area of Glasgow City Centre, initially in the Corporation Galleries (McLellan Galleries) on Sauchiehall Street. These facilities became inadequate for the growing needs of the school. In 1885, artist Francis H. Newbery was appointed as the new Headmaster (a position later renamed as Director), which he held until 1917. Newbery had clear plans for the school's future and was a driving force behind the relocation into a purpose-built structure. Under his leadership, a substantial amount of the funding required for the move was secured.



Francis Newbery, the Director instrumental in the early stages of the School of Art.

Finding a Site

In 1894, the governors of the school appointed a committee to assess accommodation needs and proposed the construction of a new building, preferably located along Renfrew Street or another central location. The estimated construction cost was £21,000, a sum that required financial assistance through donations and public grants. A significant breakthrough came in January 1895 when the Bellahouston Trustees, a group of Glasgow businessmen and public officials, agreed to purchase the site for £6,000 and granted an additional £4,000 towards the construction of the school.

In September of the same year, the Parks and Galleries Committee of the town council agreed to provide a grant of £5,000. Both grants were contingent on the school securing additional external funding. By February 1896, the necessary £21,000 for the new school was successfully raised, although it was anticipated that the total cost would ultimately exceed this amount.

Development of the Brief

In March 1896, the Board of Governors invited Francis Newbery, the School's Headmaster to prepare detailed guidelines for the design principles of the new building. These covered the dimensions and disposition of rooms, window sizes, the provision of artificial lighting, and the specific requirements of each discipline to be housed. Newbery was also invited to assist in the selection of an architect through a limited design competition.

The conditions document issued to competing architects in June 1896 was a precise brief. It enumerated twenty-three separate clauses governing everything from the scale of submitted drawings to the total cost of the building, which was not to exceed £14,000 inclusive of all fees, drainage, and street alterations. Competitors were required to submit a plan of each floor, a longitudinal section, two cross sections, and elevations to the north, east, and south, all drawn to one-sixteenth of an inch to the foot. Perspectives were explicitly prohibited. The brief also bound competing architects to a Minute of the Governors from March 1896, which stipulated that any design exceeding the cost limit by more than ten per cent would be excluded from the competition entirely.

The spatial programme was extensive and carefully differentiated. The largest studio spaces, including the Ornament Rooms, the Still Life and Flower Painting rooms, and the Life Rooms, were specified with precise floor areas exceeding 2,000 square feet each, and the conditions explicitly required that rooms used for figure drawing and painting be lit entirely from the north. The Antique Rooms required large square-headed windows carried up in dormers, if necessary, with their heads set at a height above the floor equal to three-quarters of the room's depth, and entirely free of mullions and small panes. Modelling Rooms were to be adjacent to and communicating with one another, with access from the east or west street by a service door so that heavy materials need not be carried through the building. The noisier and more physically demanding technical studios (stained glass, metal work, wood carving, and china painting) were to be grouped together in a space divisible by partitions and positioned so that they would not disturb students working elsewhere.

The brief also set out a clear hierarchy of floor levels. The Life and Antique Rooms were to occupy the upper floors; Painting Rooms were to be partly on the upper floor and partly on the ground floor; Ornament, Design, and Architectural rooms on the ground floor; and the Modelling and Technical studios in the basement. This vertical organisation was not arbitrary: it reflected both the differing natural light requirements of each discipline and the practical demands of moving heavy materials, casts, and equipment through the building. All rooms for study were to be no less than sixteen feet high to the wall plate if flat-ceiled, or fourteen feet if ceiled to collar beams, with windowsills set between three feet six inches and four feet from the floor.

One aspect of Newbery's requirements that appears unremarkable today but was far from commonplace at the time was his insistence on adequate provision for women, in staff rooms, lavatories, and studio accommodation. The conditions specified distinct facilities for female students and teachers throughout, reflecting Newbery's longstanding commitment to co-education at the School and his recognition of women as a central rather than peripheral part of its community. Although life drawing rooms were briefly segregated during the building's first phase, the studios themselves were not to be divided by gender.

The site conditions imposed their own constraints on any design response. The competition documents recorded a pronounced slope across the site, with the four cross-sections showing a fall of approximately twenty-five feet from the northern boundary on Renfrew Street to the southern building line. The competition conditions also noted that buttresses belonging to The Glasgow Real Ice Skating Palace encroached upon the southern building line, and that any wall built along that boundary must not prejudicially affect them.

The south elevation was further constrained by Clause 8 of the conditions, which stated that it was not to carry any lights in its walls in line with the building boundary, except perhaps at the upper floor. This restriction reflected a persistent pattern of low-rise occupation along the western half of the southern boundary, which successive Ordnance Survey records show as follows:

- 1893--95: National Panorama
- 1909--13: Circus
- 1935--Picture Theatre
- 1950--51: Regal Cinema

The eaves and ridge lines of these buildings consistently sat below the level of the School’s Library windows throughout the period from construction to the partial demolition of the ABC building in 2024. It was this persistent low-rise neighbour to the south-west that informed Mackintosh’s decision to place the Loggia, the Library, and the Senior Architecture Studio along the west end of the south elevation, with generous windows opening onto what remains, to this day, an unobstructed outlook.

What the brief reveals is a client with an unusually clear understanding of how art and design education functioned. The Governors and Newbery were not commissioning a monument but a working instrument, and the conditions document reflects that point: in its insistence on north light for studio spaces, its careful separation of noisy from quiet disciplines, its attention to the movement of materials through the building, and its explicit cost discipline.

The competition

A committee was formed to decide on the design of the new building. The committee named 12 prospective Glaswegian architects to compete for the project:

- William J. Anderson
- H. & D. Barclay
- Burnet, Son & Campbell
- H. E. Clifford
- Campbell Douglas & Morrison (subsequently withdrew)
- John Honeyman & Keppie
- William Leiper (declined; replaced by William J. Connor & Henry Mitchell)
- Alexander McGibbon
- Alex N. Patterson
- James Salmon & Son
- Malcolm Stark & Rowntree
- T. L. Watson

In July of 1896, the architects all signed a joint letter stating that the £14,000 project cost limit in the brief was insufficient for a building of the required quality and accommodation, and that the terms of the competition must be changed. Despite this, the governors insisted the proposals need not be unnecessarily opulent, emphasising that “it is but a plain building that is required”.⁰¹ It was the governors’ express desire that the building be restrained in its ornamentation to restrict cost overrun and be primarily focused instead on creating the optimal space for art education.

Eleven designs were submitted anonymously and judged by Sir James King and Sir Renny Watson. As neither were architects, they sought Francis Newbery’s opinion on selection. All the designs were then sent to the South Kensington Museum (now the Victoria and Albert Museum), where Thomas Armstrong (Director of Art) and E. Robert Festing of the Science Museum, independently selected the drawings submitted by John Honeyman & Keppie. The competition drawings were later displayed in the Corporation Galleries on Sauchiehall Street. None of the other drawings appear to have survived.

In response to the brief, John Honeyman & Keppie endeavoured to create a utilitarian building, though not one without artistic flourish and historical influence. The result was an architectural masterpiece with a clear focus on the teaching of art: well-lit, well-proportioned spaces, with movable partitions that made the space highly adaptable to the changing needs of its creative occupants. The design also recognised that art and design education could no longer be easily separated into distinct discipline categories, and required flexible studio spaces. The quality of those spaces, their light, material richness, and spatial character, was understood as integral to the experience of working and learning within the building.

01 Glasgow School of Art Archives: Governors’ minutes, GOV 2/4.

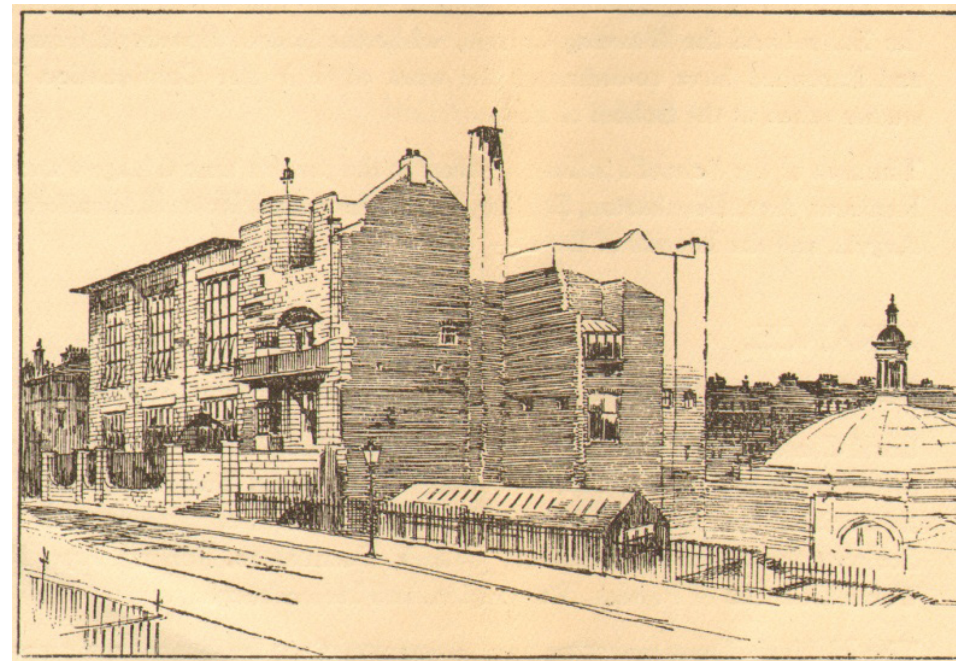
3.2 The first phase: 1897 to 1899

Plans, sections, and elevations were submitted in March 1897 to the Department of Science and Art in an application for an additional building grant. The Glasgow Dean of Guild Court approved the plans on 7th October 1897 with minor modifications. Lighting was altered from gas based to electric. The brief asked for either Giffnock or Whitespot and we now know that Whitespot was selected. Work on site began in November 1897, with foundation works undertaken from January to February 1898. The plans were divided into two main phases: the east wing was to be completed first, with the west wing constructed at a later date when further funding became available.

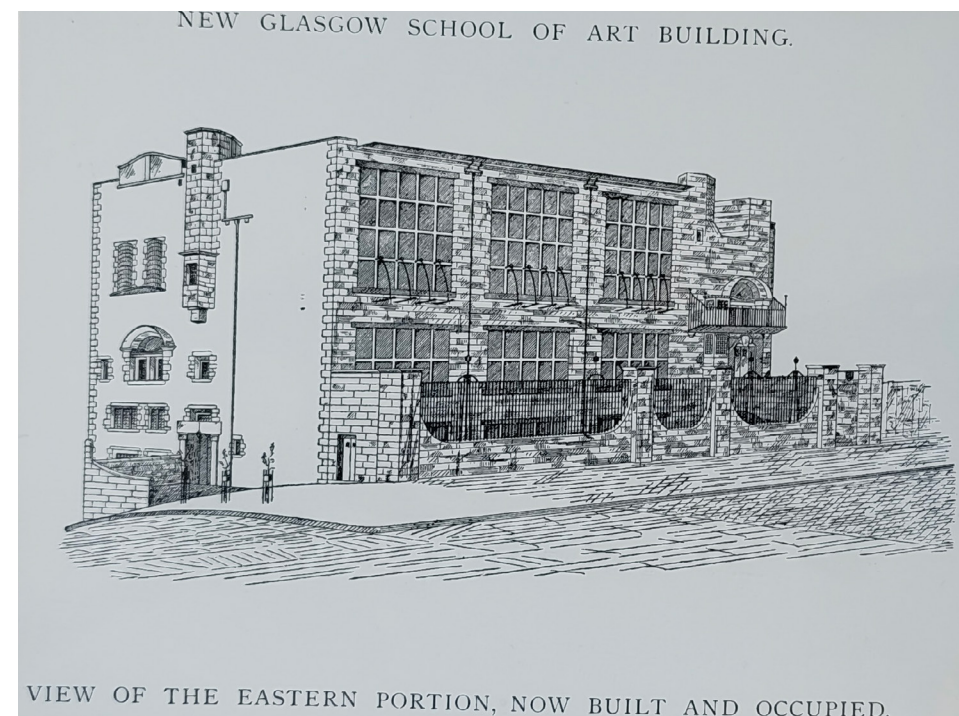
In the initial stages of the building grant application, Charles Rennie Mackintosh was not mentioned as the architect, being only a junior draughtsman for Honeyman & Keppie. It was only during the second phase of building in 1909 that Mackintosh was identified as the architect. By this time, he was a partner in the firm which had become Honeyman, Keppie and Mackintosh.

Work continued through 1898: in May the excavation for the west wing was underway; by July the walls of the east wing were completed, and the roof was under construction; by August the plasterwork and internal finishings were in progress. Work on the east wing was completed on 22nd September. In June 1899 plans for a temporary studio were approved by the Dean of Guild, to be built on the future site of the west wing. The east phase was formally opened on the 20th of December 1899.

Despite the iconic status of the building today there was minimal coverage in contemporary newspapers, perhaps due to its clearly unfinished appearance. Reception of the building was positive, although its utilitarian aesthetic was noted by contemporary critics, including Lewis F. Day. In assessing an exhibition stand designed by Mackintosh, Day observed: “A similar severity is to be observed in Mr. Mackintosh’s ornamentation for the Glasgow School of Art—planned apparently on lines nakedly utilitarian, yet everywhere revealing the naked individuality of the artist.”⁰²



View of completed east wing in 1907.



View of completed east wing.

⁰² Lewis F. Day, 'Decorative and Industrial Art at the Glasgow Exhibition (third notice)', *Art Journal*, (1901), 277.

3.3 The second phase: 1906 to 1909

In 1901 The Glasgow School of Art was appointed as a Central Institution under the Scottish Department of Education and took on a regional administrative role. Small alterations were made to the completed first phase building in the following years including new stairs, new internal partitions, the installation of the museum, and furniture designed for the Director's office (Mackintosh's first designs were rejected for being too expensive). By 1906 the building was already too small: the school had significantly expanded, and the existing accommodation and studios were insufficient for the student numbers. The creation of the Glasgow School of Architecture in 1904 had exacerbated the pressure on space.

On 27th September 1906 a new committee was formed for the completion of the school and plans for the second phase were prepared by Honeyman, Keppie and Mackintosh. These plans were sent to the Scottish Department of Education, which approved them and granted £15,000 for the construction work to commence. Plans were approved by the new committee in May 1907 and the Dean of Guild Court in November of the same year. Work commenced on 15th November 1907. Mackintosh's plans for the west wing were unchanged in his new drawings; however, the south wing included a newly designed six-storey tower with a double-height library on the first floor and a lecture hall in the basement.

The first phase of construction exceeded its budget, causing a deficit of £4,500, which took the school two years to clear. The new committee was very anxious to avoid a repeat and sought to control any excesses in design and construction without formal agreement. Specific contractual language was included in the contract to restrain unauthorised expenditure by the architect:

*'It was agreed to appoint Messrs Honeyman, Keppie and Mackintosh as Architects ... on the understanding that they are not at liberty to instruct any extra work or any alteration on the plans of specifications as endorsed by the Committee, involving any additions to modifications of the work, without the written authority of the Building Committee.'*⁰³

⁰³ GSAA, GOV/5/3, Appointment of the Architects, 1 February 1907



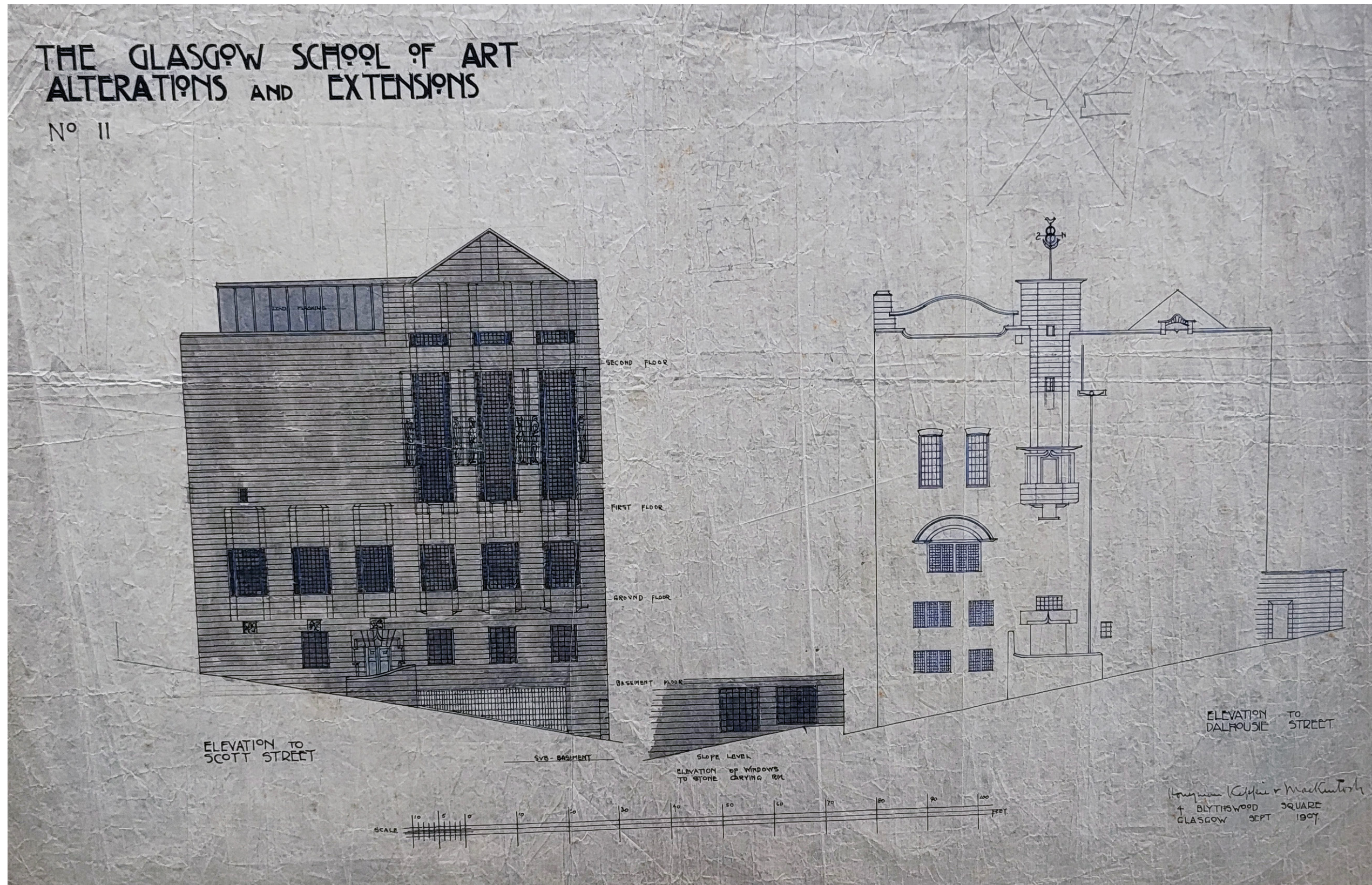
The double height Mackintosh Building Library. Glasgow School of Art archives



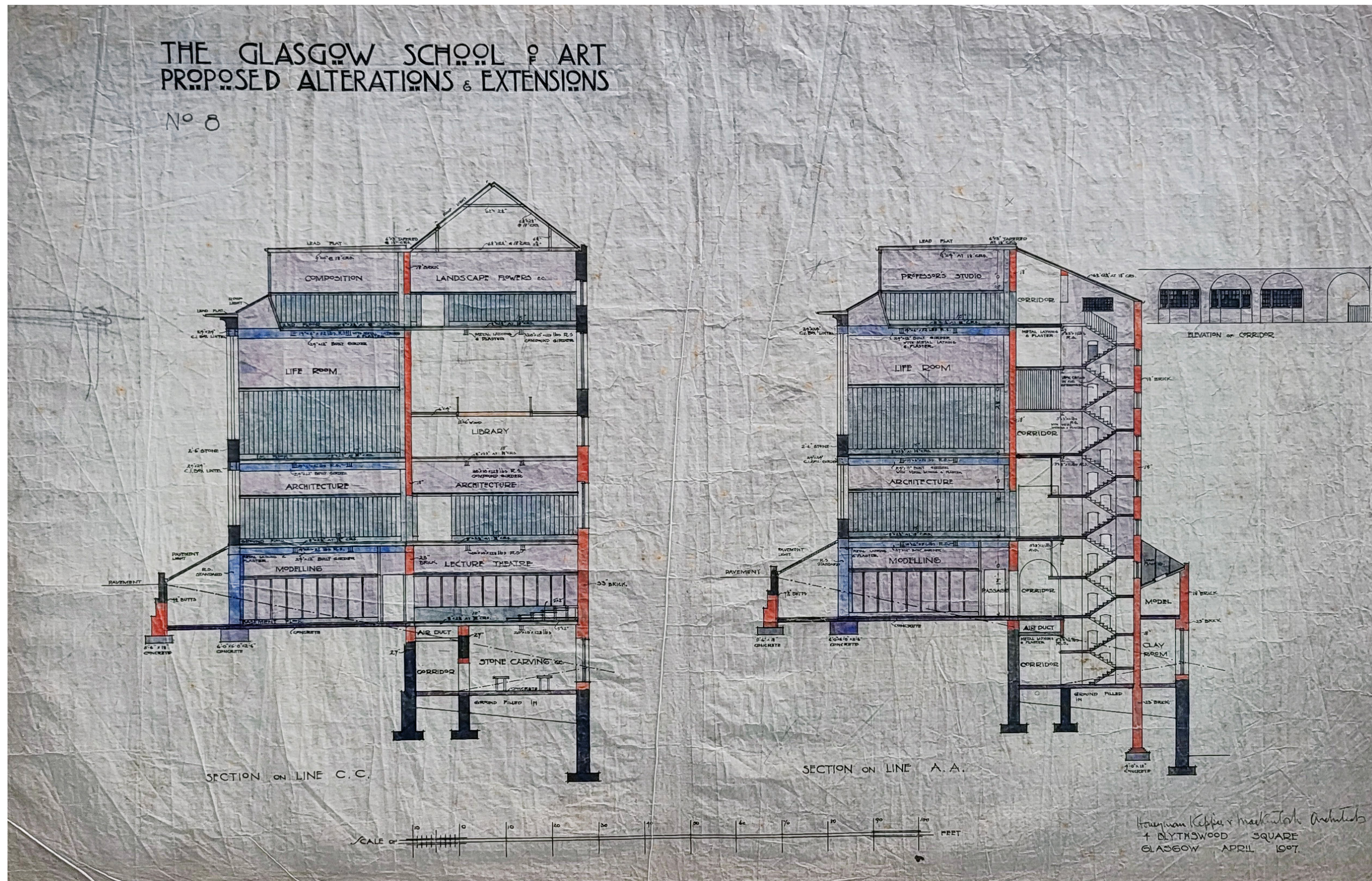
The sub-basement entrance on Scott Street

1907 Drawings

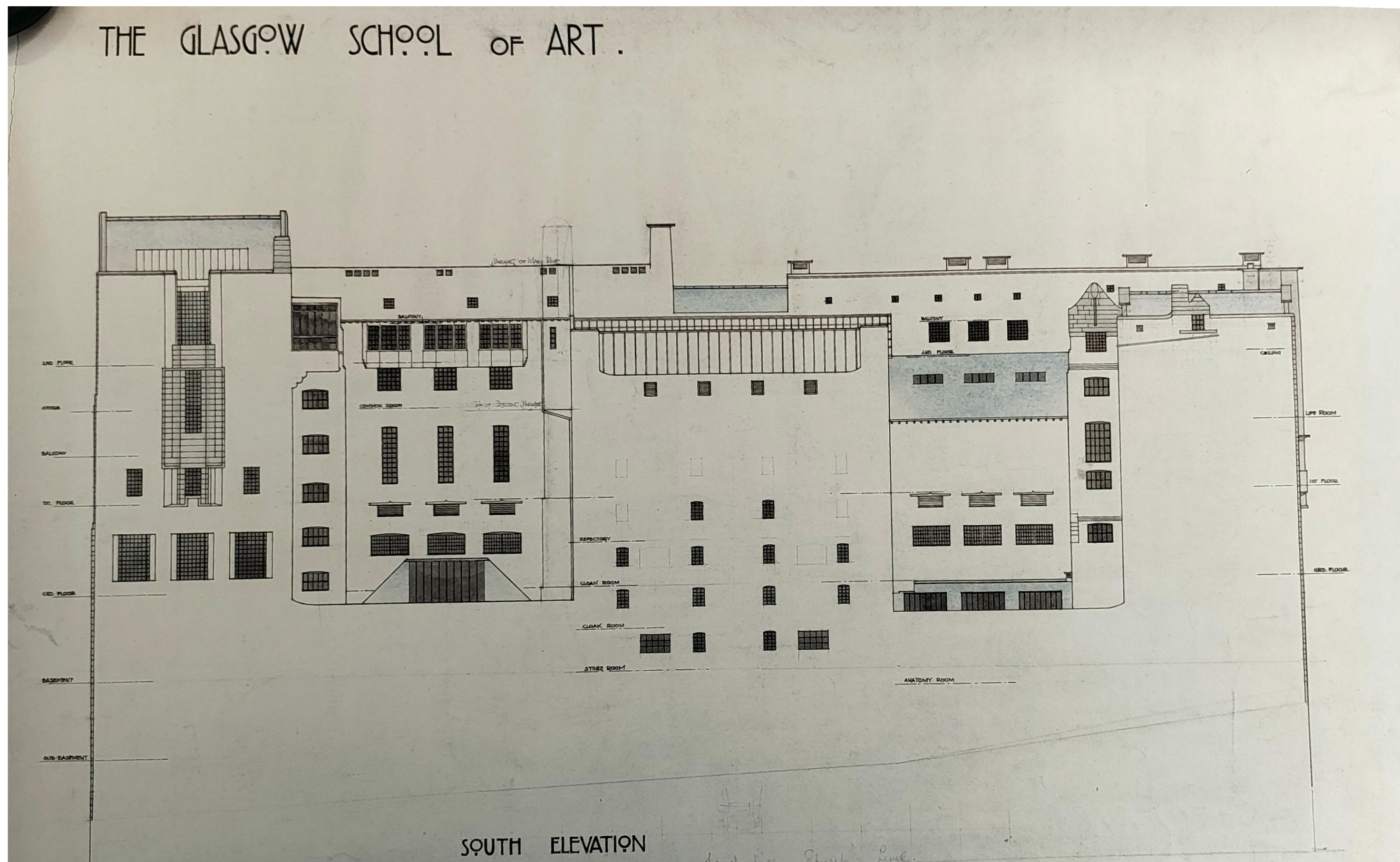
The elevations, sections, and plans included here date from 1907, and represent the most authentic record of Charles Rennie Mackintosh's designs for the full and complete original building.



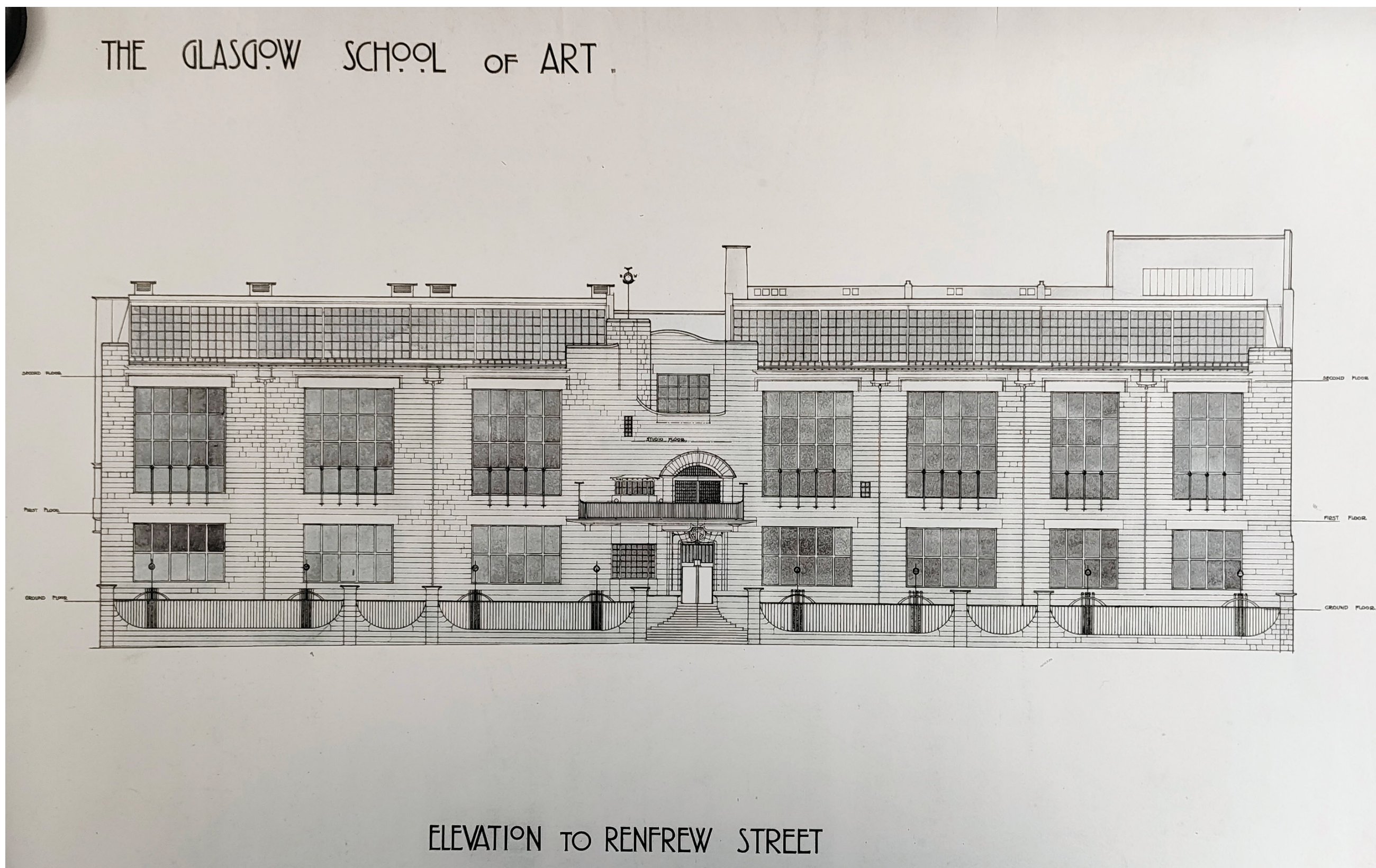
Proposed east and western façade, 1907. Hunterian Archive



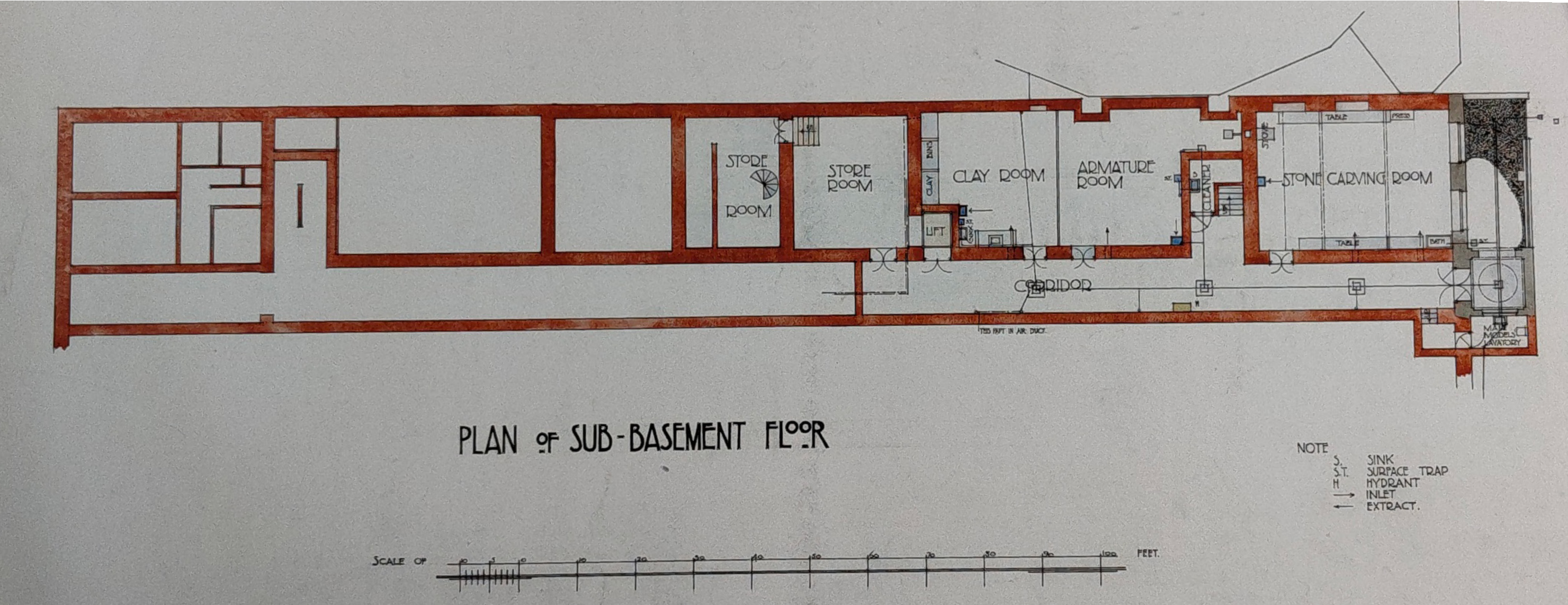
Proposed sections of extension, 1907. Hunterian Archive



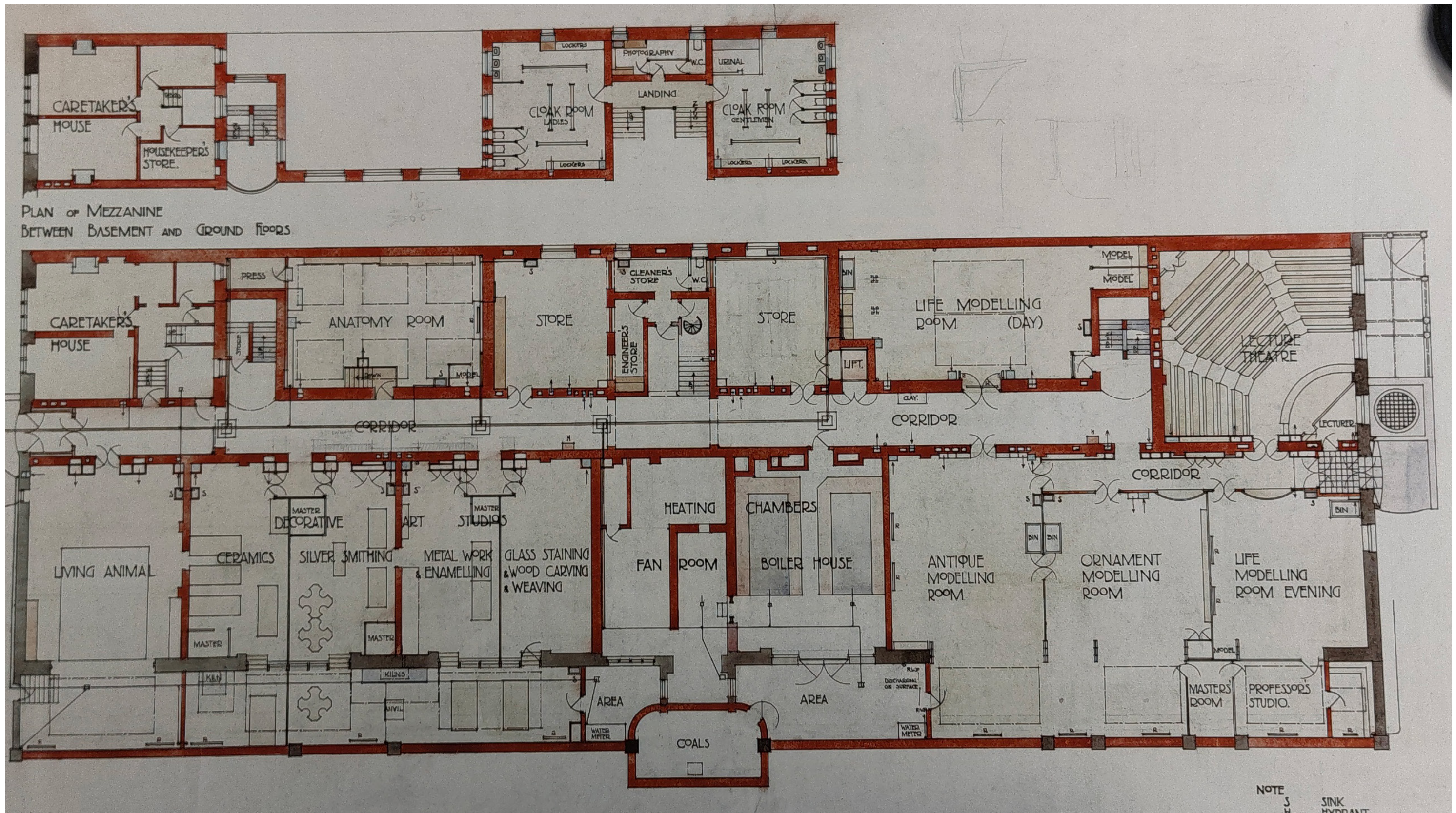
South front of site, 1907. Glasgow School of Art archives



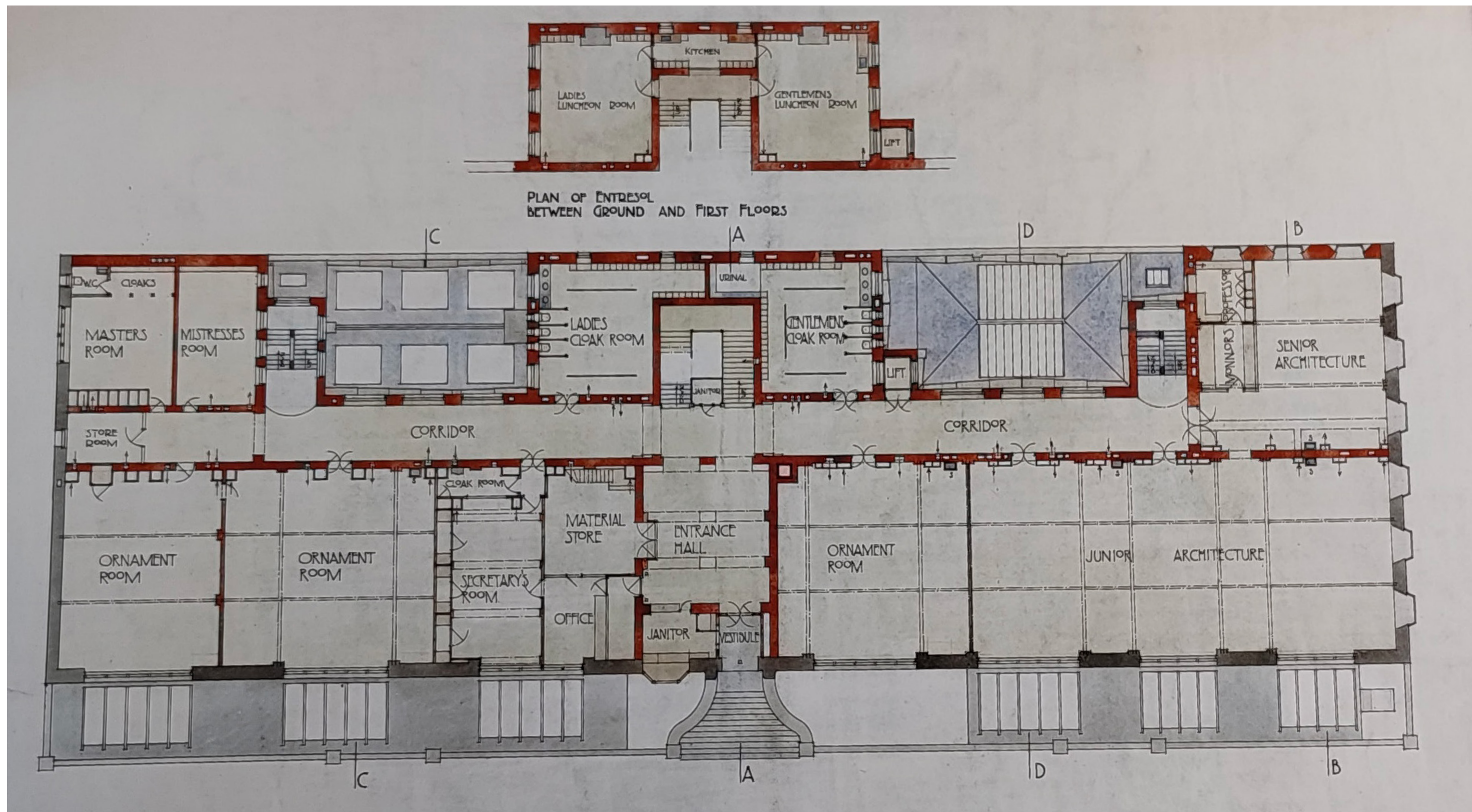
North front of site, 1907. Glasgow School of Art archives.



Sub-basement, 1907. Glasgow School of Art Archives.

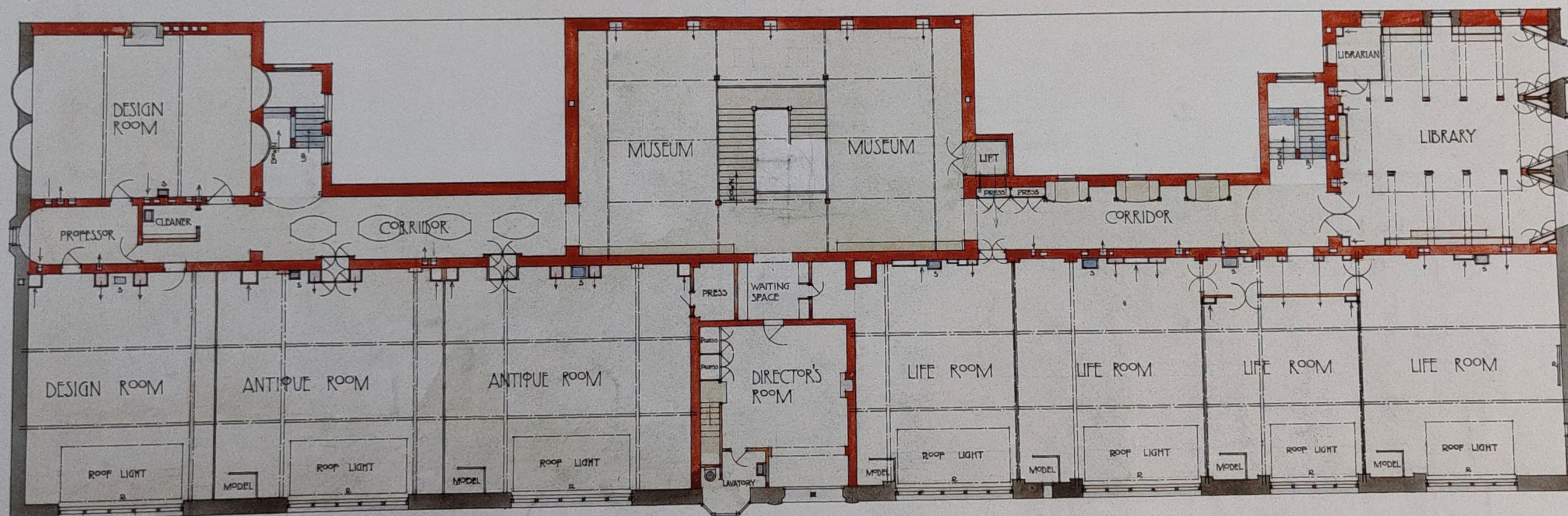
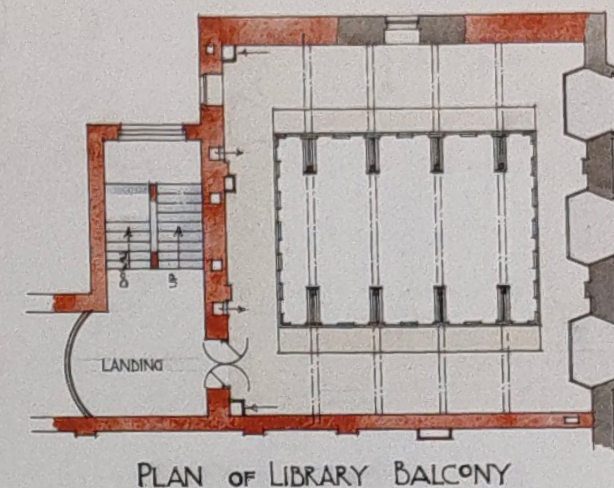
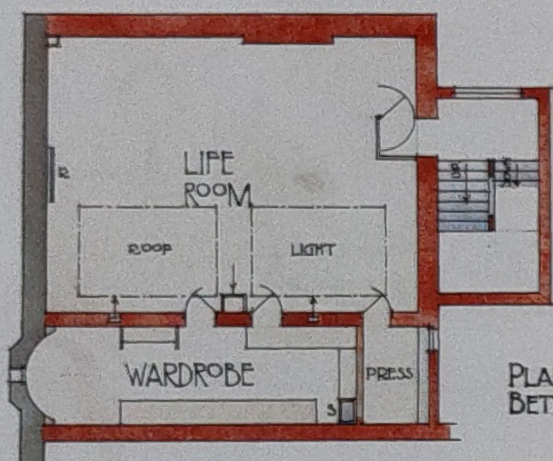


Basement Floor , 1907. Glasgow School of Art Archives.



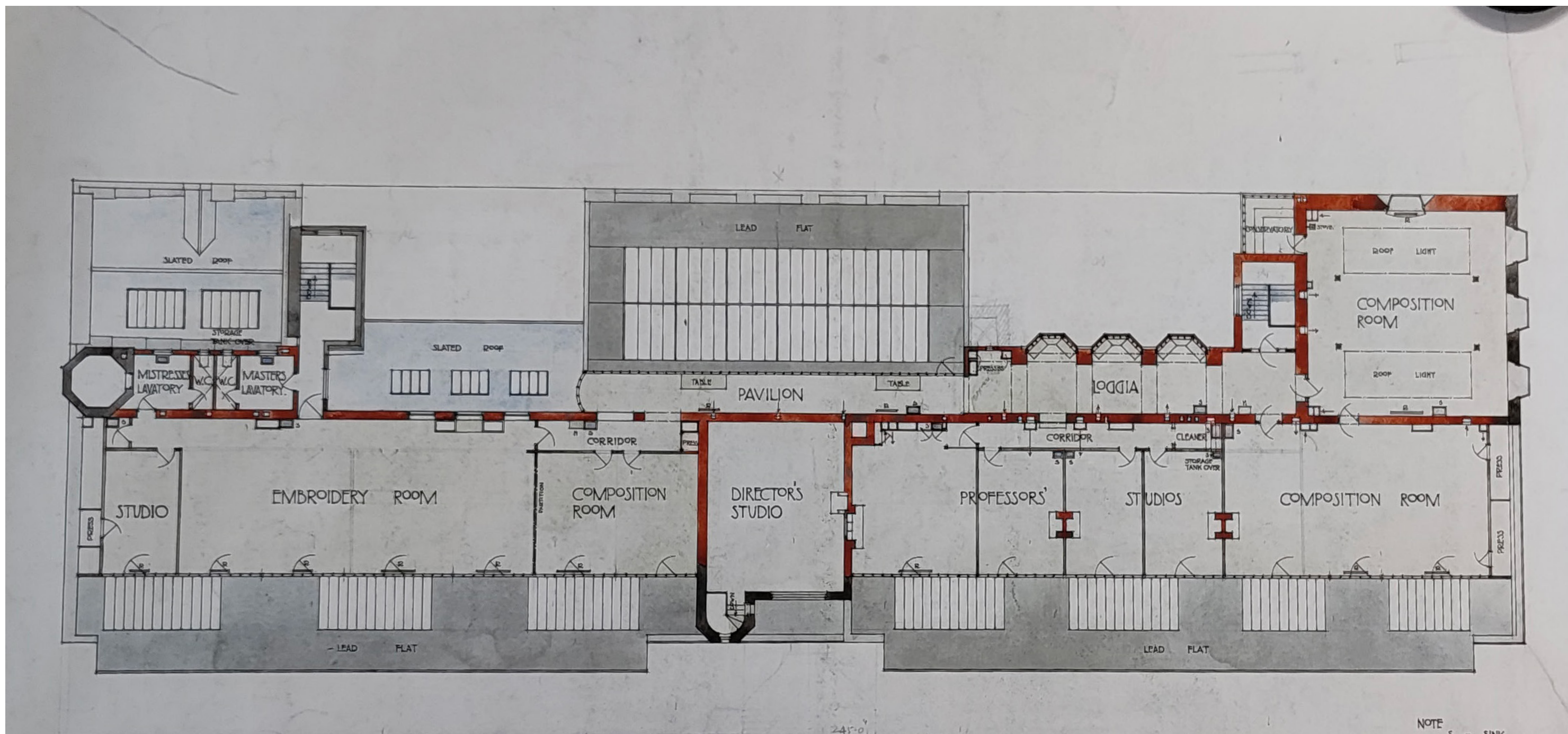
Ground Floor, 1907. Glasgow School of Art Archives.

THE GLASGOW SCHOOL OF ART.



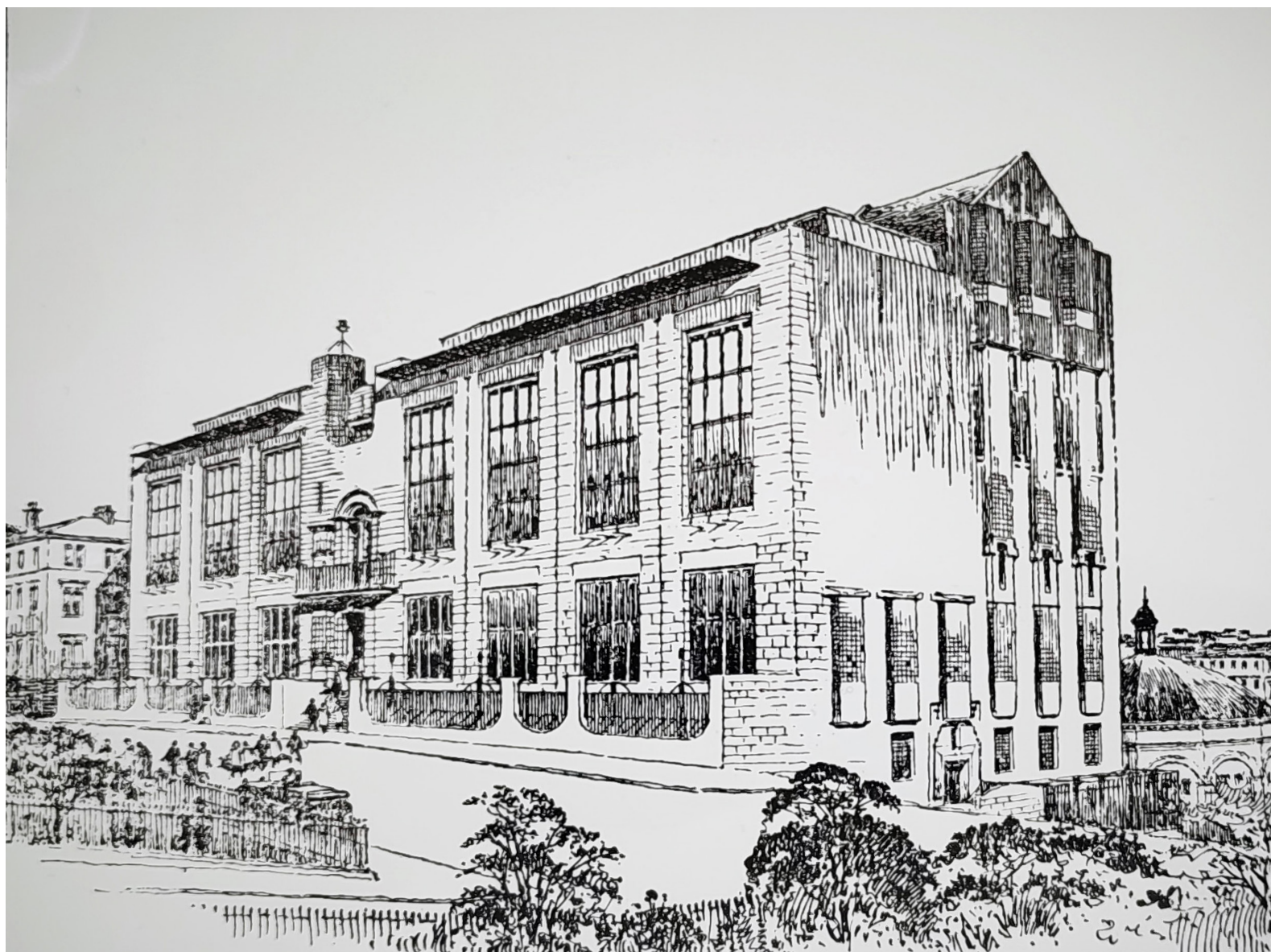
NOTE
 S SINK
 H HYDRANT
 R RADIATOR
 → INLET
 ← EXTRACT

First Floor, 1907. Glasgow School of Art Archives.



Second Floor, 1907. Glasgow School of Art Archives.

In June 1908 construction of the third storey of the west wing was underway, and an additional attic storey was proposed above the east and west studio ranges accessed by two staircases to the rear. Through the second half of 1908, the roof work was finished. In the first half of 1909, internal works commenced. The existing timber windows were replaced with metal ones as a precaution against fire. Other alterations in this period included the installation of new radiators and the design of a new librarian's office. Construction work finished and the formal opening of the completed building was held on 15 December 1909.



View of completed Mackintosh Building



Arched arcade on roof top storey. Glasgow School of Art Archives

3.4 Later alterations

A proposal in 1914 to install a new window in the east wall (for the Animal room) was objected to by Mackintosh. In March 1915 the alteration went through after Mackintosh failed to respond to another request to alter his designs. The Glasgow Dean of Guild Court approved the addition which was completed in September 1915.

Over the following decades no major works of alteration were undertaken, although several modifications were made to improve environmental systems and to adjust the building to current demands and uses. In 1920 the entrance hall was subdivided using screens and doors, and the original plenum system of heating and ventilation was replaced with a piped hot water and radiator system. A new doorway into the back of the lecture room was made in 1923. In 1936 the panelling around the stairway was stained a lighter colour. In 1947 the Mackintosh Room was opened as an exhibition space displaying original furniture designed by Mackintosh. In 1948 the library windows were replaced with new Crittall windows, changing the design from inward-opening mechanisms to side-hung casements.

A detailed survey was undertaken in 1972 by Geoffrey G. Wimpenny of Keppie Henderson to inform a programme of repairs and renewal costing £200,000. The renewal scheme included the complete rewiring and replumbing of the building. Further works carried out in 1976 included the repointing of stonework, removal of the screens and doors installed in 1920, reconstruction of the 'Hen Run', repairs to the roof, installation of new fire doors, construction of balconies in a number of studios, and the division of a ground floor studio into office space.

In 1984 work commenced on the heating and wiring throughout the building, including the installation of double glazing to portions of the building. In 1985 the original main entrance door was restored.

A large-scale repair scheme was begun in 1994, including the complete replacement of the roof, skylights, all leadwork, and parts of the secondary glazing. The first phase of repair work was estimated to cost £400,000; a second phase, commencing in 1995 was estimated at a similar cost. This later phase included internal refurbishment and the installation of a new fire alarm system. In 2000, the Mackintosh Research Centre opened in the basement of the building.

In 2006, The Glasgow School of Art was granted £4,466,000 by the Heritage Lottery Fund towards the Mackintosh Conservation and Access Project. This project involved a major programme of timber and stone repair, restoration of original features, and the removal of unsympathetic additions. The architects for the project were Page\Park and ZM Architecture. With a total budget of £8.4 million, the project was completed in 2009.



Aerial photo of Mackintosh Building, mid20th century. GSAA p/7/3

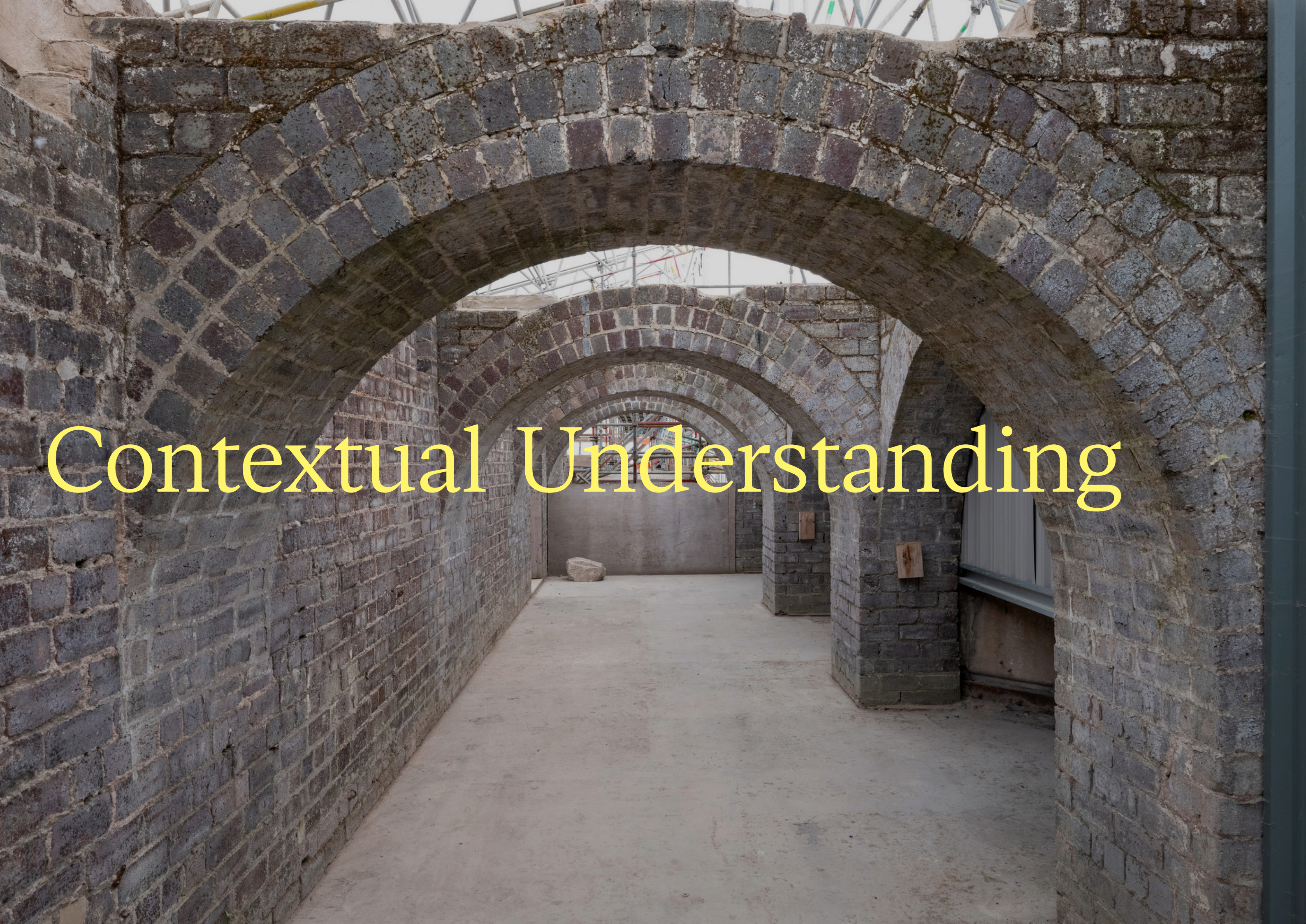
3.5 The fires

On 23 May 2014 a fire broke out in the west wing of the Mackintosh Building, severely damaging several key spaces. The double-height library, one of the building's most architecturally significant spaces, was among the areas affected, together with the bookstore, which housed many significant pieces of furniture designed by Mackintosh, and the Hen Run. Water used to fight the fire caused flooding damage within the structure. During the period of fire investigation, the building was exposed at the west end for several months, causing further water damage until a temporary roof was installed.

A systematic reclamation process of the displaced material was initiated by Kirkdale Archaeology and AOC Conservation. This process recovered a significant quantity of material for use in the reinstatement, including portions of Mackintosh's light fixtures, which were reconstructed and can be seen in the Reid Building and the archives of The Glasgow School of Art. This phase also included a comprehensive recording of the building, which later proved invaluable after the second fire. Following the first fire, a substantial number of internal fittings and artworks were removed from the building and remain in storage. In 2015, Page\Park was appointed as architects for the reinstatement project following a competitive procurement process. To support the reinstatement works, Page\ Park undertook a substantial research project to develop a comprehensive understanding of the entire complex, resulting in a three-part document published in 2016 namely the Conservation Atlas: Building as a Whole, Room by Room, and Piece by Piece.

The reinstatement project proposed the complete restoration of the building to its pre-fire condition, involving artisans and craftspeople from across the country. The proposals also included the reconfiguration of certain areas to reflect the evolving needs of contemporary art education.

On the evening of 15 June 2018, a second fire broke out in the Mackintosh Building, destroying the interior and causing extensive structural damage. The condition of the building following the 2018 fire, including stabilisation works undertaken and the current state of the structure, has been described in Section 2.



Contextual Understanding

4.0 Contextual Understanding

4.1 Site context and townscape

Immediate setting (within 100m)

The Mackintosh Building occupies a commanding position on the Garnethill ridge, on the north side of a city block bounded by Renfrew Street to the north, Scott Street to the west, and Dalhousie Street to the east. The site slopes steeply from north to south, and this topography is fundamental to understanding the building's presence in the townscape. The entrance façade on Renfrew Street reads as a relatively contained composition at street level, while the south and west elevations are experienced at full height from the streets below, giving the building a scale and prominence that its plot size alone would not suggest.

The immediate setting is predominantly 19th and early 20th-century in character, with sandstone tenements, terraces and institutional buildings forming a consistent urban grain. This context reinforces rather than competes with the Mackintosh Building, whose materiality and massing are broadly consonant with the surrounding fabric even as its architectural language departs from it.

The most significant relationship in the immediate setting is with the Reid Building to the north, completed in 2014 to the designs of Steven Holl Architects. Designed as a complementary addition to the GSA campus, the Reid Building offers deliberate contrast in materiality while responding to the scale and grain of the Mackintosh Building. Together, the two buildings define the northern edge of the GSA's presence on Renfrew Street.

To the west, the GSA Bourdon Building bridges Renfrew Street and forms the western boundary of the campus. Its Brutalist massing contrasts with the Mackintosh Building in both material and form, and its bridging of the street creates a spatial condition distinct from the surrounding street pattern. Its bulk limits certain views to and from the Mackintosh Building, particularly from the west.

The southwest corner of the Mackintosh Building and its relationship with Sauchiehall Street represents one of the most significant townscape moments in the city. The Glasgow Central Conservation Area Appraisal (2012) identifies the building's monumentality and its vertical dominance over the steeply sloping north-south streets as a defining characteristic of the Garnethill Character Area. Of particular significance are the views to the southwest corner from the junction of Sauchiehall Street and Pitt Street, identified by both Glasgow City Council and Historic Environment Scotland as a very significant contribution to the local public realm. Here, the three exceptionally tall oriels of the west elevation, rising through the library, bookstore and studio above, are experienced in combination with the steep topography of the site. These views extend southward along Pitt Street for several blocks, giving the southwest gable a considerable presence in the wider townscape.

The Mackintosh Building and Alexander 'Greek' Thomson's Grecian Buildings

The Mackintosh Building's wider setting includes a relationship of particular note with the Grecian Buildings at 336-356 Sauchiehall Street, designed by Alexander 'Greek' Thomson. Historic Environment Scotland has highlighted this as a matter of particular significance noting that it is the only location in Glasgow where the work of two of the city's most eminent architects can be seen in direct visual dialogue with one another.

Thomson (1817-1875) and Mackintosh (1868-1928) each developed a wholly original architectural language, and the formal contrast between their work is legible at this point in the city. Thomson's Grecian Buildings, with their bold classicism, strong horizontal emphasis, and considered manipulation of mass and void, stand in counterpoint to the vertical dynamism and ornamental language of the Mackintosh Building's west elevation. That this relationship is readable in the townscape is not merely of architectural interest; it represents a moment of cultural significance in the Scottish townscape. The preservation of this visual dialogue is recognised by HES as a material consideration in the assessment of any development proposals affecting this part of Sauchiehall Street and its surroundings.

4.2 A brief study of art schools

This section positions the Mackintosh Building within the lineage of buildings for the study and teaching of art, before examining it in the context of Mackintosh's wider portfolio.

The evolution of art schools as building typology

Before the establishment of formal art education institutions, training took place through an apprenticeship system in which masters passed on skills and knowledge to students working in their workshops. This model began to give way during the Renaissance with the emergence of dedicated art academies, beginning with the Accademia del Disegno in Florence in 1563, which formalised art education in buildings specifically designated for that purpose. Academic institutions spread across Europe over the following three centuries, though these were typically adapted from existing buildings, such as city palaces or townhouses donated by wealthy benefactors, rather than purpose-designed for teaching. It was not until the 19th century, driven by industrialisation and the growing demand for trained designers and drafts people, that purpose-built art school buildings began to appear in significant numbers. These buildings were typically designed in the prevailing architectural styles of the period, ornate and monumental in character, though their design increasingly reflected a functional concern with natural light and studio provision.



Typical activities taking place in a workshop including; the master at work in the centre, the grinding of pigments, apprenticeships practicing their drawing, and life modelling taking place. *Color Olivi* by Hans Collaert, 1591.

The South Kensington system: the institutional and architectural precursor

To understand the building brief that shaped the Mackintosh Building, it is essential to understand its institutional parent: the South Kensington Schools, which established both the pedagogical framework and the architectural typology that all provincial schools of art across Britain were designed to follow.

The Government School of Design, founded at Somerset House in 1837, was the direct predecessor of both The Glasgow School of Art and what would eventually become the Royal College of Art. It was established as a direct consequence of the House of Commons Select Committee on Arts and Manufactures of 1835-36, which identified a critical weakness in British industrial competitiveness: the nation's manufacturers lacked training in design. The School of Design's founding mission was accordingly practical: to train designers, decorators, and craftspeople capable of elevating the quality of manufactured goods. From the outset, the spatial requirements of the building type were shaped by this functional imperative: large, well-lit studios for drawing, modelling, painting, and craft instruction, with north-facing natural light as the defining architectural requirement.

Following the Great Exhibition of 1851, the School of Design was absorbed into a newly formed Department of Practical Art in 1852, under the Board of Trade, with Henry Cole appointed as its director. Cole's ambition was to make South Kensington the model and headquarters for a national network of provincial schools. The Department of Science and Art, as it was renamed in 1853, administered both the South Kensington Museum, renamed the Victoria and Albert Museum in 1899, and this growing national network of affiliated schools, of which The Glasgow School of Art was one.



The 'Brompton Boilers', seen in an image of 1897 (E.1038-1989, VAM Collection)009CE2334

The schools at South Kensington were initially housed in iron and timber structures known as the Brompton Boilers, constructed on the museum site in 1857. By 1863, purpose-built permanent studios had been constructed to house the National Art Training School, which occupied this site until it became the Royal College of Art in 1896. These studios established the spatial and functional model for the art school building type: large top-lit or north-lit studios arranged on multiple floors, departments separated by discipline, generous ceiling heights to accommodate life classes and large-scale works, and a close physical relationship between studio teaching and museum collections. These characteristics were encoded into the Department of Science and Art's guidelines for provincial schools built under government patronage.



Male life class room c.1860 National Art Training School, South Kensington (IMAGE E.179-2002 VAM Collection)

It was this framework that shaped the brief for the new Glasgow School of Art building on Renfrew Street. The Department of Science and Art retained authority over the approval of the designs: the drawings submitted by Honeyman and Keppie in March 1897 had to satisfy its requirements before a building grant would be released. The brief therefore demanded north-facing studios of sufficient height and width to provide the quality of natural light mandated by the South Kensington model, alongside a full complement of specialist rooms: life rooms, modelling studios, a museum, lecture theatre, boardroom, and library.



The rear windows at the back of the V&A - a direct precedent for those at the Mackintosh Building.

Comparative art schools of the 19th century

The purpose-built art school buildings of the 19th century were typically designed in a monumental manner, prioritising institutional expression over functional provision. Orientation, lighting, and internal layout were secondary considerations to architectural grandeur in many cases, though a trend toward larger windows and more considered studio design is visible across the period.

Paris

The main building of the École des Beaux-Arts was constructed in 1830 by Félix Duban, with a vast iron-covered roof added in the 1860s. The building is principally classical in form, with a large central atrium and four perimeter galleries. Its influence was considerable, lending its name to the Beaux-Arts architectural style that gained wide currency in France and the United States during the 19th century.

As a teaching environment, however, the building's design prioritises grandeur over functionality. The scale of the internal atrium substantially reduces the usable teaching space, and the building's north-south orientation, combined with windows that are relatively small and recessed within arches, limits natural light penetration to the studios.



Nottingham School of Art

The Nottingham School of Art building of 1863, designed by Frederick Bakewell, is an early example of a purpose-built art school in Britain. Executed in an Italianate style with ashlar cladding, pink granite columns, and a symmetrical front with central clock tower, it presents a clearly institutional character, though at a considerably smaller scale than the Mackintosh Building.

The building's windows are of moderate size and predominantly south-facing, indicating an emerging but not fully resolved concern with natural light for art-making. In this respect it represents a transitional moment in the development of the building type, moving toward functional provision without fully achieving it.



Derby Art School

The Derby School of Art of 1876, designed by F. W. Waller, is a substantial Gothic Revival building with a strong street presence and considerable architectural ambition. Its large arched windows over the attic teaching space show a functional awareness of the light requirements of art education.

Despite this, the building remains firmly within the revivalist tradition, with its design language and ornamental programme prioritising architectural character over functional innovation. Like many of its contemporaries, it makes gestures toward the practical requirements of art teaching without departing from the conventions of its type.



Birmingham School of Art

The Birmingham School of Art of 1877, designed by John Henry Chamberlain, is a more accomplished example of the Gothic Revival art school. Clad in brick and terracotta, it presents a strongly institutional façade and features large windows and a glazed attic storey, placing it closer to the functional model that would be more fully realised in the Mackintosh Building.

One notable aspect of Chamberlain's design was the provision of gender-divided studio spaces, something expressly avoided in the Mackintosh Building and not included in Newbery's requirements for the design competition. In terms of scale and design quality, the Birmingham building is the closest comparator among these examples, though its design language remains rooted in the Gothic Revival tradition and does not approach the functional and spatial innovation of the Mackintosh Building.



4.3 The Mackintosh Building within the portfolio of Charles Rennie Mackintosh

For many, the Mackintosh Building represents Charles Rennie Mackintosh's most significant work. It rejected prevailing architectural conventions through its asymmetric design and offered a reimagining of spatial arrangement and functional design that set it apart from his other buildings, innovative as those were in their own right.

The Mackintosh Building stands as a significant point of reference for institutional architecture of the 20th century, embodying a functional clarity that was ahead of its time. Among his designs, the Mackintosh Building most fully anticipated an architecture in which form was determined by purpose, light, and movement rather than by ornamental convention.

Works before the Mackintosh Building

Charles Rennie Mackintosh's career as an architect spanned roughly twenty years, and the commission for the Mackintosh Building came at a relatively early stage in that career. In earlier works, such as the Martyrs' Public School and the Glasgow Herald Building, the formal and spatial thinking that would be more fully developed in the Mackintosh Building is already present. These buildings show asymmetrical layouts and an experimental engagement with historicist styles, while remaining rooted in the architectural traditions of late-Victorian Britain. Their cupolas, ornamental embellishments, and conventional silhouettes place Mackintosh within the established framework of his time, even as a distinctive architectural voice begins to emerge.

These works blend historic forms with more restrained surfaces and organic ornamental lines, the latter reflecting the illustrative language he shared with his wife and collaborator Margaret Macdonald Mackintosh. They are products of the historicist romanticism tradition, and it is against that background that the spatial and functional ambition of the Mackintosh Building is most clearly understood.



1895-7 Martyrs' Public School, Glasgow.

The Mackintosh Building in the context of Mackintosh's Portfolio

The Mackintosh Building holds a distinctive position in Charles Rennie Mackintosh's portfolio, straddling 19th-century traditionalism and the emerging modernism of the 20th-century. While many of his works blend these influences, the building now known as the Mackintosh Building is his most substantial commission to do so, and the one in which the balance between tradition and modernity is most productively resolved.

Buildings such as Queen's Cross Church and Ruchill Church Hall illustrate the tendency in much of his work to incorporate abstract ornamentation and geometric detail within an essentially traditional framework. Queen's Cross Church, designed at around the same time as the Mackintosh Building, shares some formal qualities with it: a bold abstract entrance, asymmetrical composition, and characteristic timber internal fittings. Yet its Gothic fenestration and conventional ecclesiastical layout place it firmly within an established building type. Its silhouette, fenestration, and spatial arrangement conform to the expectations of ecclesiastical design in a way that the Mackintosh Building does not.

Some of Mackintosh's later designs fully embraced modernism. The Willow Tea Rooms (1903), with its restrained multiplane façade and asymmetric fenestration, and 78 Derngate (1917), with its starkly Art Deco design language, both demonstrate a confidence in departing from historical reference that his earlier work does not share. In this context, the Mackintosh Building sits between these two positions: not yet as free from historical reference as his later work, but already more resolved in its functional and spatial ambition than the ecclesiastical buildings that preceded it.

Hill House offers the most instructive comparison within the portfolio. It shares qualities with the Mackintosh Building: organic asymmetry, restrained external ornamentation, and a careful relationship between form and use. Yet Hill House remains more deeply connected to the Scottish Baronial tradition, its white-harled exterior, conical roofs, and prominent turrets locating it within a recognisable domestic vernacular. Where the Mackintosh Building broke expectation to redefine education spaces, Hill House reinterprets tradition with considerable sophistication without fully departing from it.



Mackintosh subverts the traditional Jacobean hood mould silhouette, infusing it with the aesthetic of the emerging machine age. The double-finned grille replaces the classical entablature, blending historic form with modernist precision.



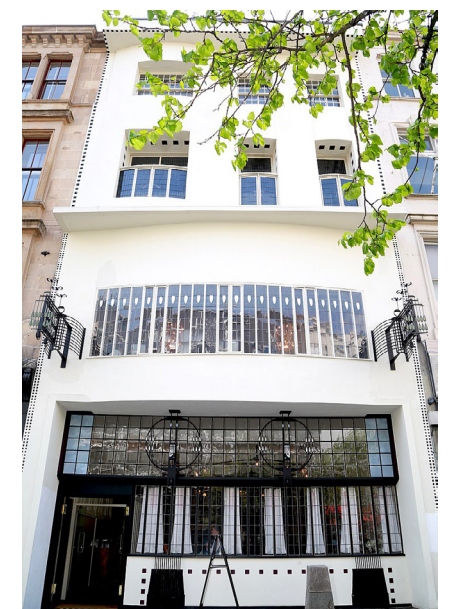
The Hill House, 1902-4, Helensburgh.



Queen's Cross Church, 1896-9, Glasgow



78 Derngate, 1917. One of Mackintosh' few commissions in England.



Willow Tearooms, 1903. Perhaps Mackintosh' most modernist commission.

Spatial philosophy

The spatial philosophy of the Mackintosh Building represents the pinnacle of Mackintosh's architectural vision. His ability to create such expansive, well-organised spaces was dependent on the scale and ambition of the projects he undertook, and the Mackintosh Building provided the opportunity to realise a new spatial philosophy, something the more domestic scope of many of his subsequent commissions did not allow.

Scotland Street School (1906) is the closest parallel to the Mackintosh Building in this respect. With its large metal-framed windows and considered use of natural light, it shares the functional and spatial priorities of the Mackintosh Building, and demonstrates how Mackintosh transferred those principles into another institutional setting. Its internal layout, with generous communal spaces and well-lit classrooms, reflects the same emphasis on light, movement, and functional organisation.

However, the external expression of Scotland Street School differs significantly from the Mackintosh Building. Its symmetrical turrets and conical roofs, directly inspired by Rowallan Castle, place it within the Scottish Baronial tradition in a way that the Mackintosh Building is not. Where the Mackintosh Building's external form is broadly consistent with its internal spatial logic, Scotland Street School represents a more conservative reinterpretation of institutional design, its fenestration progressive but its architectural expression rooted in historical precedent.



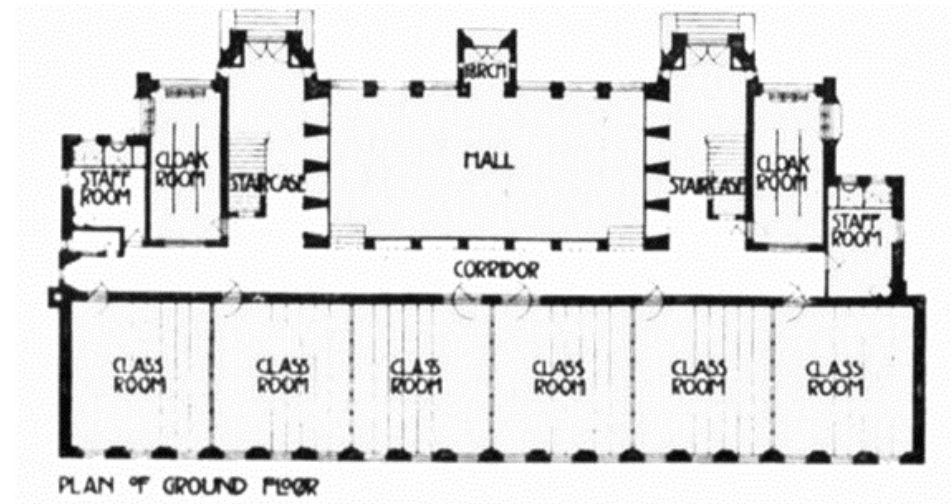
Scotland Street School, 1903-7, Glasgow

The odd one out

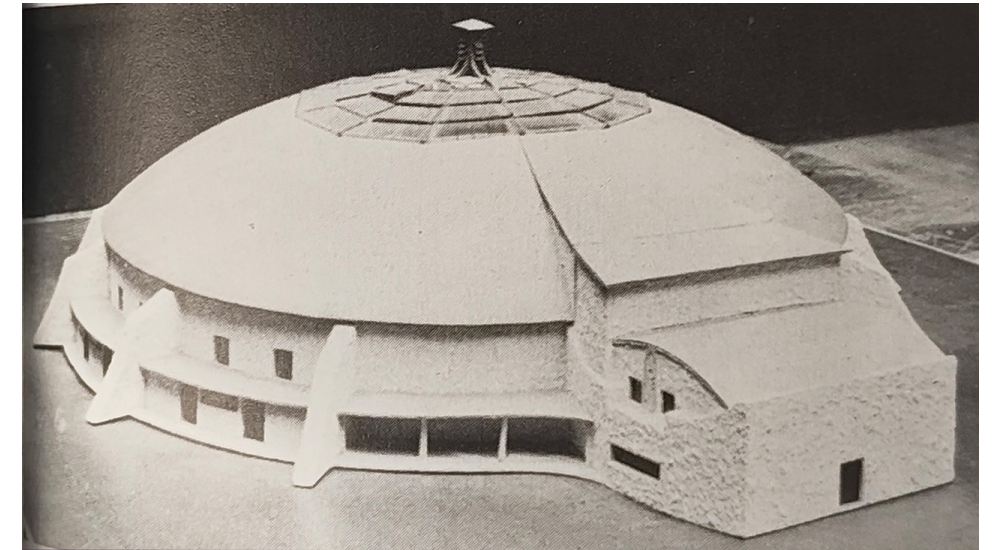
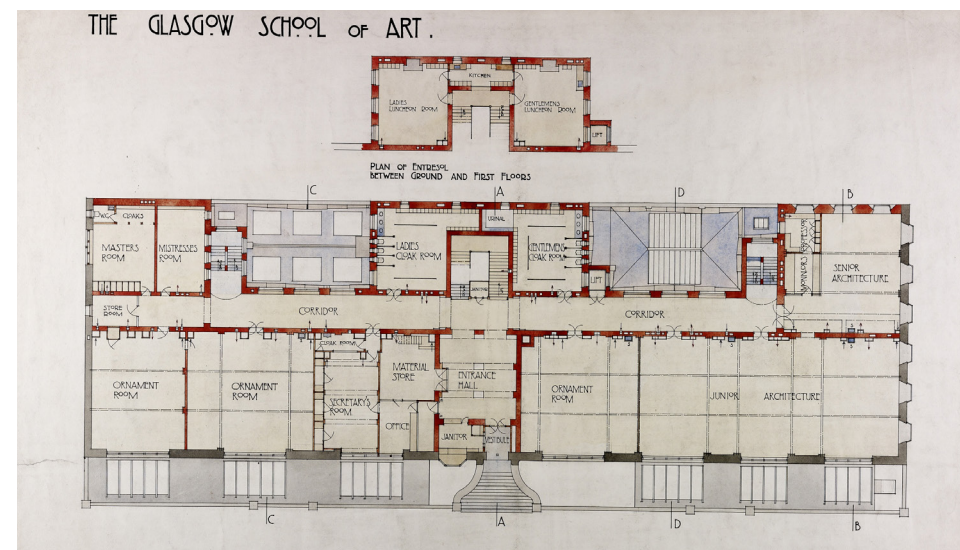
Perhaps the only design in Mackintosh's portfolio that comes close to the spatial and aesthetic philosophy of the Mackintosh Building is his unbuilt Concert Hall for the Glasgow Exhibition of 1901. With its uncompromising functionalism and emphasis on light, space, and visibility, the design departs even further from the architectural language of its time in its quest for spatial efficiency.

The Concert Hall was conceived as a circular structure crowned with a saucer dome, designed to accommodate 4,000 people. Its form was determined by its purpose: to create the optimal acoustic and spatial environment for musical performance. The dome rested on vast buttresses, with a dedicated rectangular space extending from the rear to accommodate the stage and backstage requirements.

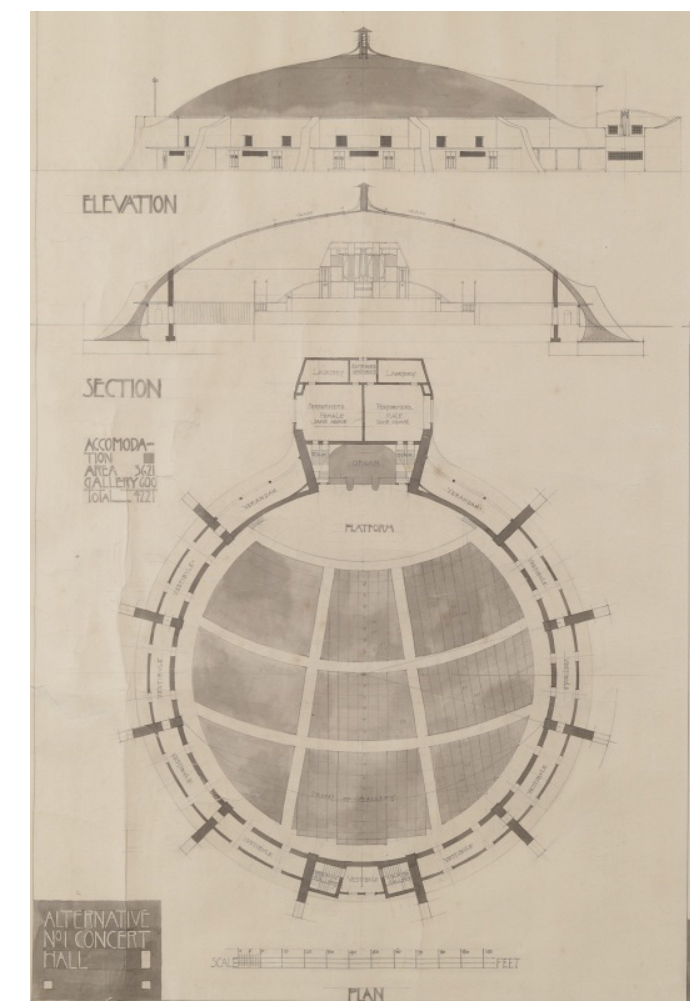
Like the Mackintosh Building, the Concert Hall's design prioritises functional organisation over ornamental expression, and both reject the Gothic Revival and Edwardian revivalist tendencies of their contemporaries in favour of a more direct functional aesthetic. The Concert Hall is considerably more stripped back than the Mackintosh Building in this respect, but the underlying principle is comparable.



Comparative plan of the Scotland Street School and the Mackintosh Building.



Unbuilt Concert Hall, 1901.



Circular floorplan for unbuilt concert hall

4.4 Glaswegian modernity at the turn of the 20th century

In the late 19th and early 20th centuries, Glasgow stood as the second city of the British Empire, its prosperity fuelled by manufacturing and its central role in the global shipbuilding industry. This period of economic and cultural vitality provided the conditions in which The Glasgow School of Art emerged as a leading institution, shaping a generation of artists and designers whose influence extended well beyond the city.

At the heart of this creative moment were four figures: the painter Margaret Macdonald, her sister Frances Macdonald, the architect Charles Rennie Mackintosh, who would marry Margaret, and Herbert MacNair, who married Frances. Together, they became known as the Spook School and forged the Modern Style, Britain's distinctive contribution to the international Art Nouveau movement. The movement was rooted in Glasgow's particular conditions at this moment: industrial prosperity, flourishing educational institutions, and a receptiveness to new ideas in art and design.

Charles Rennie Mackintosh was both a product of this environment and a defining figure within it. His influence was considerable in Glasgow and, to a degree, in continental Europe, though it found less purchase in England, reflecting the distinct cultural character of Scotland's largest city during this period. His buildings, from the Mackintosh Building to the Willow Tea Rooms, are among the most significant expressions of that character in the built fabric of the city.



Group photo of the Spook School.



Launching of Battlecruiser HMS Indomitable at the Clydebank, 1907.



Heritage Significance

5.0 Heritage Significance

5.1 Methodology and assessment of significance

This section sets out the methodological framework underpinning the assessment of heritage significance in this CMP and establishes the approach taken to identifying, understanding and evaluating the values of the Mackintosh Building.

Significance is the term given to the total sum of the cultural and heritage values that make a place special to this and future generations. It encompasses not just the physical attributes of a site but also its setting, contents, use, history, traditions and wider context; these may be tangible or intangible (i.e. physical or thematic). It is therefore unique to each place and relative significance can vary from element to element.

Assessing significance is the means by which the cultural importance of a place and its component elements and spaces are identified and compared, both absolutely and relatively. It is foundational to conservation management planning, because the identification of elements of high and low significance, based on a thorough understanding of a site, enables owners and designers to develop proposals that safeguard, respect and where possible enhance the character and cultural values of the site.

Statutory designation is the legal mechanism by which significant historic places are identified and protected. The list description for the Mackintosh Building is given at Appendix A. This CMP goes beyond this description to arrive at a more detailed and broader understanding of significance, addressing archaeological, architectural and historical matters alongside the contextual, emotive and communal values of the building.

Article 1.2 of the Burra Charter (2013) provides the following definition of cultural significance, which has informed the approach taken here:

Cultural significance means aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects.

The Historic Environment Scotland values framework, set out below, further informs the assessment, allowing for a holistic view of significance that encompasses the cultural, social, environmental and economic dimensions of the Mackintosh Building as part of an art school, a key landmark in Glasgow, and a wider cultural and economic asset.

The methodology also reflects the exceptional circumstances of the Mackintosh Building's current condition. The assessment addresses the building across three distinct phases: the original building as completed in 1909, its pre-fire condition, and its current post-fire state. This three-phase approach ensures a full and rounded understanding of the building's significance, recognising that the fires have in some respects extended rather than diminished our understanding of the building's fabric, construction and value.

Historic Environment Scotland Values

The following values, drawn from Historic Environment Scotland's guidance, provide an organising framework for the assessment of heritage significance in this CMP. Alongside the Burra Charter definition set out above, they inform the scope and structure of the historical development, contextual analysis and significance assessment that follows.

Cultural Value: This encompasses the historical, archaeological, architectural, and aesthetic qualities of a place, as well as its association with significant people, events, or cultural traditions

Social Value: This relates to the place's importance to communities, its role in shaping identity and sense of place, and its contribution to wellbeing.

Environmental Value: This considers the ecological significance of a place, including its contribution to biodiversity and its role in the natural landscape.

Economic Value: This recognises the potential of the historic environment to attract tourism, support local economies, and contribute to national Gross Value Added (GVA). Detailed economic assessment falls outside the scope of this CMP and is addressed in the accompanying Strategic Outline Business Case.

Levels of heritage significance

Significance and the values which contribute to it are measured against a sliding scale: whilst many elements will be significant, not all will be significant to the same degree. It is important to recognise these variations so that future change is determined proportionately to significance. The following levels are applied throughout the assessment

Very High: Themes, features, buildings or spaces which have wholly exceptional cultural value, and which form an essential part of understanding the historic value of the site, while greatly contributing towards its character and appearance.

High: Themes, features, buildings or spaces which have high cultural value and form an essential part of understanding the historic value of the site, while greatly contributing towards its character and appearance. Large-scale alteration, removal or demolition should be strongly resisted.

Medium: Themes, features, buildings or spaces which have some cultural importance and help define the character, history and appearance of the site. Efforts should be made to retain features of this level, if possible, though a greater degree of flexibility in terms of alteration would be possible.

Low: Themes, features, buildings or spaces which have minor cultural importance and which might contribute to the character or appearance of the site. A greater degree of alteration or removal would be possible than for items of high or medium significance, though a low value does not necessarily mean a feature is expendable.

Neutral: Themes, spaces, buildings or features which have little or no cultural value and neither contribute to nor detract from the character or appearance of the site. Considerable alteration or change is likely to be possible.

Intrusive: Themes, features or spaces which detract from the values of the site and its character and appearance. Efforts should be made to remove these features.

5.2 Assessing significance in the post-fire context

International conservation practice demonstrates that extensive fire damage does not inherently negate the cultural significance or conservation potential of major heritage assets. Comparable international projects, including the post-fire restoration of Notre-Dame de Paris and the reconstruction of the Frauenkirche in Dresden, illustrate the range of approaches adopted in response to severe structural and material loss, and the continuing evolution of debates surrounding authenticity, reconstruction, evidential retention and reinstatement.

This CMP builds upon earlier post-fire condition and conservation analysis, principally the Page\Park Conservation Atlas (2016) and the Simpson and Brown Conservation Statement (August 2021), both of which are described in Section 1.4. The Conservation Atlas attributed the Mackintosh Building's significance largely to its pre-fire condition and established that, given the extent of available documentation, reinstatement of the entire building was a viable proposition. The Simpson and Brown Conservation Statement documented the building's post-fire condition and defined the requirements to maintain and protect the retained stabilised structure.

The fires have also revealed previously concealed aspects of the building's construction, contributing to a fuller understanding of its fabric and structural development. This CMP therefore encompasses both the pre-fire condition and the current state of the building, recognising that the fires have in some respects extended rather than diminished our understanding of how the Mackintosh Building was designed and built.

This assessment is expressed spatially through significance plans and elevations included in **Section 5.8** below.

5.3 Key aspects of significance

The Mackintosh Building is listed as a Category A listed building of international significance. Its unique heritage significance lies in the combination of its strikingly original architectural form and its continuous use as a fully operational art school for more than a century. As a widely recognised symbol of Charles Rennie Mackintosh's work in his home city, it has for generations been inseparable from the identity of The Glasgow School of Art and from Glasgow's wider cultural life, drawing students, artists and visitors from across the world.

The fires of 2014 and 2018 caused substantial damage to the building's fabric. The second fire in particular fundamentally altered its physical form. The building nonetheless retains heritage significance of the highest order. The extant fabric, regardless of condition, carries historic and evidential value, and the intensive analysis prompted by the fires has deepened our understanding of the building's construction, development and cultural importance. The key aspects of significance set out below reflect this understanding.

The significance assessment that follows addresses the building across two phases: the original building as completed in 1909, and the post-fire condition as of 2025. The significance plans at the end of this section express the assessment spatially and include additional coverage of the pre-fire condition as a third reference point, drawing on documentation produced between the two fires, principally the Page\Park Conservation Atlas (2016).

Key aspects of significance:

- As a Category A listed building by one of the most important designers of the late 19th and early 20th century
- As a collaborative work and Gesamtkunstwerk: a total work of art in which the structural and spatial architecture of Charles Rennie Mackintosh and the interior design, decorative programmes and atmospheric conception
- As an art school building that flourished for over a century as part of The Glasgow School of Art and produced a range of influential and important alumni
- As a two-phase project (1896 and 1906) that illustrated the mature talents and visionary functional thinking of Mackintosh

- As a highly original and striking building with a range of proto-modern and historicist elements
- As an internationally renowned building symbolic of Mackintosh's work and synonymous with Glasgow's identity as a city of culture and design
- As a building whose setting carries independent significance, most notably in the views to the southwest corner from the junction of Sauchiehall Street and Pitt Street, recognised in the Glasgow Central Conservation Area Appraisal (2012) as making a very significant contribution to the local public realm, and in the visual dialogue between the Mackintosh Building and Alexander 'Greek' Thomson's Grecian Buildings at 336-356 Sauchiehall Street, the only location in Glasgow where the work of the city's two greatest architects is legible in direct relation to one another
- As a building whose significance extends beyond physical fabric to encompass archival documentation and drawings, salvaged material elements, photographic and survey records, and the institutional memory held by The Glasgow School of Art, all of which are constitutive of the building's heritage value and must inform the conservation framework alongside surviving physical fabric
- As the site of two fires whose impact prompted in-depth analysis of the building's history, fabric and construction, and which has brought the building to the centre of international conservation debate

5.4 The Mackintosh Building 1909 – significance overview

The Mackintosh Building as completed in 1909 provides the foundation for understanding the building's significance. It is here, in Mackintosh's original design intent, spatial organisation and architectural conception, that the building's values originate. That significance is not contingent solely on the survival of original fabric. The design intent, construction knowledge, archival record and documentary evidence are sufficiently complete that the values embodied in the building can be understood in full and inform its reinstatement. The assessment that follows establishes what Mackintosh conceived and built, as the basis for the conservation framework and policies set out later in this CMP.

Architectural and aesthetic values: external form and façades

A notable characteristic of the Mackintosh Building is that each of the four façades have a distinct aesthetic. Although unified somewhat through materiality and, to a lesser extent, decorative programme, there is considerable variation in the composition, fenestration and plasticity of each, reflecting both Mackintosh's evolving design ethos across the two phases of work and the functional requirements of the space within.

Each façade is significant, though not all carry the same degree of architectural ambition or aesthetic complexity. This variation is most evident in the contrast between the north and west façades, which represent Mackintosh's most inventive and celebrated work, and the south façade, whose treatment was primarily utilitarian. The topography of Garnethill further distinguishes the elevations, with the high projecting volumes of the south reading as a castle-like sequence of towers on the slope. The significance of each façade is assessed in turn below and expressed on the significance plans.

North façade

Due to the nature of the building being completed in two distinct phases, and the way Mackintosh's fulfilled the brief, there was an original hierarchy to the elevations and internal spaces that related to form and function. Where the fusion of decoration and architectural or spatial qualities was most acute, the building was at its most impressive.

The composition of the north façade, and the inventive manner in which Mackintosh fused ancient source material, Viking and Celtic, with simple geometric form, was almost entirely without precedent. The bold uniform fenestration was close to austere, though the inclusion of curved detail in the arched entrance bay and windows carries clear indication of a relationship to the wider Art Nouveau movement in Europe. The contrast was provided by the ironwork, which was itself far from historic in style. The vertical ironwork screen of slender stalks and spheres in front of the stone façade, punctuated by large apertures of glazing, established the first indication of the architect's concern with spatial layering, and the north façade as a whole anticipates the manner in which the spatial qualities of the interior are expressed.

Whilst the north façade is rightly regarded as representing Mackintosh at his most modern, the comparison with A.H. Mackmurdo's work at 25 Cadogan Gardens in Chelsea, a building known to Mackintosh, is instructive in demonstrating that clear precedents existed for elements of this elevation. This context does not diminish the north façade's significance but situates it within a broader architectural discourse of the period.

The façade carries a range of architectural and aesthetic qualities, from its inventive composition and pioneering spirit to its relationship with late-Victorian Glasgow and its simultaneous transcendence of any typological framework. For these reasons the north façade is of **very high significance**.

West façade

There is a considerable shift in the compositional qualities of the west façade as opposed to the north. This is unsurprising, as it is here that the development of Mackintosh's individual tastes between the two phases is most evident, with the building's two distinct styles brought into direct contrast. To the northwest corner was a continuation of the austerity of the north façade, here more pronounced. The plain stone ashlar wall contrasted strongly with the southwest corner, which presented a complex interplay of volumes and projecting planes. Accentuating the steepness of the hill, the vertical projections holding the windows eschew spatial function and are more comparable to abstract reliefs, giving rhythm and identity to the façade. There is a subtle material relationship between the east and west façades, running through the north, in the use of untreated snecked ashlar. The three large windows at ground floor level set the tone for those above, which are elongated and gridded, sitting within the projections but splayed to the bays, flanked by stone pillars that lend the façade a pronounced verticality.

This continues to a lesser extent onto the southern façade, where the projections invert to become recesses. The southwest corner, as the external expression of the library, is of very high significance in its own right. With the minimal ironwork of the north façade absent here, the result is an abstract composition of considerable architectural power, reflecting a shift in the architect's intent and a further development of his aesthetic sensibilities. This façade therefore is of **high significance**.

East façade

The east façade was the only elevation completed wholly during the first phase of development between 1896 and 1899. Seen on approach from Dalhousie Street, the façade had a distinct duality: an arrangement of windows to the southern side contrasted with an almost blank wall to the north, divided by a full-height drainpipe. The composition was asymmetrical, with no two sets of windows alike. Given its place in the historic development of the building, and specifically in the context of Mackintosh’s more historicist sensibilities at that stage, this was the elevation that most directly referenced earlier Scottish architectures. An erstwhile homage to the Scottish tower-house style and to baronial architecture specifically, it reinterpreted the style as a progressive and modern proposition. Internal functions were nonetheless expressed here too, notably in the fenestration, which features asymmetric compositions of threes, pairs and individual windows according to the requirements of the spaces within. The predominant feature at the top was a tower in the form of an oriel window: the one element of the façade whose purpose was purely referential rather than functional, a deliberate historic gesture within an otherwise functionally-driven composition.

The northern side of the façade, as with the northern side of the west façade, was comprised of unrelieved snecked ashlar. This reads as a historicist finish, though not without practical implications: the absence of fenestration here allowed control of the light entering the northern studios. For the developmental aspects of its design and what it demonstrates about Mackintosh’s engagement with Scottish architectural precedent, the east façade is of **high significance**.

South façade

The south façade was, by virtue of the topography of Garnethill, among the more widely visible elevations at the time of construction, yet its treatment was primarily functional, a direct expression of the interior plan behind rather than a considered public elevation in the way the north façade was. Much like the north elevation, it was never particularly easy to view as a complete entity. The elevation presented as a series of projecting volumes, with the fenestration largely set within deep recesses to each side. There was visual interest in the cantilever for the conservatory that was part of Studio 58, and in the Hen Run, which read as a glazed screen at the upper level. Overall, the elevation lacked the same visual interest as the other façades, and was notable principally for the massing of the high, tower-like projections reminiscent of the baronial castle architecture of Scotland’s past, Fyvie Castle in particular.

The significance of the south façade can be considered in zones, each carrying different levels of significance. There is less visual interest in the east and central parts of the façade; the western part, which includes the Loggia and the Library, is of high significance, and the central bay, including the Hen Run, is considered medium. The southwest corner, incorporating the library return elevation and the Loggia oriels, is of very high significance as a townscape element: the views from the junction of Sauchiehall Street and Pitt Street to this corner are identified in the Glasgow Central Conservation Area Appraisal (2012) as a very significant contribution to the local public realm, a judgement confirmed by Historic Environment Scotland. This is consistent with the very high coding shown in the significance plans for this elevation.

Internal composition

This section provides an overview of the aesthetic and architectural value of the original interiors, as part of the broader significance assessment of the building as completed in 1909. It is not exhaustive, but establishes the values inherent in the original spaces as a foundation for the conservation framework and policies set out later in this CMP. The significance of the interiors in their post-fire condition is addressed in section 5.6.

The Mackintosh Building had a complex internal plan derived from a deceptively simple overall concept: a shallow E-shaped plan rising from a rectangle, with internal spaces arranged over five levels. There was variety in the treatment of individual areas, set within a unity of aesthetic and architectural experience throughout.

The Circulation spaces

The Mackintosh Building had an extensive run of circulatory spaces, corridors and entrances that functioned as arterial passages between rooms but also as places for social meeting, contemplation and display. Aldo van Eyck observed that these were ‘certainly no corridors but streets in interior urbanity along which the school’s various localities are gathered and all and sundry occurs’. This was a quality Mackintosh purposely aimed for, providing corridors on the ground and first floor that were wide and open. There were places to stop and sit, with the entrance hallway containing simple timber benches. In other areas there was cabinetry for display, and outside the lecture theatre a recess with glass-fronted cabinets.

The circulation spaces were designed to be functional but also to convey a constantly changing internal experience, driven by the provision of light and shaped around spaces for encounter and interaction. Nowhere was this more apparent than in the Hen Run, an ostensible circulation space that doubled as studio, critique and review space, and a destination for visitors to the building.

That the circulation spaces had a social condenser function was of considerable importance to the manner in which the building worked as both an art school and a public cultural institution.

Key communal rooms

Several larger rooms with specific functions were significant for their use of space and interior finish, including the Library, Design Rooms, Lecture Theatre, Museum, the Mackintosh Room and the Board Room. Each had a distinct aesthetic, tailored to its intended purpose. The lecture theatre was the most austere, with three sections of raked timber benches arranged in a fan shape.

The Significance of the Library as Originally Built

Several larger rooms with specific functions were significant for their use of space and interior finish, including the Library, Design Rooms, Lecture Theatre, Museum, the Mackintosh Room and the Board Room. Each had a distinct aesthetic, tailored to its intended purpose. The lecture theatre was the most austere, with three sections of raked timber benches arranged in a fan shape.

Much has been written about the interior rooms which can be referred to but it is worth saying a bit more about the Library here, often described as the masterpiece within the masterpiece. The Library occupied the full height of the west wing, completed in 1909, and represented the most concentrated expression of the building’s historical and aesthetic values. Its structural arrangement, a double-height room organised around two rows of timber posts and beams supporting a three-sided galleried balcony demonstrated Mackintosh’s spatial thinking at its most resolved. The posts were positioned in response to the structural steel beams in the floor below, a functional constraint that Mackintosh transformed through the introduction of notched and coloured balustrading, pendant panels of pierced carving, and projecting brackets, each decision layering additional aesthetic and associative meaning onto what began as a practical necessity. (Many of these timber fittings were recreated after the first fire and are stored off site). The three tall oriel windows of the west façade, which give the building some of its greatest external architectural significance, existed in direct and legible relationship with the Library behind them. The room therefore carried exceptional aesthetic value both in its own right and as the key to understanding the building’s external composition on its most significant elevation.

As a space designed, used and experienced continuously as a working library for over a century, it accumulated significance, connecting generations of students, staff and visitors to the building’s founding ambitions. It was also the interior in which the collaborative authorship of Mackintosh and Margaret Macdonald Mackintosh was

most fully expressed, every element from the light fittings and reading desks to the decorative scheme having been conceived as a whole. This realisation of the Gesamtkunstwerk principle gave the Library its character as a total work of art, the complete integration of structure and decorative craft that made it the building's most significant space.

5.5 Cultural and communal value

The Mackintosh Building holds exceptional cultural and communal value as one of Glasgow's most recognised landmarks and a defining symbol of Charles Rennie Mackintosh's legacy. Nationally and internationally, it is recognised as a landmark of Scottish design, one that brought together proto-modernist ambition and a deep engagement with Scottish architectural tradition in a building conceived entirely in response to its purpose.

That purpose is central to its significance. The Mackintosh Building was a direct expression of the GSA's educational ambition. Mackintosh designed it from the inside out, with every space shaped by the requirements of teaching art and design at the highest level. For generations, it nurtured artists, designers and creatives who went on to shape global design and culture, while drawing students, artists and visitors from across the world. For many, the Mackintosh Building came to represent The Glasgow School of Art in the public imagination.

Its reach extended beyond Scotland. The building's Japanese-inspired geometric detailing and its bold austere fenestration reflected a design sensibility that looked far beyond Scotland's borders, anticipating the emergent modernism of continental Europe while remaining rooted in the city that produced it. Glasgow at the turn of the twentieth century was at the height of its global influence, its shipyards responsible for a significant share of the world's shipbuilding, and the Clyde serving as a principal artery of international trade and exchange. The Mackintosh Building, championing both the fine and applied arts, aligned The Glasgow School of Art with that wider cultural and industrial ambition. It was a product of Glasgow's particular cultural and industrial conditions at the turn of the twentieth century, and remains one of the clearest architectural expressions of that moment.

The building's cultural and economic significance to Glasgow endures. As one of the city's most internationally recognised landmarks, the Mackintosh Building remains central to Glasgow's identity as a creative and cultural destination, and to The Glasgow School of Art's role within it. Its reinstatement would represent not only the recovery of an exceptional heritage asset but the return of a building that has long functioned as an anchor for the cultural and creative life of the city centre. The wider economic and regenerative potential of that reinstatement - for the GSA, for Garnethill, and for Glasgow as a whole - is inseparable from the building's significance and must inform the conservation and reinstatement framework set out in this CMP.

5.6 Post-fire significance 2025

The second fire of 2018 profoundly altered the physical form of the Mackintosh Building, with substantial loss of fabric and detailing across both the exterior and interior. The Burra Charter recognises that cultural significance is embodied not only in physical fabric but in a place itself, its setting, associations, meanings and records. As such, the significance of the Mackintosh Building is not contingent on the survival of every element of its original fabric. The following assessment documents the current condition of the building in this context, as the foundation for the conservation framework and policies set out later in this CMP.

5.7 Architectural and aesthetic values: façades

Each of the four façades of the Mackintosh Building retains its distinct character and identity. Despite significant fire damage, particularly the loss of the attic storey and rooftop elements on the western front, the individuality of each elevation remains discernible, and the shared sensitivity of character that unifies them persists.

The relationship between external expression and internal organisation was a defining characteristic of Mackintosh's design: each façade a direct response to the spaces within. The fires have substantially altered the interior to which the façades once responded, and the assessment that follows addresses each elevation in its current condition. The architectural quality of the surviving fabric remains of exceptionally high interest, and the distinctive character of each façade continues to inform our understanding of the building's continuing significance.

North façade

The north façade remains the building's most architecturally significant elevation. The geometric rigour of its rectilinear form and the masterful asymmetry of its composition remain clearly legible despite the fire damage.

The fusion of Viking and Celtic motifs with simple geometric form survives in places, though some decorative details have been lost. The iron railings remain, though the arch over the central staircase has been destroyed. The bold fenestration retains its visual impact despite the absence of glass. The grand arched entrance remains largely intact, with some localised cracking and splintering to finer masonry details. Lead splash and scorch marks have affected the masonry surface. The loss of the attic storey has altered the proportions of the façade by exposing the basement level.

The asymmetry of the two construction phases, the abstract treatment of the entrance bay, and the inventive composition of the elevation as a whole remain discernible. The proto-modernist character of the façade, its position at the intersection of historical reference and architectural innovation, is undiminished by the fire damage. The north façade remains an exceptional example of the stylistic transformation occurring in European architecture at the turn of the twentieth century. For these reasons it is of very high significance, consistent with the significance plans which code the entire north elevation **very high**.

West façade

The west façade has sustained the most significant fire damage of the four elevations. Approximately one third of the façade fabric is missing, including the double-height oriel windows of the library, which were lost in the second fire. These windows had previously been lost in the first fire of 2014 and reinstated prior to the second fire.

The surviving fabric includes the lower rows of oriel windows, which retain their projecting rhythm along the western face, and the side entrance with its triple-moulded door embellishment. The austere lower sections of the façade, where the northwest corner continues the compositional language of the north elevation, remain largely intact. The ability of the four façades to read as a coherent whole, despite their distinct individual characters, remains evident in what survives.

The west façade retains very high architectural interest for its composition. This is consistent with the significance plans, which code the library oriel zone and southwest corner as very high and the remainder of the west elevation as **high**.

East façade

The east façade, completed entirely during the first phase of construction, has sustained less fire damage than the other elevations. The loss of the upper floors and partial demolition of the rooftop tower have affected the Baronial elements of the composition, including the iron finials and sweeping gables, and the side entrance has sustained severe damage with large cracks and missing masonry. The traditionally styled mullioned windows, reinforced with structural ties, survive largely intact, as do the lines flowing from the side entrance to the turret.

The east façade retains the strongest connection to the Scottish Baronial tradition of the four elevations. Its asymmetrical composition, with fenestration arranged according to the requirements of the spaces within, remains clearly legible. The east façade is considered to hold high to very high architectural interest. This is consistent with the significance plans, which show the east elevation predominantly as **very high**, with a lighter zone at the removed attic fabric.

South façade

The south façade was designed primarily as a functional expression of the interior plan, its treatment reflecting the spatial organisation of the rooms within and the topography of Garnethill. The fire has substantially altered its composition, with the loss of the upper floors, attic storey, Baronial silhouette, and the Hen Run. The harling is cracked and fire-damaged. The remaining walls and window openings retain evidential value, and the southwest corner, as the site of the library elevation and Loggia, retains independent significance as a townscape element.

The southwest corner's role in the views from the junction of Sauchiehall Street and Pitt Street, identified in the Glasgow Central Conservation Area Appraisal (2012) as a very significant contribution to the local public realm and confirmed by Historic Environment Scotland, means it must be considered separately from the general assessment of the façade. The central and eastern portions of the façade are considered to hold medium architectural interest in their current condition. The southwest corner is represented separately in the post-fire significance plans to reflect this nuance.

Internal composition

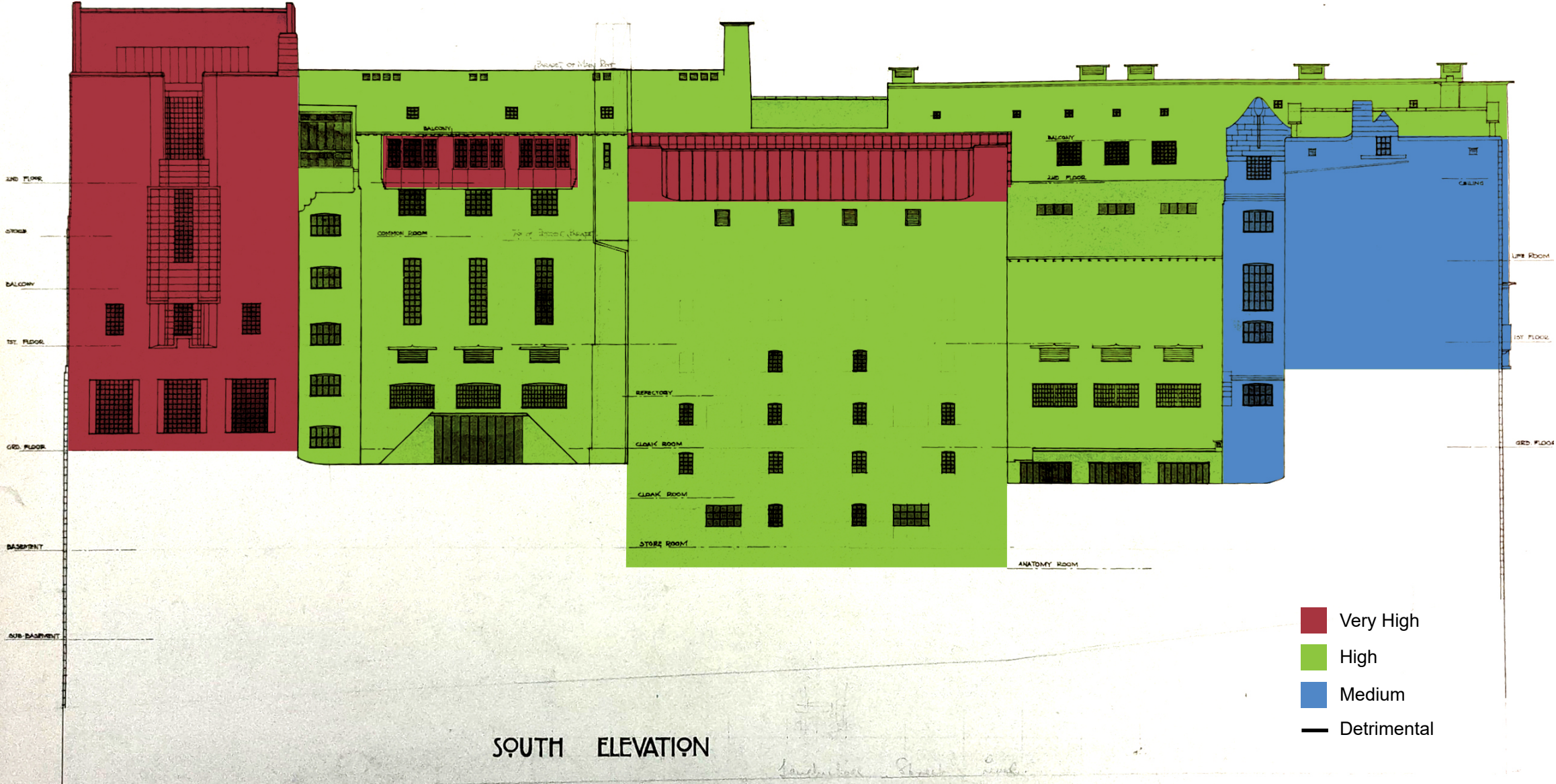
The interior has sustained the most extensive fire damage of any part of the Mackintosh Building. The floors, internal fittings and furniture have been lost, with the exception of elements of the staircases. The fires have also exposed previously concealed aspects of the structure, revealing the division between front and rear spaces and the constructional logic of the building's layout. Surviving elements of architectural interest include the arched arcades of the attic space, the masonry frames of windows and a decorative stair banister in the basement.

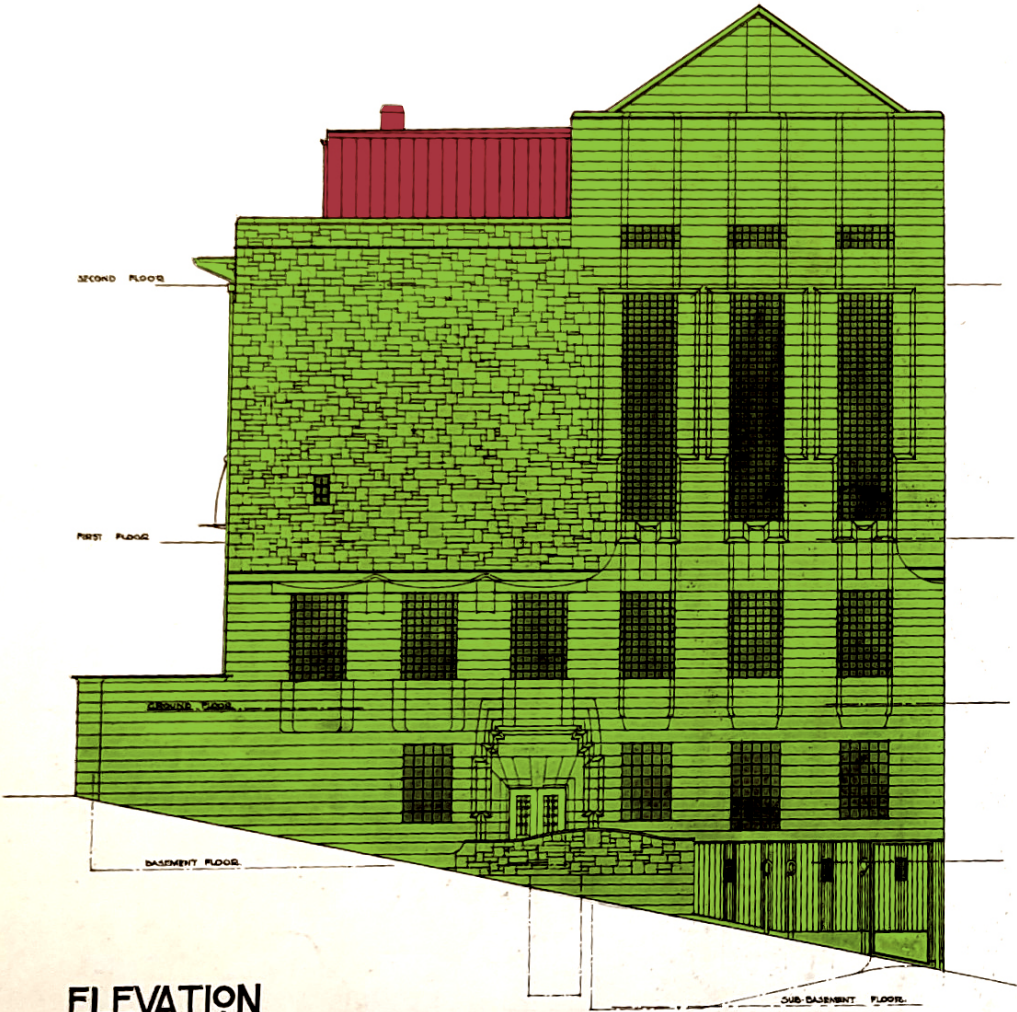
The physical and experiential significance of the interior in its current condition is low. This assessment must however be distinguished from the evidential significance of the interior, which remains very high. The archival drawings, photographs, salvaged fragments and material analysis that document the original interiors are constitutive of the building's heritage value and fully operative within the conservation framework. The significance plans (pp.77-78) code the surviving structural fabric of the interior as very high throughout, reflecting the evidential value of the remaining masonry and structure, and should be read alongside this assessment of the current physical condition.

5.8 Significance plans and elevations

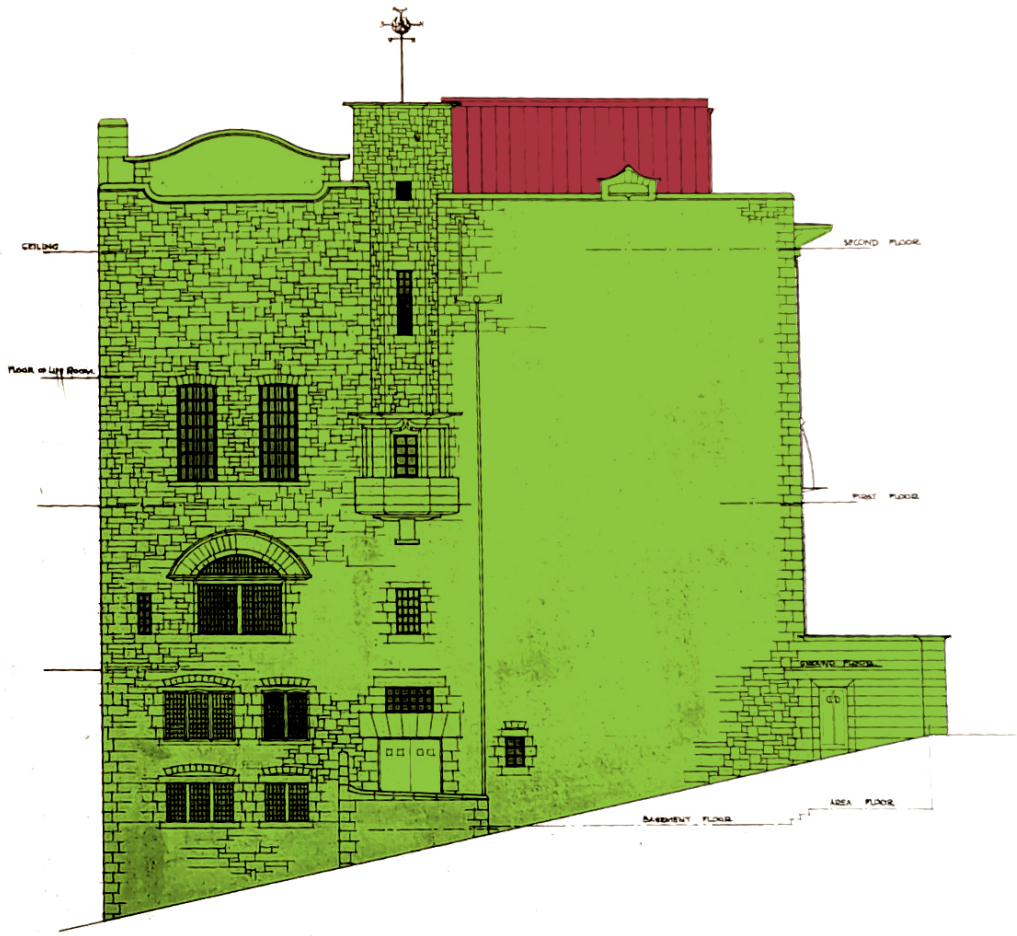
The significance plans and elevations on the following pages illustrate the assessment set out above and should be read in conjunction with the text. Two sets of plans are provided: one reflecting the significance of the building as completed in 1909, and one reflecting the post-fire condition as of 2025





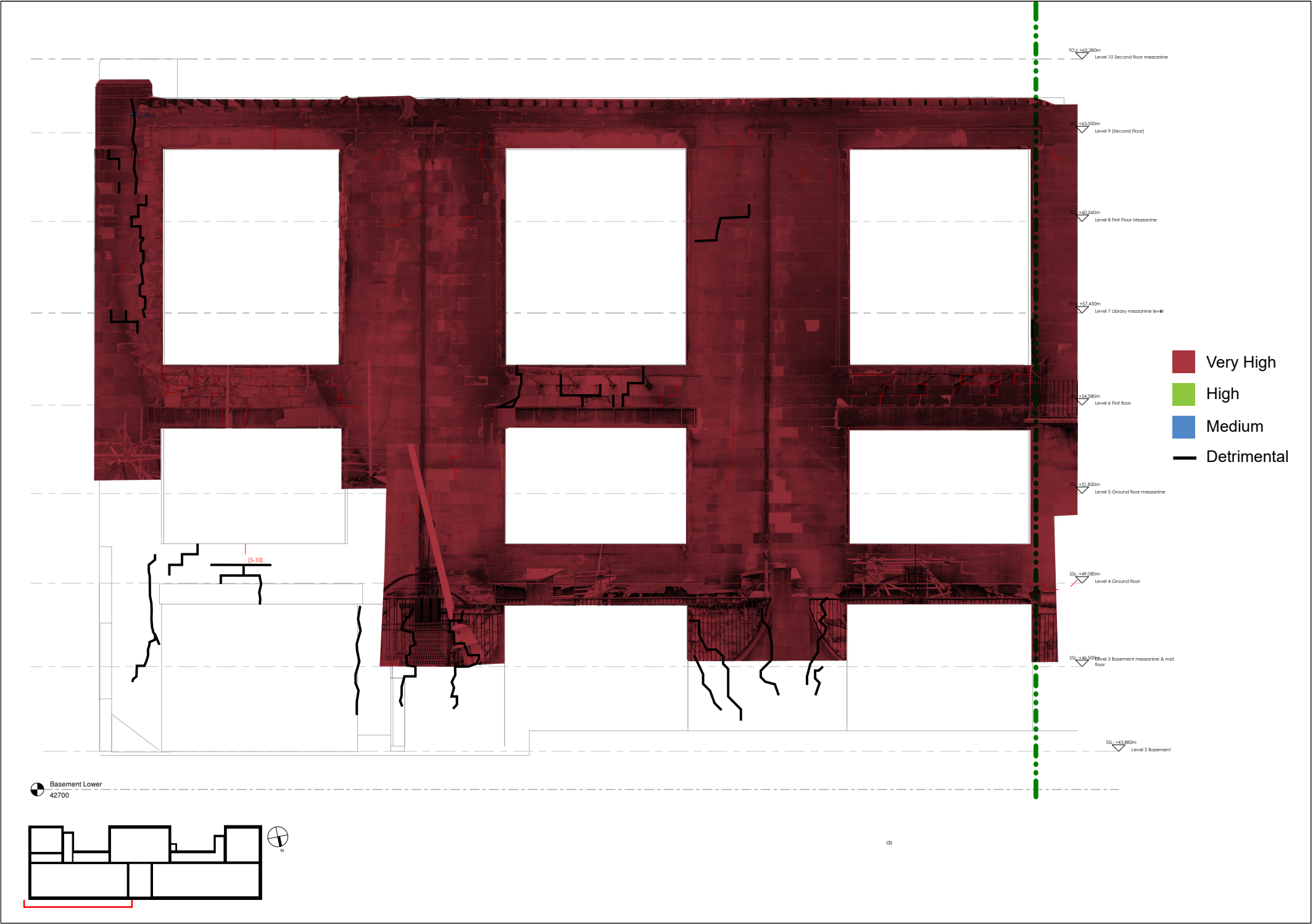


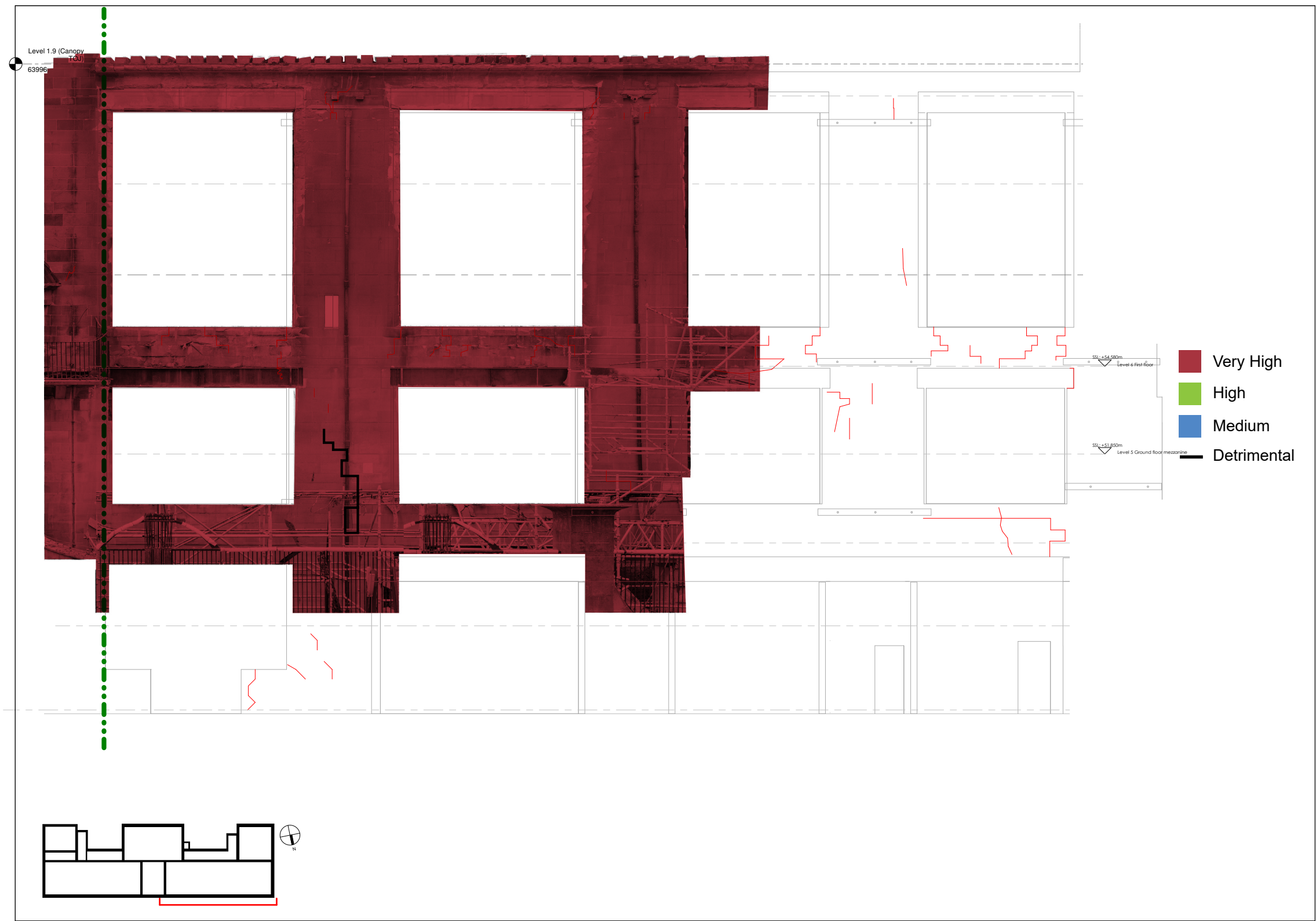
ELEVATION
TO SCOTT STREET

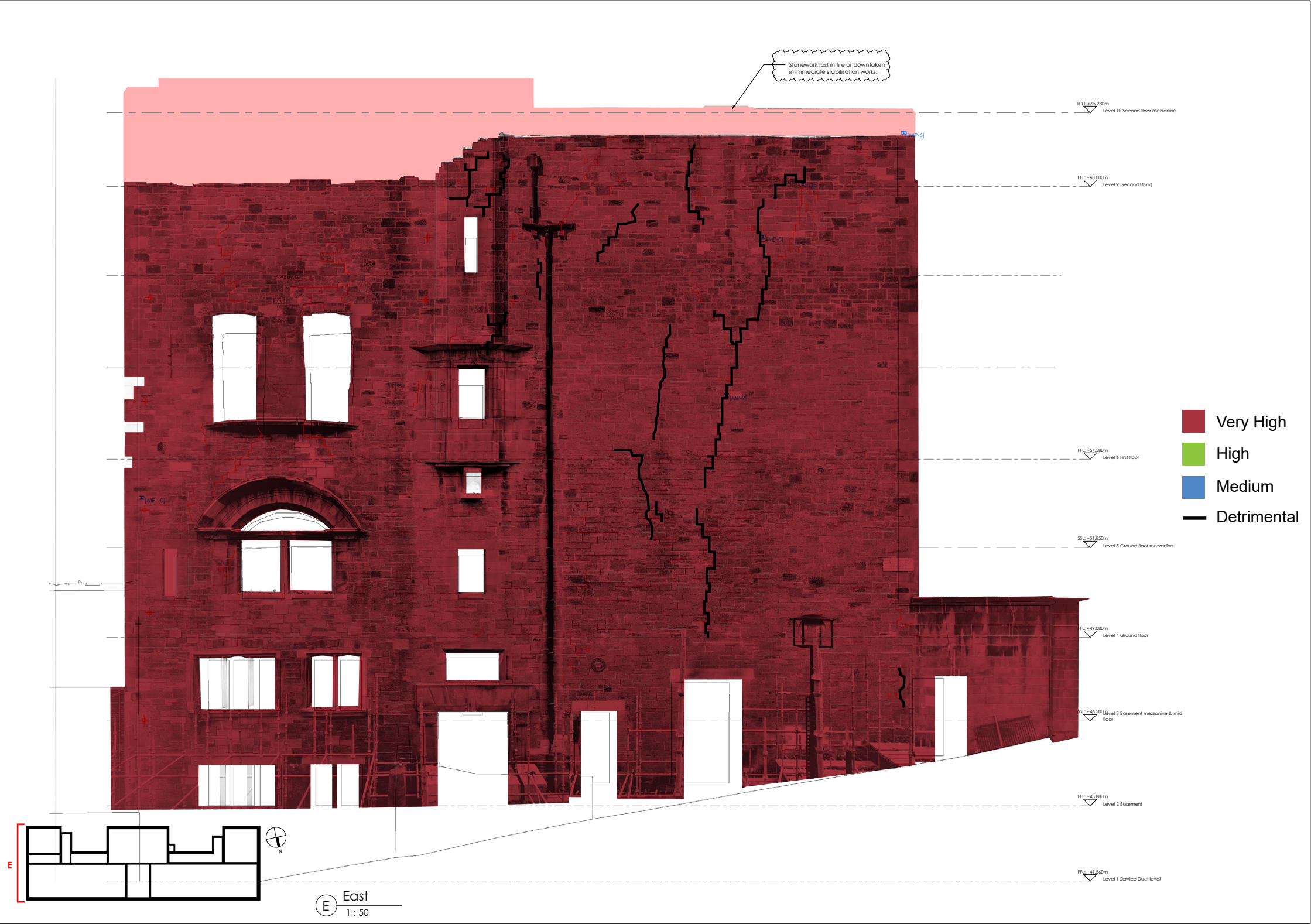


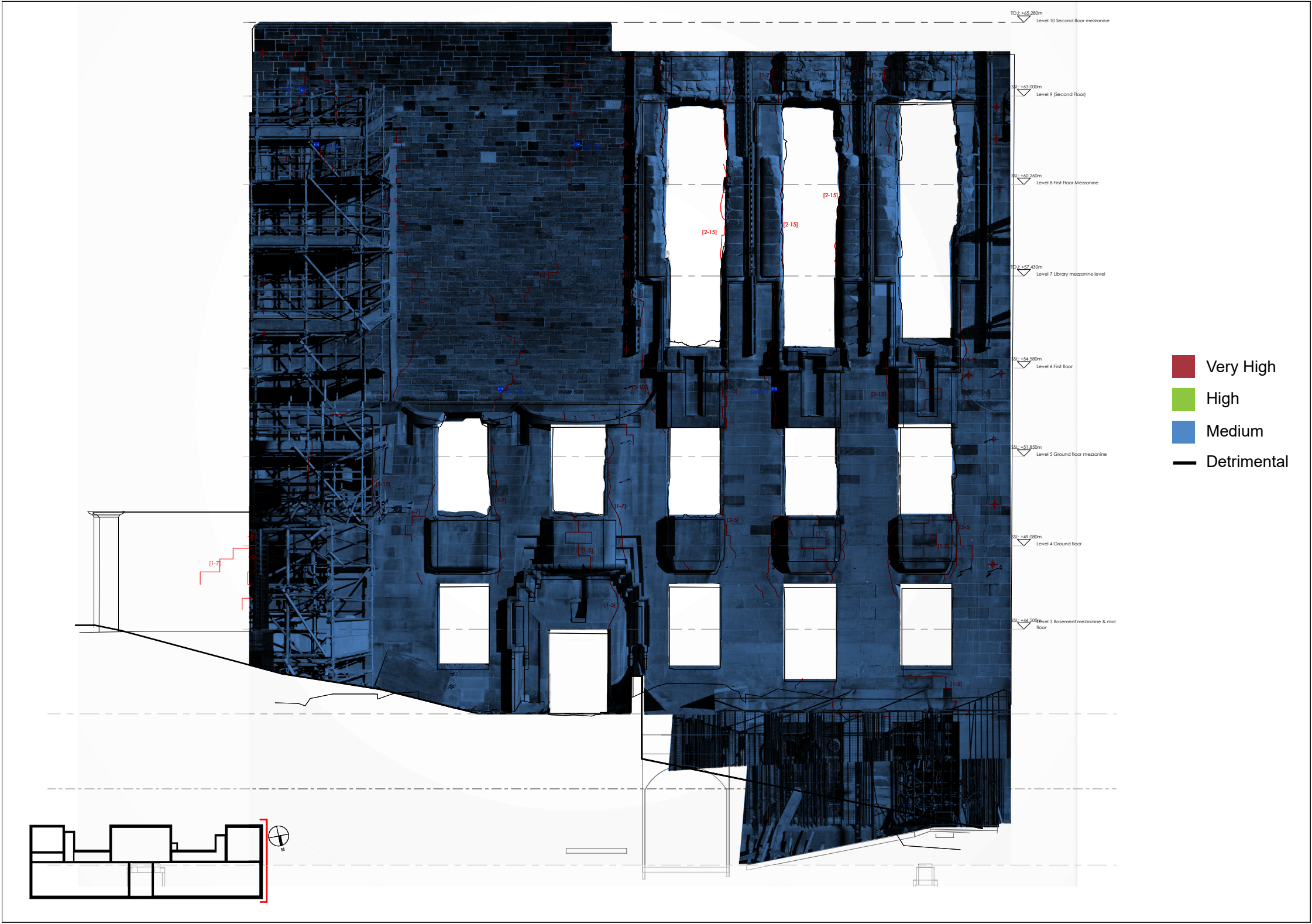
ELEVATION
TO DALHOUSIE STREET

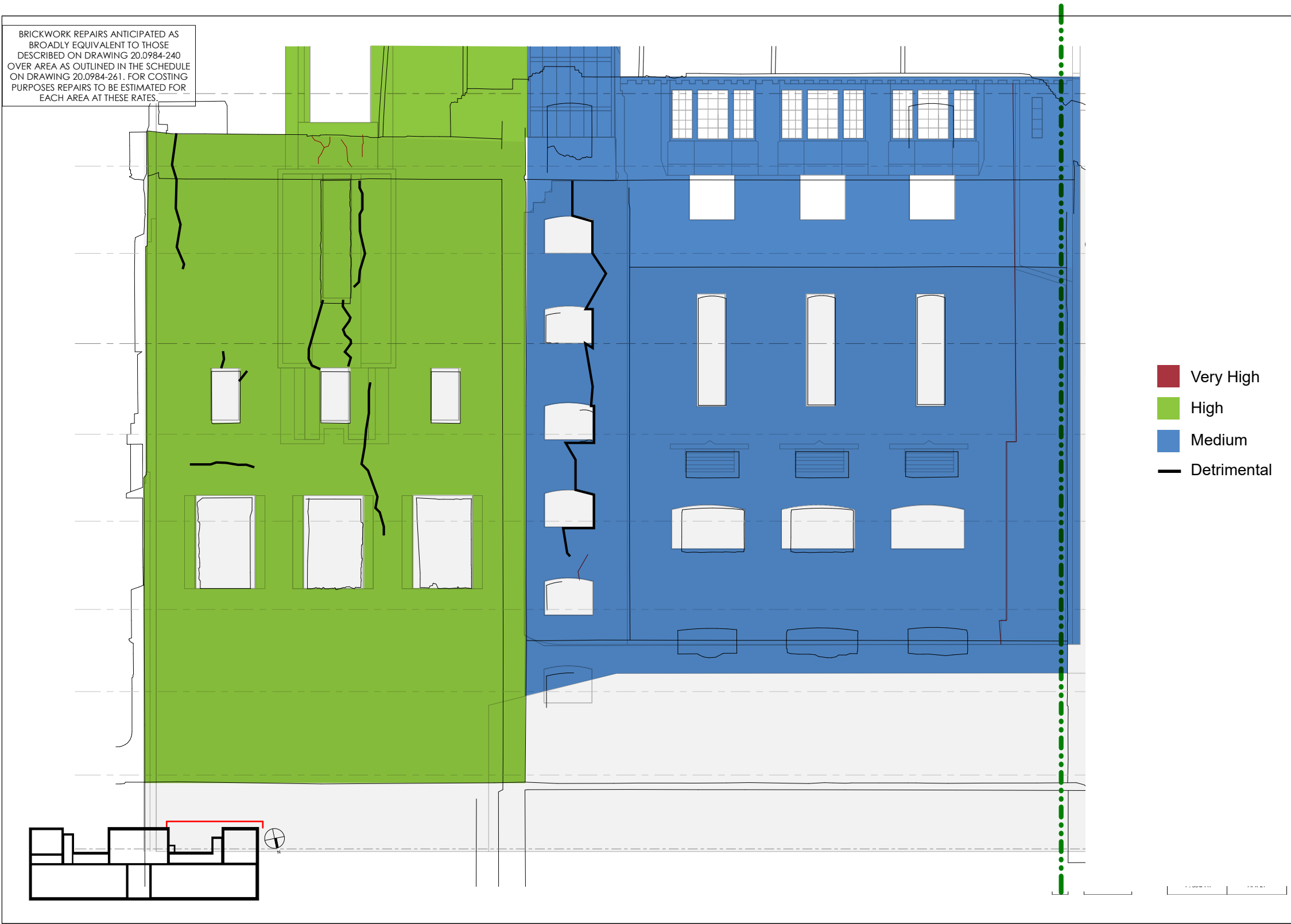
- Very High
- High
- Medium
- Detrimental

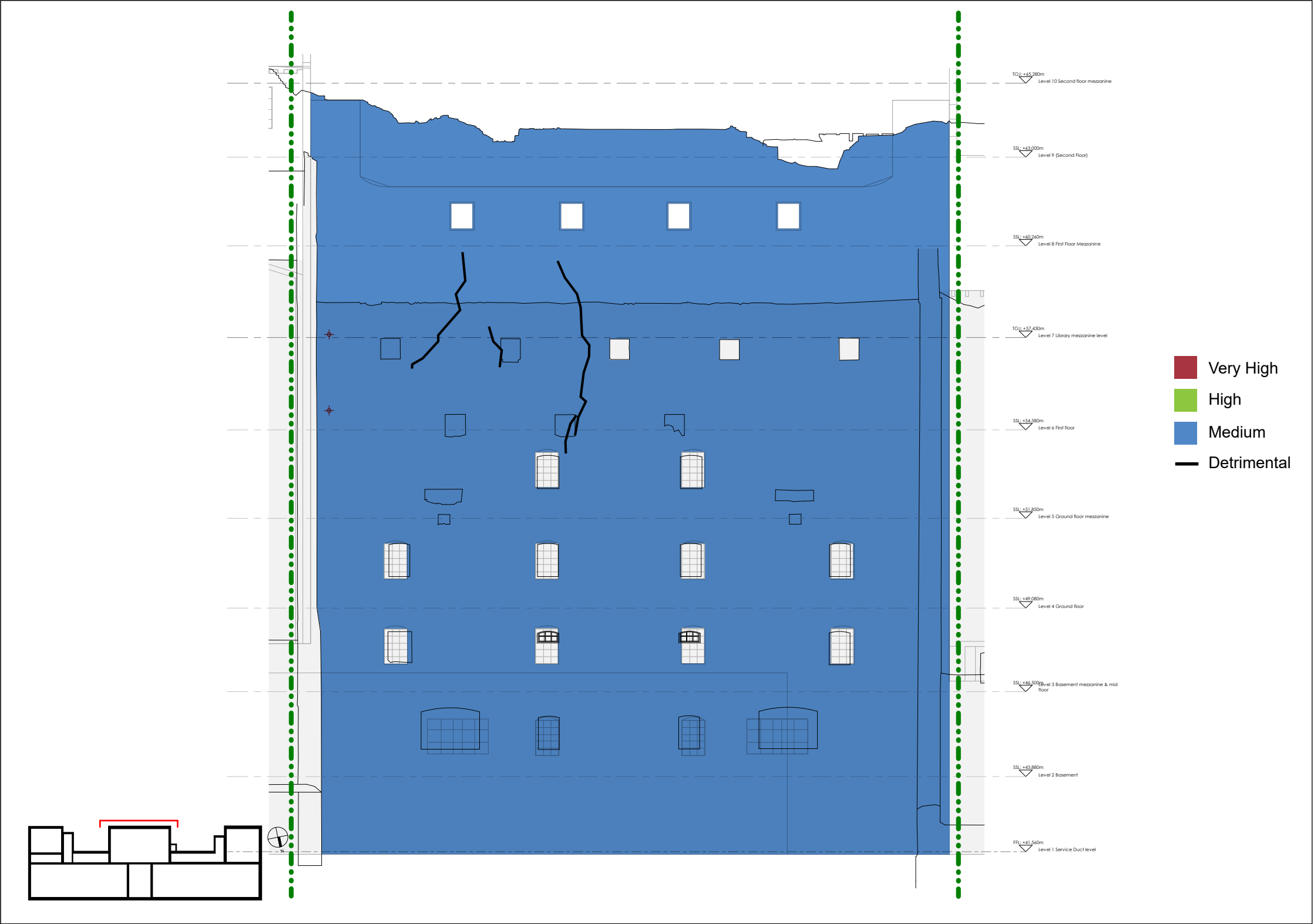


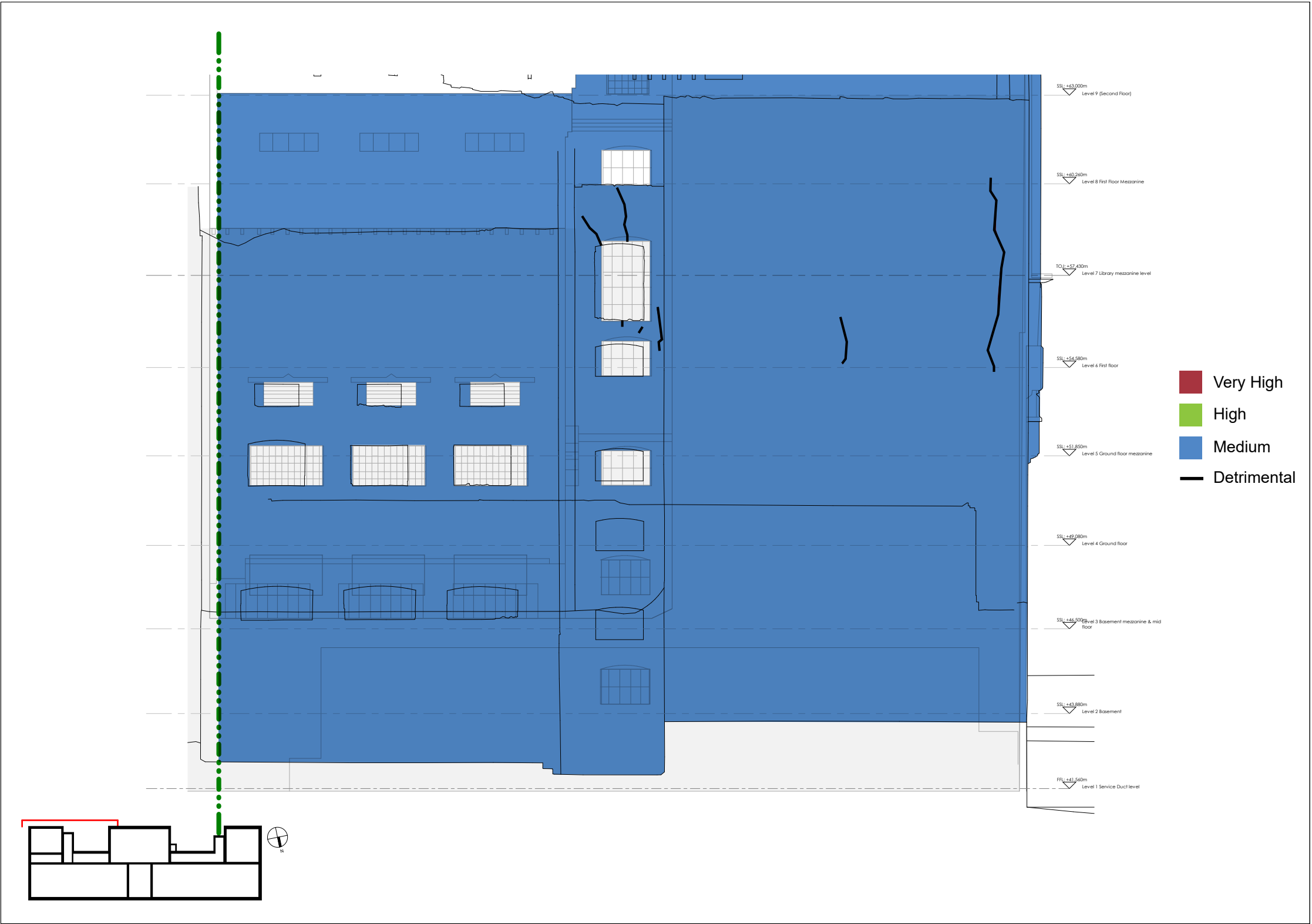




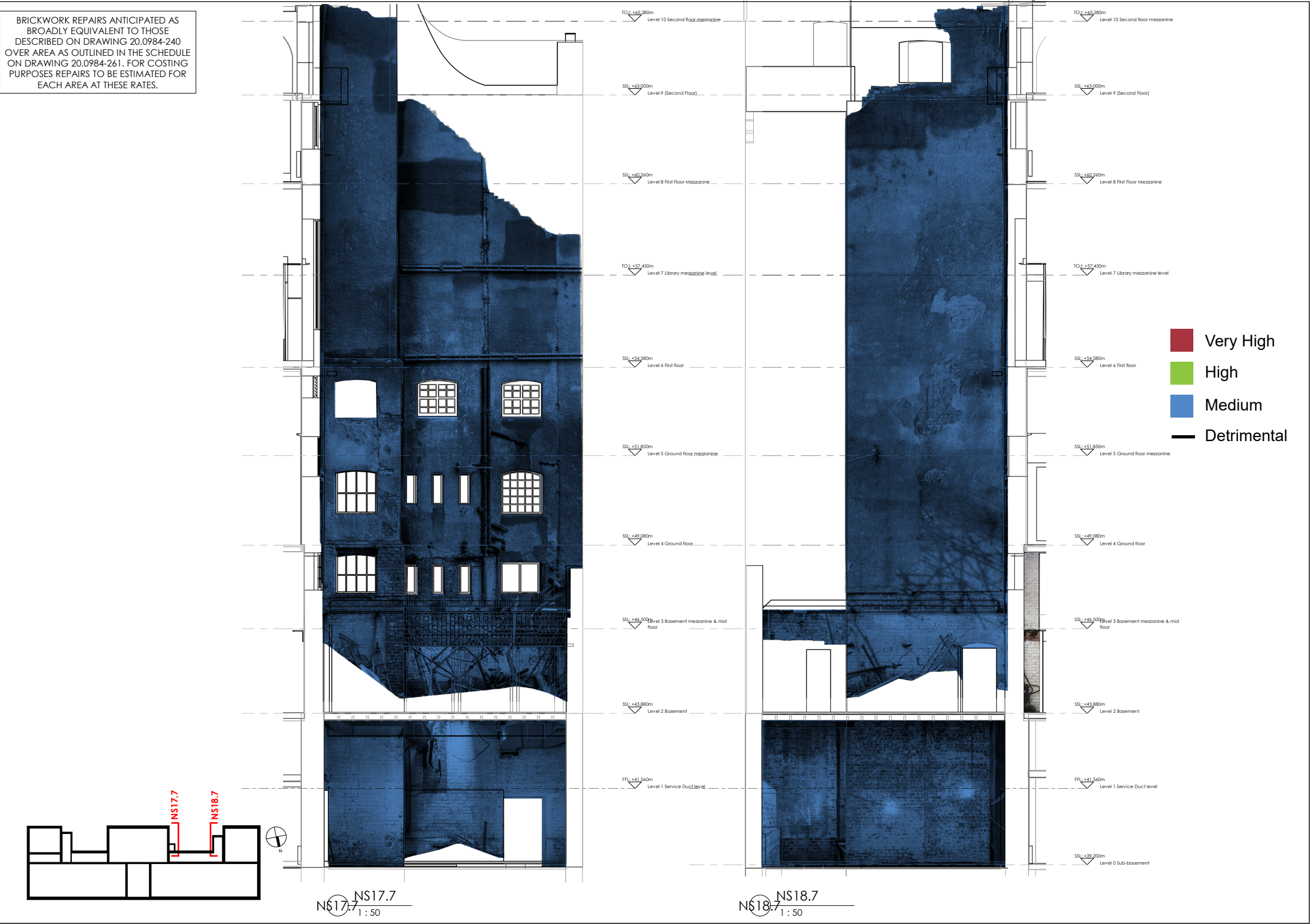






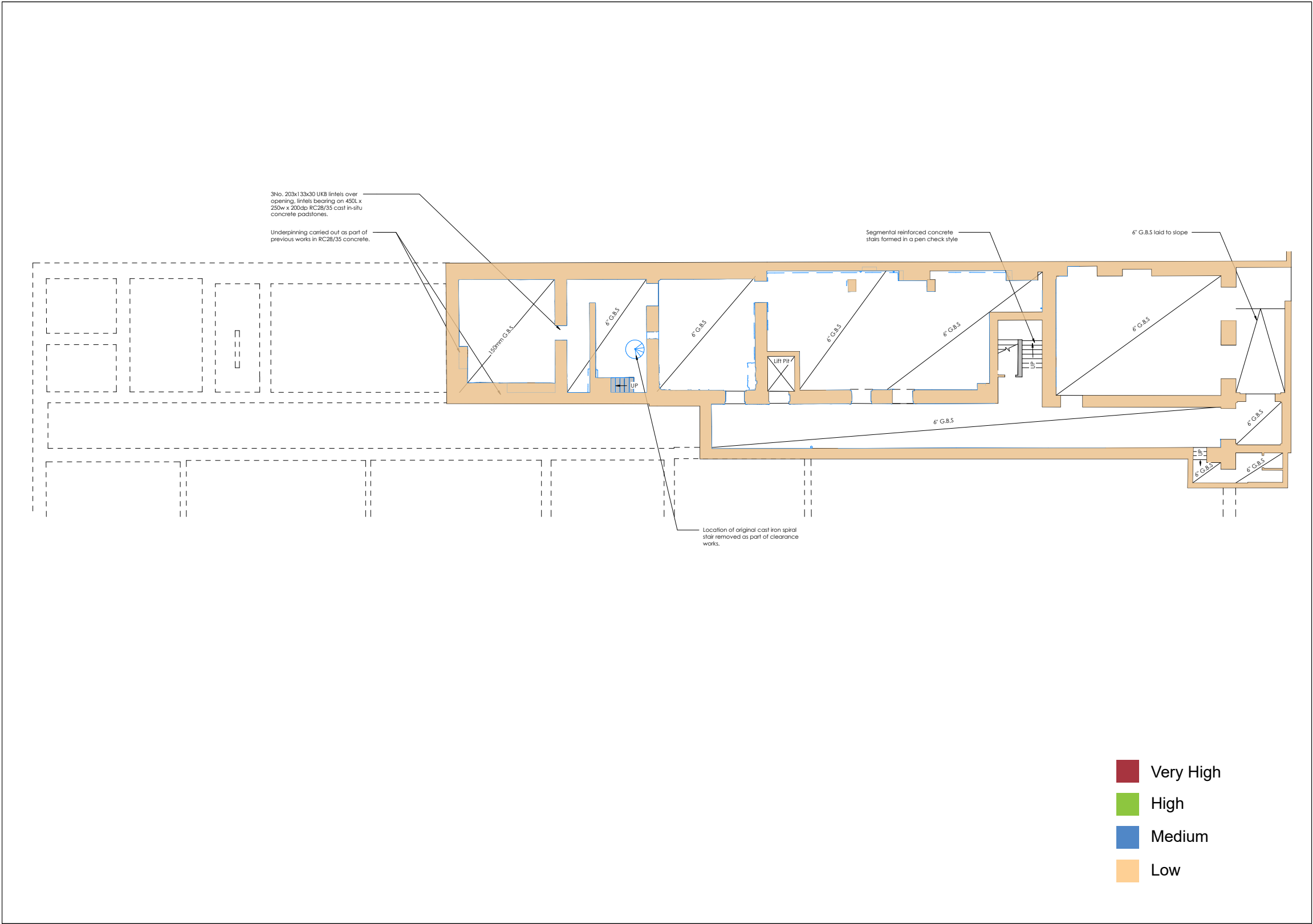


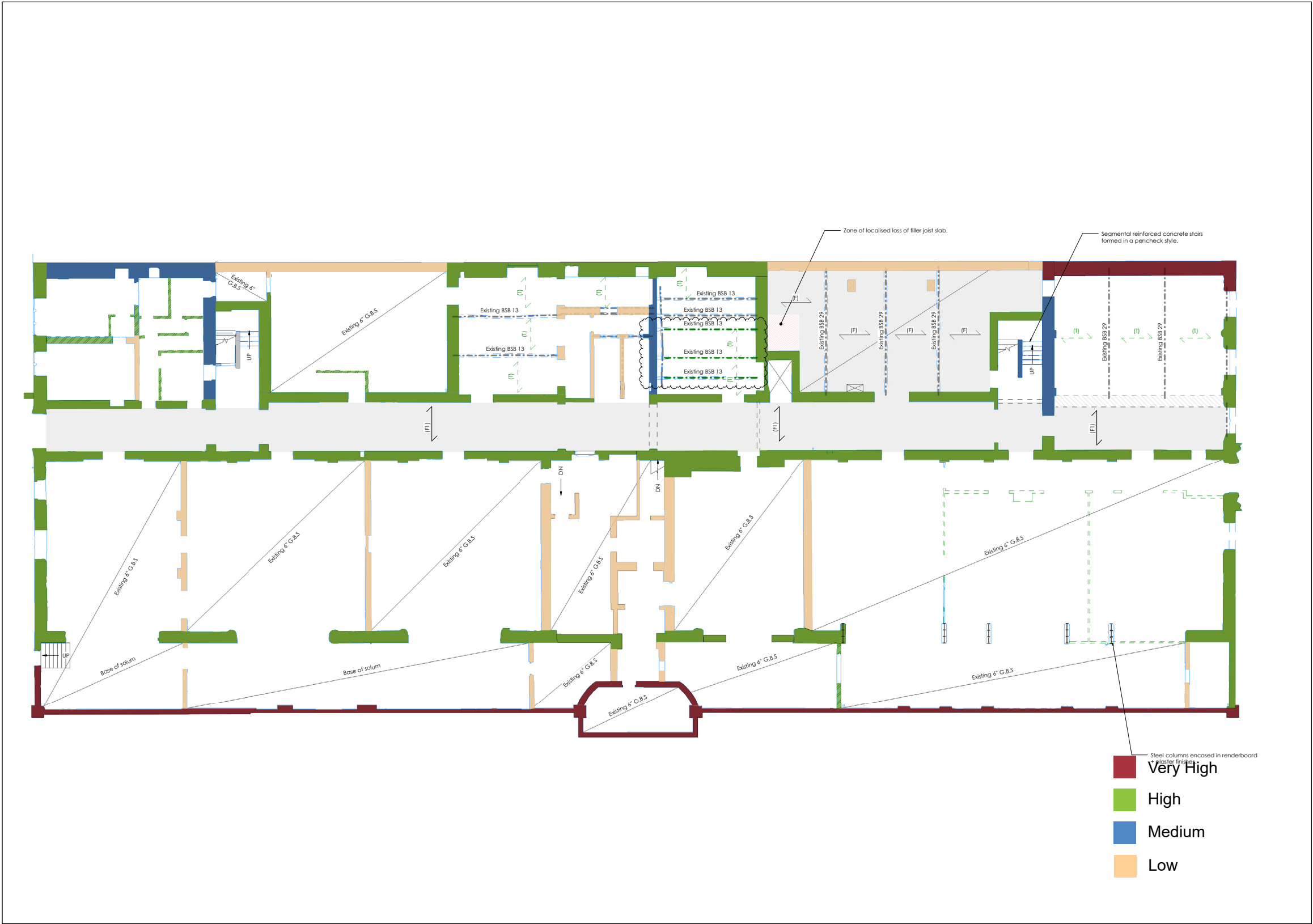
BRICKWORK REPAIRS ANTICIPATED AS BROADLY EQUIVALENT TO THOSE DESCRIBED ON DRAWING 20.0984-240 OVER AREA AS OUTLINED IN THE SCHEDULE ON DRAWING 20.0984-261. FOR COSTING PURPOSES REPAIRS TO BE ESTIMATED FOR EACH AREA AT THESE RATES.

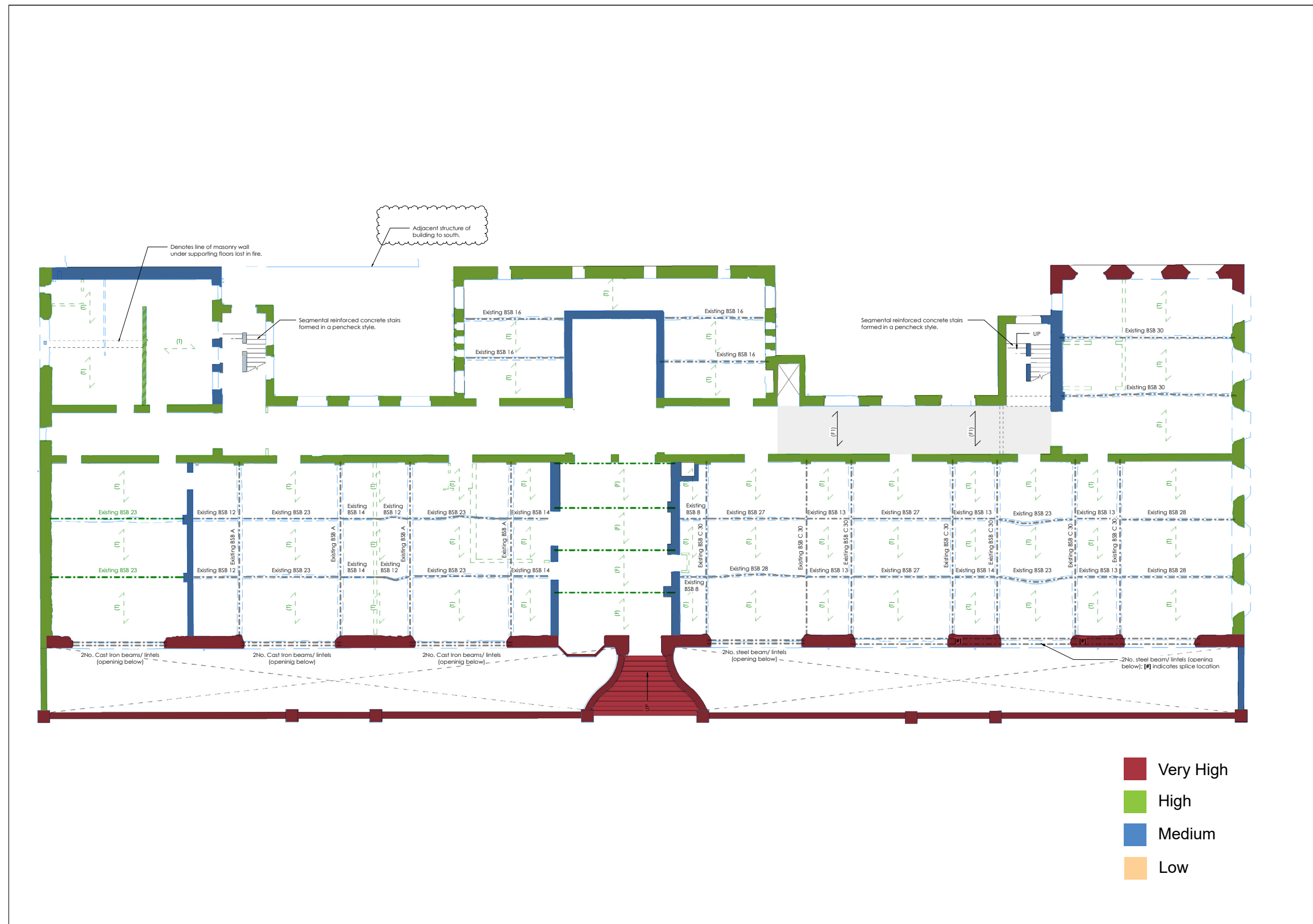


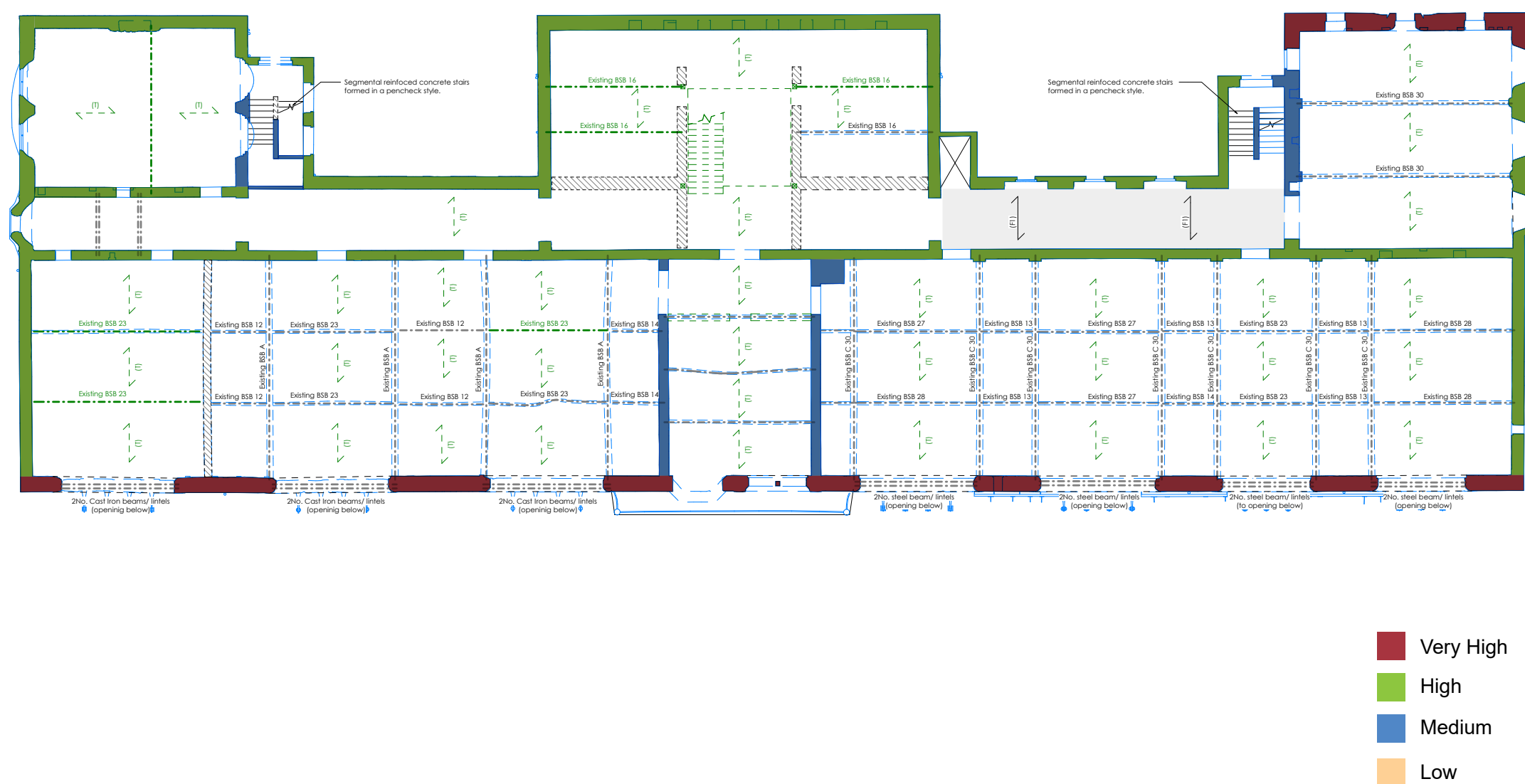
BRICKWORK REPAIRS ANTICIPATED AS BROADLY EQUIVALENT TO THOSE DESCRIBED ON DRAWING 20.0984-240 OVER AREA AS OUTLINED IN THE SCHEDULE ON DRAWING 20.0984-261. FOR COSTING PURPOSES REPAIRS TO BE ESTIMATED FOR EACH AREA AT THESE RATES.

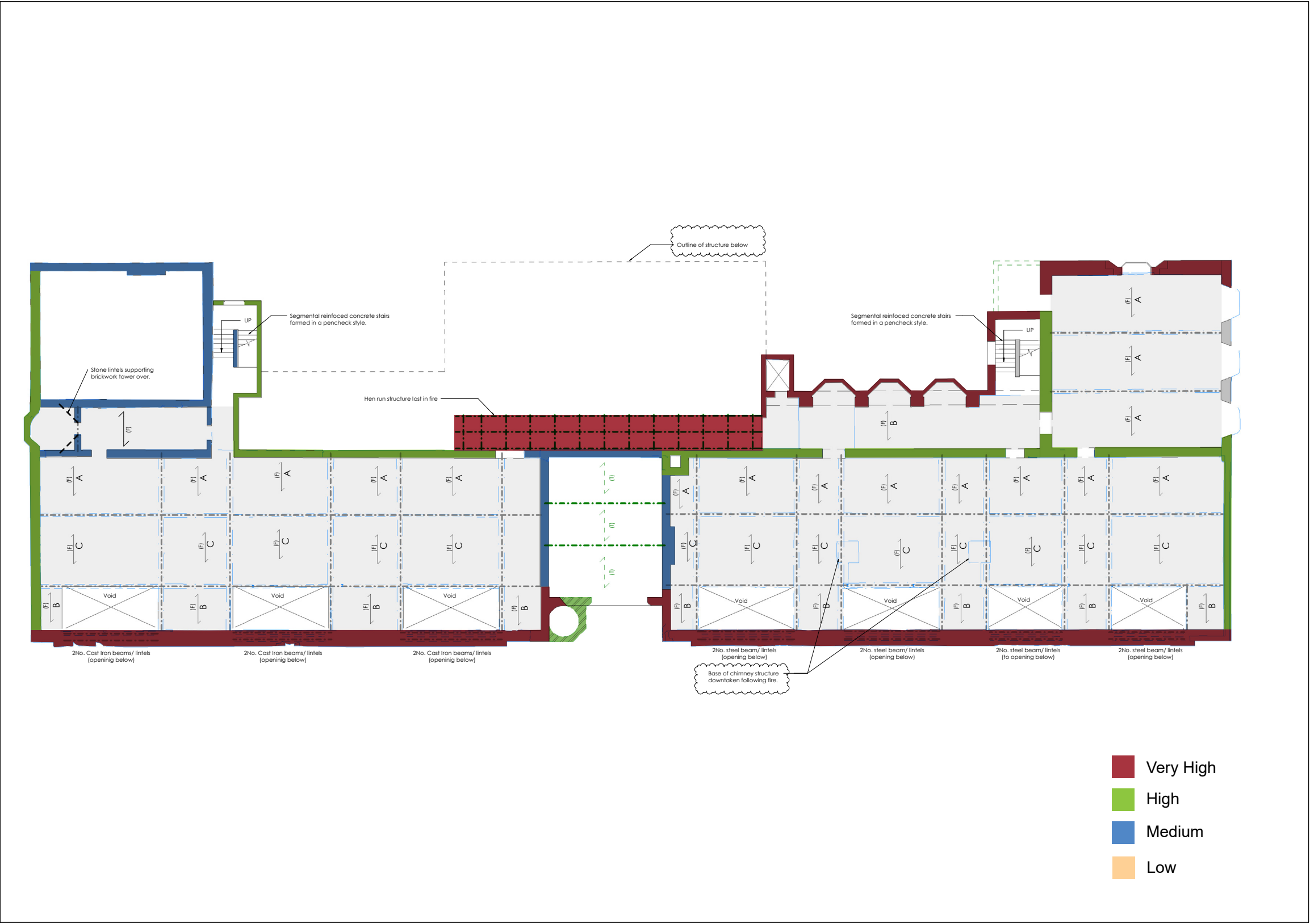












C: Conservation Management Planning for the Mackintosh Building



Conservation Principles and Policies

6.0 Conservation Principles and Policies

6.1 Introduction

This section sets out the conservation principles and policies that inform the management of the Mackintosh Building. It identifies the key issues and opportunities under three headings: legislation and statutory controls, stakeholder consultation, and heritage conservation and reinstatement. It then establishes six conservation principles and a set of conservation policies to guide decision-making and management of the building in its current condition and in preparation for future reinstatement.

6.2 Legislation and statutory controls

Protection of listed buildings and conservation areas is defined in primary legislation, national guidance and local policy. The Mackintosh Building is protected by two statutory designations: its listing at Category A and its inclusion within the Glasgow Central Conservation Area.

To ensure that the designated Category A building and local conservation area are protected, owners and those involved in the conservation management of the Mackintosh Building must maintain awareness of relevant legislation, policy and guidance, and carry out appropriate consultation and procedures to manage change.

The legislation, policy and guidance of principal relevance include:

- Planning (Listed Buildings and Conservation Areas) (Scotland) Act 1997
- Levelling-Up and Regeneration Act 2023
- National Planning Framework 4 (NPF) (adopted February 2023)
- Scottish Planning Policy (SPP) (2014)
- Managing Change in the Historic Environment: Accessibility (2020)
- Glasgow City Development Plan (2017)

- Managing Change in the Historic Environment: Fire and Historic Buildings (2023)
- Equality Act (2010)
- Buildings (Scotland) Regulations (2004)
- All current Building Regulations and Building (Scotland) Regulations and Building Standards, including energy efficiency, inclusive access and fire safety, among others.

6.3 Stakeholders and consultation

The ongoing conservation management of the Mackintosh Building will require consultation with statutory and amenity stakeholders to ensure that all perspectives are understood and that appropriate regulatory considerations are addressed.

This will determine what permissions are required in terms of building control, listed building consent and planning permission, though the precise consents necessary will always require discussion with Glasgow City Council.

Key statutory stakeholders include Historic Environment Scotland, the Planning and Conservation teams at Glasgow City Council, Building Control teams at Glasgow City Council, and the Scottish Fire and Rescue Service.

Any applications for Planning and Listed Building Consent should also include engagement with various amenity societies, such as the Society for the Protection of Ancient Buildings (SPAB), The Charles Rennie Mackintosh Society, the Twentieth Century Society, Glasgow Central Conservation Area Advisory Committee, and any other relevant organisations.

6.4 Heritage conservation and reinstatement

The Mackintosh Building is structurally stable and secured within an extensive system of scaffolding and shoring. Conservation management should prioritise maintaining the building in a weather-tight and structurally secure condition. Conservation management priorities in this regard are to:

- Continue to address any immediate safety concerns and ensure continued structural stability while preserving the building's historic integrity.
- Consider conservation works, with potential interventions sensitively designed, to enable removal of the scaffolding to enhance visibility of the building's external elevations within the local public realm

The Hill House precedent, where the National Trust for Scotland has made the process of conservation itself visible and legible to the public, is instructive in demonstrating that transparency of method can itself become a meaningful dimension of a building's ongoing cultural significance.

When funding becomes available, the Mackintosh Building presents an opportunity for reinstatement to a high standard. As established in Section 5, the significance of the building is not contingent solely on the survival of original fabric. Following the Burra Charter, authenticity resides equally in design intent, construction knowledge and the exceptional documentary record assembled before and after the fires. The conditions for a full and faithful reinstatement are well established.

The aspiration is to return the Mackintosh Building to its place at the heart of Glasgow School of Art's campus, and restoring one of the most significant buildings in Scotland to active life.

6.5 Framework

The following section provides a framework for conservation management and significance-led decision-making for the Mackintosh Building and sets out principles and policies on the conservation of the heritage asset.

The policies are given a priority rating based on their urgency, importance and the general timescale within which they should be carried out. These are defined as:

- 01 Action is required straight away (i.e. as soon as this CMP is formally adopted).
- 02 Action is required as soon as reasonably possible following the formal adoption of the CMP.
- 03 This policy concerns either: a goal that is cyclical or continual; a policy that should be applied when change is proposed; or a long-term objective. Adopted as appropriate.

In some cases, more than one priority level applies. For example, where both priority 2 and 3 are indicated, it means that the policy would apply during the continued management of the site as well as in any future potential development or alteration works towards reinstatement.

The principles and policies included here reflect the present-day circumstances for the conservation management of the Mackintosh Building as a stabilised Category A listed building. Should any circumstances change in management regime, or a more comprehensive programme of conservation, reinstatement or capital works be considered, the principles and policies would need to be reviewed and evolved accordingly. It is important to recognise that GSA's continuous programme of assessment, monitoring, recording and fabric archiving means the situation regarding the fabric and our understanding of it is subject to continuous change.

Using the policies

This section offers a toolkit and guidance on how to put the information contained within this CMP into practice. Six principles have been identified to form the process for managing conservation and change, each set out with an overview of the philosophy underpinning that process.

The following practical principles are designed to underpin any future decisions at the Mackintosh Building that have the potential to impact on its significance as a Category A listed heritage asset and its historic function as a place of working, learning, and artistry.

Principle 1: Ground all conservation management in a robust understanding of the unique significance of the Mackintosh Building and its original purpose.

Principle 2: Assess the impact of proposed conservation and change to understand the benefits or harm to significance.

Principle 3: Manage the Mackintosh Building in a way that advocates sustainable conservation and in collaboration with key stakeholders.

Principle 4: Record and monitor all conservation and change to inform future proposals.

Principle 5: Carry out conservation in accordance with this CMP and with national and international best practice.

Principle 6: Learn from the fire.

6.6 Principle 1: Ground all conservation management in a robust understanding of the unique significance of the Mackintosh Building and its original purpose.

Conservation Management grounded in understanding of heritage significance

Informed conservation is the process of managing change in a manner that sustains or enhances the significance of a site while ensuring its long-term viability. It does not aim to prevent change outright, nor to preserve a place in its entirety to the detriment of progress and utility. Central to conservation is the acceptance of sensitive and appropriate change, as the demands placed upon heritage assets evolve over time.

A comprehensive understanding of the significance of the Mackintosh Building allows decisions to be well-informed, protecting significance while facilitating smoother planning and listed building consent processes and yielding sustainable conservation management.

Recognising the original purpose of the Mackintosh Building

The Mackintosh Building served for over a century as a purpose-built centre for the teaching of art and design. This primary purpose is fundamental to its heritage significance, as established in Section 5, and should inform all conservation decisions.

Any works to conserve and manage the Mackintosh Building should be considered in light of the aspiration for reinstatement. In the short-to-medium-term, this CMP guides conservation of the standing remains of the listed building. Looking further ahead, any reinstatement must respect the building's historical and architectural integrity, ensure that interventions are sympathetic to its original design philosophy and spatial organisation, incorporate modern standards of safety, accessibility and sustainability, and be informed throughout by the significance assessment set out in this CMP.

6.7 Principle 2: Assess the impact of proposed conservation and change to understand the benefits or harm to significance.

Adequate information regarding proposed conservation work or other fabric changes must be provided by those engaged in any work to the Mackintosh Building to enable a thorough assessment of their impact on significance. This ensures that conflicts and risks are properly managed and understood, and that the potential impacts of various options for conservation or fabric change are rigorously tested so that any impacts on significance are avoided or mitigated, balancing heritage and public benefits. It is important to note that impact does not necessarily entail physical intervention; it can also encompass indirect or intangible changes, ranging from major interventions to the cumulative effects of minor alterations.

The impact assessment serves as a risk assessment tool, facilitating the objective documentation of change impacts, clarifying the need for change, and outlining the consequences of implementation.

The assessment of impact is an iterative process that should be conducted in tandem with the design process. These two processes should inform each other, with proposals being revised as risks are identified and details are developed.

A final impact report should be produced prior to the submission of proposals for conservation or fabric change to decision-making bodies. In line with national planning policy, the aim is to avoid harm, which must be outweighed by any public benefits of the proposal.

The process of assessing heritage impact is essential to ensure that any proposed changes are carried out in the most sensitive manner, striking a careful balance between meeting the operational or other needs of the site and preserving the significance of its built fabric, features, and spaces.

Care should be taken to consider the cumulative effect of a series of minor changes, which may individually appear insignificant but can, over time, disfigure the original design intent if not considered holistically against the building's significance. Any meaningful intervention has the potential to enhance significance, and conservation-led change should be approached as an opportunity to achieve this.

6.8 Principle 3: Manage the Mackintosh Building in a way that advocates sustainable conservation and in collaboration with key stakeholders.

Management and use

The Mackintosh Building is managed by the Glasgow School of Art. Glasgow City Council is the Local Planning Authority that approves and advises on change. The key advisors from a heritage perspective are Historic Environment Scotland. Those responsible for the care and management of the Mackintosh Building should work collaboratively to monitor and manage change in an informed way. This management strategy needs to be robust and transparent, using this CMP as a baseline from which all who work in or on the building have a shared understanding of how to manage change.

Consultation with stakeholders is also vital to understanding the needs of users. It helps to foster a sense of agency in the process of change and can alleviate any sense that groups or individuals are excluded.

Consultation

Consultation with staff, students, internal departments, experts and the general public provides an opportunity to inform audiences about what is happening and why, and to generate positive messages about change. Amenity societies, local interest groups and community groups will also be consulted to understand their perspective on proposals. This is the most effective way in which proposals can adequately reflect the needs and desires of the building's users within the parameters of sustainable conservation and care of the building.

6.9 Principle 4: Record and monitor all conservation and change to inform future proposals.

This CMP seeks to ensure all conservation is carried out in a transparent and repeatable manner, and that all fabric change is recorded and monitored for the future. Recording what was done, and why, is essential to the long-term conservation of the building. There is an opportunity to continue to implement robust processes for recording and archiving, and to redefine strategies for future recording as information is created or management regimes change. This should take the form of a centralised repository of drawings and plans, gathered from the information contained in the CMP and serving as a place of deposit for all future works related to the building. These could be held on site and digitised for ease of access and dissemination.

Comprehensive programmes of high-value recording and study were conducted following both fires. These included a digital twin of the building and produced an exceptionally detailed body of material, offering an unprecedented level of insight into the building's structure and revealing significant architectural information. GSA's continuous programme of assessment, monitoring, recording and fabric archiving has ensured that this understanding continues to develop. Given the thoroughness of these studies, it is likely that most critical data pertaining to the Mackintosh Building has already been documented. Replicating the same level of recording for future conservation works may not be necessary, but appropriate methods should be defined ahead of any programme of conservation or fabric works, with reference to this CMP and its policies.

6.10 Principle 5: Carry out change in accordance with this CMP and with national and international best practice.

This CMP follows national and international best practice at the time of publication in 2025-26 and should be used to manage conservation and change to the Mackintosh Building. The CMP sets out an understanding of the significance of the place, based on an assessment of historical development, and explains how national and site-specific values are applied to the building.

The short-term actions associated with these policies should be carried out as a priority to sustain significance and focus conservation management in areas that have most protective outcomes and least harm or impact on significance.

The conservation-led approach to change in Scotland is championed by Historic Environment Scotland and is enshrined in law and planning policy. The Planning (Listed Buildings and Conservation Areas) (Scotland) Act 1997 represents the legislative framework within which appropriate decisions should be made. At a national policy level, the National Planning Framework (adopted February 2023) sets out government policy relating to the conservation and enhancement of the historic environment and how this is expected to be applied.

At an international level, the Burra Charter provides the overarching framework for significance-led conservation decision-making applied throughout this CMP. Its values-based approach to assessing and managing heritage significance informs both the significance assessment in Section 5 and the principles and policies set out here.

6.11 Principle 6: Learn from the fires

It is important to acknowledge and address the impacts of the two fires, both materially and philosophically. The reinstatement process must respect the building's historical significance while embracing the changes wrought by these events.

The knowledge and insights gained from the reinstatement project following the first fire must inform the decision-making process for continued conservation management and any future reinstatement.

For any next chapter in the building's functional life, this includes integrating modern fire safety measures, employing advanced reinstatement techniques, and considering the building's future resilience. Any reinstatement effort should also reflect on its philosophical implications in terms of cultural heritage, reconciling authenticity and functionality.

6.12 Conservation policies

Policies

No.	Policy	Reasons	Action point	Priority
General Policies				
GP1	For The Glasgow School of Art to formally adopt the policies within the CMP, as the building's current owners and custodians.	The CMP should be a working document that guides conservation management at the Mackintosh Building. The approval of the policies by Historic Environment Scotland and Glasgow City Council should be sought.	With the CMP having been reviewed by key internal stakeholders, the CMP should be approved and its policies implemented. The step should be noted in relevant committee or meeting minutes as a record for the future.	1
GP2	Review the CMP on a regular basis, every 5-10 years or when a major change is planned, such as a capital programme of works or change in management regime.	The CMP will need regular review to ensure that the policies stay relevant in the future and that the information contained within it is up to date.	It is good conservation practice to plan for periodic reviews of the CMP or recognise events and key changes at the site when a review of the CMP will be required. Reviews can be undertaken internally or by a specialist heritage consultant. It is recommended that notes or records of changes are kept to enable easy updating of the CMP.	1
GP3	Make the CMP accessible.	Although the CMP is a privately owned document, other parties with an interest in the site should be involved in the ongoing development of the CMP as they will have specialist knowledge and experience to contribute.	When the CMP is reviewed it should be made available in digital or hard copy format to relevant stakeholders for comment. It could be made available online, subject to copyright reproduction approval of the images contained within the CMP. Further research projects could look to fill gaps in knowledge relating to the historic development of the site.	2
General Policies- Protecting and enhancing significance				
GPE1	Any conservation of fabric works should aim to retain and enhance the historic character and significance of the site and not detract from it. Wherever possible alterations into the retained historic shell should be carried out in a way that is reversible.	This is to ensure that the important heritage value of the site is not eroded or lost through inappropriate changes, and opportunities to reveal important heritage values are taken wherever possible. Reversible changes ensure that, in the future, any changes to the historic fabric which have been deemed necessary in the past can be removed, and the historic fabric or layout returned to its previous state of authenticity.	An understanding of significance and character should be the starting point of any thinking about conservation management to the Mackintosh Building and this message should be passed on to any consultants or contractors involved.	3
GPE2	Where possible, conservation work or fabric change should be focused on areas of low, neutral or intrusive significance and areas of high capacity for change. Alterations to areas of medium or higher significance should be justifiable and cause as little negative impact as possible to significance or facilitate significant heritage benefits.	Capacity for change is greatest for features or areas which make little or no contribution to the overall character and significance of the site. Major alterations, which involve the loss of significant features or structures, will not normally be given consent. Where alteration is proposed to areas of high significance, works should be permissible only to facilitate significant heritage benefit, including sensitive improved public access, conservation repair or to remove intrusive features.	Relevant staff, contractors and consultants should familiarise themselves with the historic development and significance assessments within this CMP. Informed planning applications will build their own legacy for change that will generate trust and understanding between stakeholders and The Glasgow School of Art.	3

No.	Policy	Reasons	Action point	Priority
Legislative and Statutory Control Policies				
LSC1	Consult with Historic Environment Scotland, the Local Planning Authority's conservation officer, archaeological officer and ecologist, and relevant statutory consultees at the earliest possible stages when a conservation programme or capital project is planned, and continue to involve them in the development of plans as they progress.	Discussions between conservation professionals and stakeholders at early stages of proposed work can provide useful input and advice. They may also reduce conflict at later stages of the design process by addressing any potential issues and procedural points prior to any work being carried out.	When conservation fabric change is planned, the local authority should discuss proposals with statutory bodies at an early stage and preapplication advice should be sought. This would include Historic Environment Scotland, given the Category A listed designation of the Mackintosh Building.	2
LSC2	Proposed conservation or fabric change will take note of relevant statutory designations. Full approval and consents will be obtained before work starts.	This is to ensure that the important heritage value of the site is not eroded or lost through inappropriate changes to the site, and opportunities to reveal important heritage values are taken wherever possible. Reversible changes ensure that, in the future, any conservation or changes to the historic fabric which have been deemed necessary in the past can be removed and the historic fabric or layout returned to its previous state.	An understanding of significance and character should be the starting point of any thinking about development or change to the Mackintosh Building and this message should be passed on to any consultants or contractors involved in bringing about change. All proposals should be informed by a detailed understanding of significance as contained in this CMP. Decisions should be based on an understanding of impact and potential mitigation. It is acknowledged that the character of the Mackintosh Building has undergone a transformation as a result of the two fires. Accordingly, its significance and any potential impacts will need to be addressed in light of its current condition.	2
Condition and Maintenance Policies				
CM1	Stabilise the Mackintosh Building and arrest further decay, ensuring its preservation as a functional and safe structure.	The Mackintosh Building is currently in a state of ruin and remains inaccessible to both the general public and the student population. Further intervention is required to prevent more deterioration.	Provide sufficient structural stability and weatherproofing to the site to enable the safe removal of the extensive scaffolding. This will allow for further assessment and, potentially, phased reinstatement, ensuring the building's long-term protection.	1
CM4	Any repair work or alteration should be advised on by experienced professionals and carried out by skilled contractors.	Addressing any maintenance issues regularly will prevent further damage to historic fabric and ensure the survival and longevity of the historic site.	Develop a shortlist of suitable conservation-accredited consultants/contractors. Ensure consultants/contractors have a sound understanding of the heritage value of the building. Issue the CMP to all new working parties to inform their understanding.	3
CM5	Before carrying out any repair work, care should be taken to choose the most appropriate materials and techniques available for the work and reverse any previous poor-quality repair/ accretions as part of new phases of conservation work.	It is important that any non-routine specialist repair or maintenance is carried out by skilled professionals and viewed within the wider context of the historic built fabric with the relevant consents. The minor details on all Listed Buildings are recognised as being important to the building. The character of a place can be eroded by the replacement of small parts with new elements which are inappropriate. Repair work and alteration should be carried out to meet appropriate conservation standards.	The person or team responsible for the overall maintenance and repair of the site should ask the following questions of work: 01 Do the in-house staff have the appropriate skills and expertise to carry out work sensitively? 02 Are these changes likely to have an impact on the overall appearance and character of the site? 03 Is it necessary to seek specialist advice? These questions should lead to a decision as to whether or not it is necessary to enlist the services of specialist contractors.	3



Appendices

Appendix A: List entries

167 Renfrew Street and 11, 15 Dalhousie Street, Glasgow School of Art lb33105

Summary

Category: A
Date Added: 06/07/1966
Local Authority: Glasgow
Planning Authority: Glasgow
Burgh: Glasgow
NGR: NS 58435 65970
Coordinates: 258435, 665970

Description

Charles Rennie Mackintosh, (Honeyman and Keppie), E section, 1897.
W section, 1907-9 (Honeyman, Keppie and Mackintosh). Art Nouveau.
2 storeys and basement; 4-storey return and S elevations. Polished ashlar, harled rear elevation, snecked rubble returns.

N ELEVATION TO RENFREW STREET: 8 bays, arranged 3-1-4 with single bay entrance at head of steps oversailing glazed basement area. Entrance with sculpted architrave, stylised cornice raised in centre with insignia; canted window to left with multiple geometric glazing bars. 1st floor balcony with wrought-iron balustrade, segmental headed pediment over 2-light window; canted window with independent eaves to left, narrow loop above recessed 2nd floor window with parapet in front; simple, raised polygonal turret to left. Outer bays: plain windows double-height above ground, with glazing bars. Bold eaves cornice.

E ELEVATION TO DALHOUSIE STREET: shaped parapet wall to No 11; door with block lintel, fanlight above; central canted oriel projecting at 2nd and 3rd floor with varied windows in deep reveals; rising to corniced turret at eaves. Plain basement and ground floor windows; bipartite window with segmental pediment above at 1st floor. 2 windows with linked, bowed cill at 2nd floor.

W ELEVATION TO SCOTT STREET: 6 bays. Polished ashlar basement and ground and upper floors in 3 W bays, otherwise snecked rubble. Wrought-iron grille to sub-basement. Shaped parapet wall to entrance with boldly stepped architrave. Ground floor projecting stylised oriel windows with leaded lights. 3 S bays tall narrow leaded windows lighting library; canted, partially glazed sections above.

REAR ELEVATION SW RETURN: partly recessed leaded windows to ground floor, ashlar dressed central section above, centrally glazed overhanging, corbelled corridor. Boundary wall with piers, wrought-iron railings.

INTERIOR: Original Glasgow School detailing throughout. Library to W with original fittings and furniture.

Glasgow Central Conservation Area summary

Designation and Legislative Context

The Glasgow Central Conservation Area was designated in 1973 by Glasgow City Council. It has been subject to several boundary revisions, most notably following a full character appraisal, the finalised version of which was published by Glasgow City Council in March 2012.

Extent and Boundary

The Conservation Area encompasses the city centre at the heart of Greater Glasgow, extending from Garnethill in the north-west to the Necropolis in the north-east, and from Broomielaw in the south-west to Albert Bridge in the south-east. Following a subsequent appraisal, Glasgow City Council gave notice of boundary changes, cancelling the original boundaries and redesignating the Conservation Area anew; the revised boundary incorporates all land and property from the original area along with further amendments including the Royal Infirmary and properties on Charlotte Street and London Road. Within the overall area, the 2012 appraisal identifies five distinct character areas: Cathedral; Merchant City; Broomielaw, St Enoch & River Clyde; Business District & Blythswood; and Garnethill.

Historical Development

The special character of the Conservation Area is inseparable from its layered history of settlement and urban development, which spans many centuries and reflects Glasgow’s growth from a medieval ecclesiastical and mercantile burgh to the industrial capital of Victorian Scotland.

Early Origins Archaeological evidence indicates human activity on the banks of the Clyde for some 8,000 years, though settlement patterns cannot be confirmed prior to the 6th century. St Kentigern established a monastery overlooking the Molendinar Burn in the late 6th or early 7th century, and a fishing hamlet developed near a ford over the Clyde in the same period; the route between these two early settlements is marked today by the Saltmarket and High Street.

Medieval Period The convergence of the Saltmarket, High Street, Gallowgate and Trongate established Glasgow Cross as the mercantile hub, sitting alongside the ecclesiastical hub centred on Bishop John’s cathedral of 1136. The University was founded in 1451

and acquired property on the east side of the High Street in 1460, and Glasgow Green was granted as common grazing by Bishop William Turnbull in 1450. These early foundations — cathedral, university, market cross and river — gave the area its enduring spatial structure.

Renaissance and 17th Century The importance of the Clyde as a trade route increased Glasgow’s prosperity in the 16th century, and by the 17th century the Town Council was constructing civic buildings in stone. A new Tolbooth was built in 1626 and the courtyards of the University of Glasgow were constructed off the High Street from the 1630s. Several fires in the 17th century led to the introduction of building codes, requiring new or repaired buildings on the High Street to be of stone with arcades at the ground floor.

18th Century Expansion 18th-century trade in tobacco and sugar fuelled westward expansion. Broomielaw Quay was rebuilt in 1722. In 1772, James Barrie devised the first area-wide grid-iron street plan for the Town Council’s Ramshorn lands north of Ingram Street, and plans of 1792 attributed to James Craig expanded the grid westward. The deepening of the Clyde in 1771 and the completion of the Forth-Clyde Canal in 1790 sealed Glasgow’s role as the major player in Scotland’s transatlantic trade route. This Georgian grid-iron street pattern remains one of the most legible and defining characteristics of the Conservation Area today.

19th Century: Industrial Expansion and the Victorian City Between 1801 and 1821 the population of the city nearly doubled from approximately 77,000 to 147,000, and by 1901 it had reached approximately 760,000. The wealth generated by commerce and industry fuelled an extraordinary building boom in the second half of the 19th century, with vast and opulent warehouses, banks, offices, churches, and public buildings replacing earlier domestic blocks in the Merchant City, Broomielaw, and the lower slopes of Blythswood Hill.

Key infrastructural milestones include: the arrival of the railway at Queen Street station (1842, rebuilt 1878–80); St Enoch station (1870–79); Glasgow Central station (1879–1905); one of the first tram systems in Britain (1872 onwards); and the opening of the Glasgow Subway in 1896. The 1866 Improvement Act empowered the City Improvement Trust to clear the overcrowded slums of the medieval centre, widening and realigning streets such as Trongate, Saltmarket, High Street, Bridgegate, Bell Street and Albion Street. In 1831, Fir

Park was converted into the Necropolis, establishing an important new landmark on the eastern edge of the Cathedral precinct. The University of Glasgow vacated the High Street in 1870, relocating to Gilmorehill.

Such was the vibrancy of Glasgow’s architectural and design professions that a “Glasgow Style”, based on sinuous, flowing natural forms, emerged in the late 19th century. This creative flowering, centred on the Glasgow School of Art, produced architecture, interior design, and decorative arts of international significance — discussed further below.

Architectural Character

The Conservation Area encompasses one of the most architecturally significant city centres in the United Kingdom, characterised by the intensity and quality of its surviving Victorian and Edwardian built fabric set within a largely legible Georgian street grid.

The townscape is defined by a consistent palette of sandstone construction — predominantly the honey-coloured or reddish sandstone typical of central Scotland — which imparts visual coherence across buildings of varying period and style. Architectural expression ranges from the classical restraint of the 18th-century merchant city streets and the robust Italianate and Renaissance Revival commercial buildings of the mid-Victorian period to the elaborate Baroque of late-Victorian public and institutional buildings, culminating in the early Modernist work of the turn of the 20th century. Key individual buildings of national and international importance include Glasgow Cathedral (from the 12th century), the Tolbooth Steeple at Glasgow Cross (1626, John Boyd), the City Chambers (1882–88, William Young), the Egyptian Halls in Union Street (1871–73, Alexander Thomson), and the former Glasgow Herald Building at Mitchell Lane (1893–95, Charles Rennie Mackintosh), now The Lighthouse.

The street grid, building density, long commercial frontages, and the continuity of building line combine to create a series of well-defined urban rooms and controlled vistas that are central to the character and legibility of the area. The roofscape, enriched with chimney stacks, mansard roofs, towers, and ornamental ironwork, contributes significantly to the visual quality of the Conservation Area when experienced from elevated viewpoints.

Character Area 5: Garnethill and the Glasgow School of Art

Garnethill occupies the elevated north-western portion of the Conservation Area and is a character area of particular significance, providing the setting for some of the most important buildings within the Conservation Area and housing the Glasgow School of Art — an institution whose influence on the architectural and artistic character of the area, and on Glasgow’s international reputation, cannot be overstated.

The latter half of the 19th century saw any gaps and garden ground in Garnethill progressively built over by good, workmanlike tenements. Later arrived Horatio Bromhead’s Drill Hall (1897), Charles Rennie Mackintosh’s Glasgow School of Art building (1897–1909), Garnetbank Public School (1905), and C.J. Menart’s St Aloysius RC Church (1908–10). This overlaying of post-war, inter-war, Edwardian and Victorian architecture onto the Georgian grid has resulted in a visually diverse area made interesting by panoramic views, and it continues to be enriched by modern interventions such as Garnethill Park, created largely in 1990.

The Glasgow School of Art: Foundation and Significance

The Glasgow School of Art has its origins in the Glasgow Government School of Design, established on 6 January 1845 as one of twenty similar institutions set up in the United Kingdom’s manufacturing centres, designed to improve the quality of the country’s product design through education. The school changed its name to the Glasgow School of Art in 1853. Initially located at 12 Ingram Street, it moved to Corporation Buildings on Sauchiehall Street in 1869.

By the 1890s it was one of the leading art schools in Britain, but despite its reputation it was inadequately housed. Under the leadership of Francis H. (‘Fra’) Newbery, appointed as Headmaster in 1885, the goal of a new, purpose-built school took shape. In January 1895 the Bellahouston Trustees agreed to buy a site on the south side of Renfrew Street for £6,000 and present it to the School, with an additional £4,000 towards the building fund.

The Mackintosh Building: Architectural Importance

Charles Rennie Mackintosh was aged 29 and working as a junior draughtsman at the practice of Honeyman and Keppie when it was awarded the project to design a new building for the rapidly expanding art school in 1896. The first phase of construction between 1897 and 1899 saw the completion of the central and east

wing, including the Mackintosh Museum and Boardroom. By the time of the second phase of construction for the west wing between 1907 and 1909, Mackintosh was a partner in the firm. The delay enabled him to amend the design to include new second-floor studios and workshops in the sub-basement, as well as introducing a more 20th-century aesthetic influenced by the emergence of Modernism.

The Glasgow School of Art is Mackintosh’s most celebrated building and has been recognised since the 1930s as a work of international significance. Completed between 1897 and 1910, the building is considered the peak of his practice — his masterwork. For over a century, its resilient structure, soaring studios and atmospheric spaces served to educate and inspire generations of architects, artists and designers, attracting visitors from around the globe. The building is a pioneer of the Modern Style — the British Art Nouveau movement.

Mackintosh developed a unique architectural language combining the organic fluidity of Art Nouveau with the simplicity and functionality of modernist design, characterised by a strong emphasis on form, structure, and the use of natural motifs. His design for the School of Art draws on a wide range of sources — Scottish Baronial, medieval, Japonisme, and contemporary Arts and Crafts — synthesised into an entirely original whole that anticipates Modernism while remaining rooted in craft and materiality.

The Glasgow Style: The School’s Contribution to the Conservation Area’s Cultural Character

The Glasgow School of Art was not merely a building of architectural merit; it was the creative incubator for a design movement of international importance. Charles Rennie Mackintosh and ‘The Four’ — comprising Mackintosh, Herbert MacNair, and sisters Margaret and Frances Macdonald — defined the Glasgow Style, the United Kingdom’s distinctive contribution to the international Art Nouveau movement. Characterised by taut lines, stylised natural forms, sleek curves and emphatic geometries, the Glasgow Style emerged from the Arts and Crafts movement to become the only British response to international Art Nouveau in the late 1890s and 1900s.

This distinctive variant of Art Nouveau was embraced by the Glasgow School of Art and centred around its Technical Art Studios, encompassing books, ceramics, stained glass, metalwork, furniture, textiles, stencilling, needlework, posters, interior and architectural design. The movement’s influence extended throughout the Conservation Area: Mackintosh’s own work within the area includes the former Glasgow Herald Building (The Lighthouse, 1893–95), while the Willow Tea Rooms on Sauchiehall Street (1903) — just beyond the Garnethill character area — exemplify the integration of architecture

and interior design that characterised the School’s approach. Mackintosh’s broader influence on European design movements such as Art Nouveau and Secessionism was praised by major modernists including Josef Hoffmann, and he is among the most important figures of the Modern Style.

The rediscovery of Mackintosh as a significant figure in design has been attributed to the designation of Glasgow as European City of Culture in 1990, and an exhibition of his work which accompanied that year-long festival. This renewed international recognition has reinforced the status of the Conservation Area and of Garnethill in particular as a place of global cultural significance.

Recent History of the Mackintosh Building

The building suffered serious fire damage on 23 May 2014, destroying the celebrated library interior and causing significant harm to studios and stairways. A second, much more severe fire broke out on 15 June 2018, causing extensive damage and leaving only the burnt-out shell remaining, with plans in place for its rebuilding in accordance with Mackintosh’s design. The Glasgow School of Art has stated its belief that the Mackintosh Project has the potential to be a catalyst for the social and economic regeneration of Garnethill and the surrounding commercial areas, including Sauchiehall Street, and should serve as an exemplar of sustainability and world-leading, community-focused regeneration. The ongoing rebuilding works represent one of the most significant conservation and restoration challenges within the Glasgow Central Conservation Area.

Link to Council Appraisal - https://glasgow.gov.uk/media/1612/Glasgow-Central-Conservation-Area-Appraisal/pdf/Glasgow_Central_Conservation_Area_Appraisal.pdf?m=1668509563223

The following web-based archive provides comprehensive architectural chronology of the Building from 1894 to 2018 of works carried out which demonstrates the Glasgow School of Art’s continued custodianship of the Mackintosh Building through that period, and various works undertaken:

<https://www.mackintosh-architecture.gla.ac.uk/catalogue/browse/display/?rs=133&xml=chr#s156chr71a-back> (accessed March 2026)

Appendix B: Planning history

The following represents a summary of the consented changes to the Mackintosh Building over recent decades dating back to the 1980s:

Alterations to building including partial dismantling, consolidation and temporary works to make safe the building.

Mackintosh Building 167 Renfrew Street Glasgow G3 6RQ

Ref. No: 18/02345/LBA | Received: Tue 07 Aug 2018 | Validated: Tue 07 Aug 2018 | Status: Decided - Grant Subject to Condition(s)

Internal alterations

Mackintosh Building 167 Renfrew Street Glasgow G3 6RQ

Ref. No: 17/02875/DC | Received: Tue 24 Oct 2017 | Validated: Wed 08 Nov 2017 | Status: Withdrawn (VW)

External restoration works and minor alterations to Mackintosh Building - Phase 2

Mackintosh Building 167 Renfrew Street Glasgow G3 6RQ

Ref. No: 16/02154/DC | Received: Mon 29 Aug 2016 | Validated: Mon 29 Aug 2016 | Status: Decided - Grant Subject to Condition(s)

Internal and external restoration works and minor alterations to Mackintosh Building - Phase 2

Mackintosh Building 167 Renfrew Street Glasgow G3 6RQ

Ref. No: 16/02155/DC | Received: Mon 29 Aug 2016 | Validated: Mon 29 Aug 2016 | Status: Decided - Grant Subject to Condition(s)

External restoration works and minor alterations to Mackintosh Building - Phase 1

Mackintosh Building 167 Renfrew Street Glasgow G3 6RQ

Ref. No: 16/00997/DC | Received: Mon 25 Apr 2016 | Validated: Thu 28 Apr 2016 | Status: Decided - Grant Subject to Condition(s)

Internal and external restoration works and minor alterations to Mackintosh Building - Phase 1

Mackintosh Building 167 Renfrew Street Glasgow G3 6RQ

Ref. No: 16/01039/DC | Received: Mon 25 Apr 2016 | Validated: Mon 25 Apr 2016 | Status: Decided - Grant Subject to Condition(s)

Internal alterations to facilitate the return of non-original toilet facilities back to office space

Mackintosh Building 167 Renfrew Street Glasgow G3 6RG

Ref. No: 13/02236/DC | Received: Thu 19 Sep 2013 | Validated: Thu 19 Sep 2013 | Status: Decided - Grant Subject to Condition(s)

Internal alterations to listed building comprising installation of fire suppression system.

Mackintosh Building 167 Renfrew Street Glasgow G3 6RG

Ref. No: 13/00701/DC | Received: Tue 26 Mar 2013 | Validated: Tue 26 Mar 2013 | Status: Decided - Grant Subject to Condition(s)

Internal alterations to ground floor reception area of listed building

Mackintosh Building 167 Renfrew Street Glasgow G3 6RG

Ref. No: 12/02010/DC | Received: Fri 05 Oct 2012 | Validated: Fri 05 Oct 2012 | Status: Decided - Grant Subject to Condition(s)

Internal alterations to ground floor reception area of listed building. ##WITHDRAWN##

Mackintosh Building 167 Renfrew Street Glasgow G3 6RG

Ref. No: 10/00289/DC | Received: Wed 10 Feb 2010 | Validated: Wed 10 Feb 2010 | Status: Withdrawn (VW)

Installation of architectural lighting scheme to listed building.

Mackintosh Building 167 Renfrew Street Glasgow G3 6RG

Ref. No: 07/03111/DC | Received: Fri 28 Sep 2007 | Validated: Fri 28 Sep 2007 | Status: Decided - Grant Subject to Condition(s)

Internal alterations to listed building.

Mackintosh Building 167 Renfrew Street Glasgow G3 6RG

Ref. No: 07/02118/DC | Received: Thu 28 Jun 2007 | Validated: Mon 23

Jul 2007 | Status: Decided - Grant Subject to Condition(s)

Internal restoration and repair works

Glasgow School of Art 167 Renfrew Street Glasgow G3 6RG

Ref. No: 06/01990/DC | Received: Tue 13 Jun 2006 | Validated: Tue 13 Jun 2006 | Status: Decided - Grant Subject to Condition(s)

Installation of security doors and screens in basement level corridor of Mackintosh Building.

Ref. No: 96/01542/DC | Received: Wed 12 Jun 1996 | Validated: Wed 12 Jun 1996 | Status: Decided - Grant Subject to Condition(s)

Installation of two telecommunications antennae.

Glasgow School of Art 167 Renfrew Street Glasgow G3 6RG

Ref. No: 94/03437/DC | Received: Tue 13 Dec 1994 | Validated: Tue 13 Dec 1994 | Status: Decided - Grant Subject to Condition(s)

Internal alterations to provide toilets for the disabled with upgrading of fire escape stair.

Glasgow School of Art 167 Renfrew Street Glasgow G3 6RG

Ref. No: 87/02332/DC | Received: Tue 01 Sep 1987 | Validated: Tue 01 Sep 1987 | Status: Decided - Grant Subject to Condition(s)

Appendix C: Bibliography

Many reference sources have been utilised in the production of this Conservation Management Plan, including documents referred to in footnotes throughout, and the following:

Mackintosh's Masterwork - The Glasgow School of Art edited by William Buchanan Richard Drew Publishing, Glasgow, 1989

Glasgow School of Art - Charles Rennie Mackintosh by James Macaulay, Phaidon 1993

Glasgow School of Art - The History by Hugh Ferguson The Foulis Press of Glasgow School of Art, 1995

Charles Rennie Mackintosh by James Macaulay and published by W W Norton & Company of New York and London 2010

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