

THE GLASGOW SCHOOL OF ART

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A DETAILED MEASURED STUDY

OF THE

GLASGOW SCHOOL OF ART

BY

WILLIAM A COLTART - IAIN W BAILEY

1982

ACKNOWLEDGEMENTS

We wish to thank the following people for their help and assistance throughout this project.

Proffesor Andrew McMillan

Tony Vogt

Drew Perry

Murray & Manson Architects

INTRODUCTION

This measured study is part of a project under the guidance of Professor Andrew McMillan, which has been ongoing for several years. The aim of this project is to build up a 'complete' record of the Glasgow School of Art building which will portray the building as was originally designed and built by Charles Rennie Mackintosh.

At present there are few drawings which actually record the building as complete in 1909. Many of the drawings done by Mackintosh have been lost or destroyed with the result that few records exist of the "as built" layout of the building. The few drawings which do exist; a set of ten drawings by Honeyman & Keppie, now in the possession of the Art School, have been found to be 'working drawings' and, therefore, do not provide a true record of the existing fabric. The provision, therefore, of a detailed set of drawings and notes would be an invaluable record and certainly a very worthwhile exercise.

Prior to our survey, two students had already completed a set of layout drawings of the building as a whole. These drawings we used as a basis for a more detailed study.

The area of our study was to be the circulation routes through the building which would include detailed drawings of the entrance hall, museum and the corridors and stairs of each wing leading from these two main areas. We thought that, although the drawings are important as a usual record, the survey notes and sketches are in themselves of equal importance as part of the record document and so we have included them within this study.

THE BUILDING

The Glasgow School of Art was the subject of a limited competition held among Glasgow architects in 1896, and the winning design, submitted by the firm of Honeyman & Keppie, was the work of Charles Rennie Mackintosh.

The school was built between the years of 1897 and 1909 in two phases.

Throughout this period the building was altered and amended as the building work continued. The first phase, the east wing, was completed in 1899 and ten years later saw the completion of the library wing to complete the School more or less as it stands today.

The alterations to the building, mostly internal, have been constant throughout the life of the School as it has progressed as the needs and requirements of the staff and students have changed. Many of the alterations which have taken place have been to the detriment of the original finishes and special qualities of the building.

The School was designed round a very simple concept, based on an 'E'-shaped plan set out on an east-west axis. The building is entered through a central entrance hall off which single spine corridors lead, along the east-west axis, serving the various spaces and are terminated by secondary staircases. Along the north side of the plan, on all three floors, are the main studios, their large windows expressed on the facade, achieving maximum north-lighting, much favoured by artists.

The east and west wings of the 'E'-shaped plan contain the remaining accommodation of the Art School, including the original Board Room, and the Mackintosh library.

APPROACH - MEASUREMENT AND DRAWINGS

Our greatest advantage in the measurement of the building was the proximity of the Art School building to our place of work. The Architecture School, being located on the Art School Campus only fifty yards away, afforded us the opportunity to measure and check sizes as we pleased.

Our project would be to study and measure, in detail, the collection of spaces which go to make up the circulation routes through the building. This study would be confined solely to the internal modelling as was originally built. This would show how the entrance hall, in its original form, continued as a space throughout the building defining the circulation areas.

The first stage of the measurement was to obtain the basic laying out sizes after which we returned and picked out the details and subtleties of the ornament and moulding of the interior. This provided us firstly with an overall picture of the space which was further heightened by the study of detail.

On carrying out the survey of the building, we ignored some of the more obvious of the 'later' additions, such as the 'new' fire doors at the ends of the corridors. Once we had gathered the information of a particular area we analysed it further in order to omit the details and alterations which had occurred during the School's life. In some instances, however, this necessitated including items which had either been removed or refinished in a different material.

APPROACH - MEASUREMENT AND DRAWING (contd)

Once we had collected the information and analysed it, the next step was the actual drawing of the survey. We decided that the final product would have to meet three major requirements:

1. they should record the building "as built";
2. they should be detailed;
3. the draftsmanship should be of sufficient high standard to illustrate a building of such architectural importance.

Before we commenced work on the actual drawings, we first had to choose a scale which would be in keeping with our requirements. Assuming we drew out our survey to a large scale, we would gain the detail but lose the quality, visually, of the space being illustrated. On the other hand, if we were to choose a small scale we would lose the detail, which would then defeat the purpose of our study. The compromise was to use a scale of 1:50 combined with our detailed survey notes and sketches, which we felt would provide a good visual survey with a more detailed back-up.

The drawing of the building was always going to be a difficult task. A building of such architectural quality and importance would require to be illustrated to a suitable standard. Having set a relatively high standard of draftsmanship for which to aim, we decided to carry out the illustration of our area of study past the two - dimensional plan and section and illustrate the spaces in axonometric, introducing a third - dimension showing the complexity of the spaces. Probably the best example of this is the

APPROACH - MEASUREMENT AND DRAWING (contd)

museum. In plan and section, it is recorded as a rectilinear volume with exposed roof trusses. The drawing only comes to life when these trusses are viewed in axonometric in relation to the rectilinear space below, giving a better feeling for the space. It is this kind of recording of the spaces which we have tried to achieve in our study.

LIST OF DRAWINGS

PLANS/ELEVATIONS

1. Entrance hall
2. Museum
3. Ground floor corridor east
4. Ground floor corridor west
5. First floor corridor east
6. First floor corridor west
7. End stair east
8. End stair west

AXONOMETRICS

9. Entrance hall, museum and main stair
10. First floor corridor east
11. First floor corridor west

NB These drawings are to be found in a separate portfolio.

REFERENCES

GLOBAL ARCHITURE No 49

JAPAN INTERIOR DESIGN, No 220, JULY 1977

L'ARCHITETTURA, No 139, MAY 1967

L'ARCHITETTURA, No 140, JUNE 1967

SURVEY NOTES

INDEX

1. Entrance hall plan
2. Museum plan
3. Detail: alcoves upper west corridor
4. Detail: alcoves upper west corridor
5. First floor west corridor plan
6. Section thro' entrance hall
7. Entrance hall: display window detail
8. Entrance hall details
9. Section thro' main stair
10. Main stair details
11. Museum: roof joist details
12. Section thro' museum
13. Entrance hall detail panel
14. Main entrance: internal door
15. Main stair: half landing wall panelling
16. Upper floor east corridor plan
17. Museum: roof vent details
18. Upper floor east corridor: doors to studios
19. Opening to director's room
20. Upper floor west corridor: studio doors
21. Ground floor west corridor
22. Typical section thro' end stair
23. Door to gents'/ladies' cloakroom
24. Ground floor west corridor: library doors
25. Main entrance to library
26. Ground floor doors: east wing
27. Ground floor east corridor plan
28. End stair west section
29. Board room and adjacent doors
30. Section thro' upper floor east corridor
31. Typical end stair section
32. Top landing east stair head details
33. Main entrance stair
34. West stair head details
35. Roof detail over east stair
- 36.) Section thro' east stair
- 37.)

MACKINTOSH

SCHOOL

OF

ARCHITECTURE

DISSERTATION SUBJECT:

MEASURED DRAWINGS OF THE GLASGOW
ART SCHOOL ENTRANCE HALL AND MUSEUM

BY

WILLIAM A COLTART

AND

IAIN W BAILEY

AS

PART OF THE DIPLOMA IN ARCHITECTURE
AWARDED BY
THE UNIVERSITY OF GLASGOW

JUNE 1982

SURVEY NOTES

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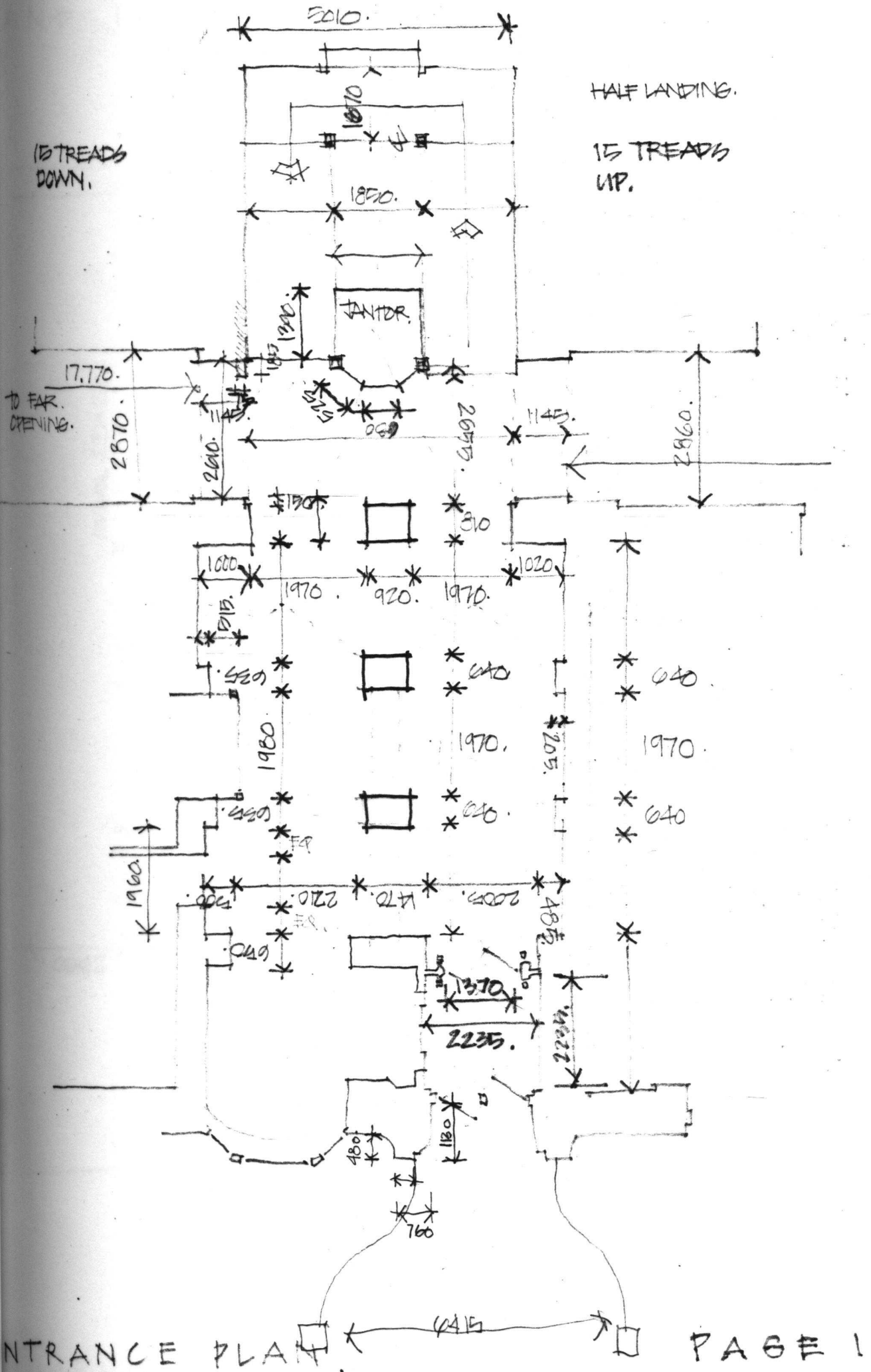
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ARCHITECTURE
AWARDED

BY THE

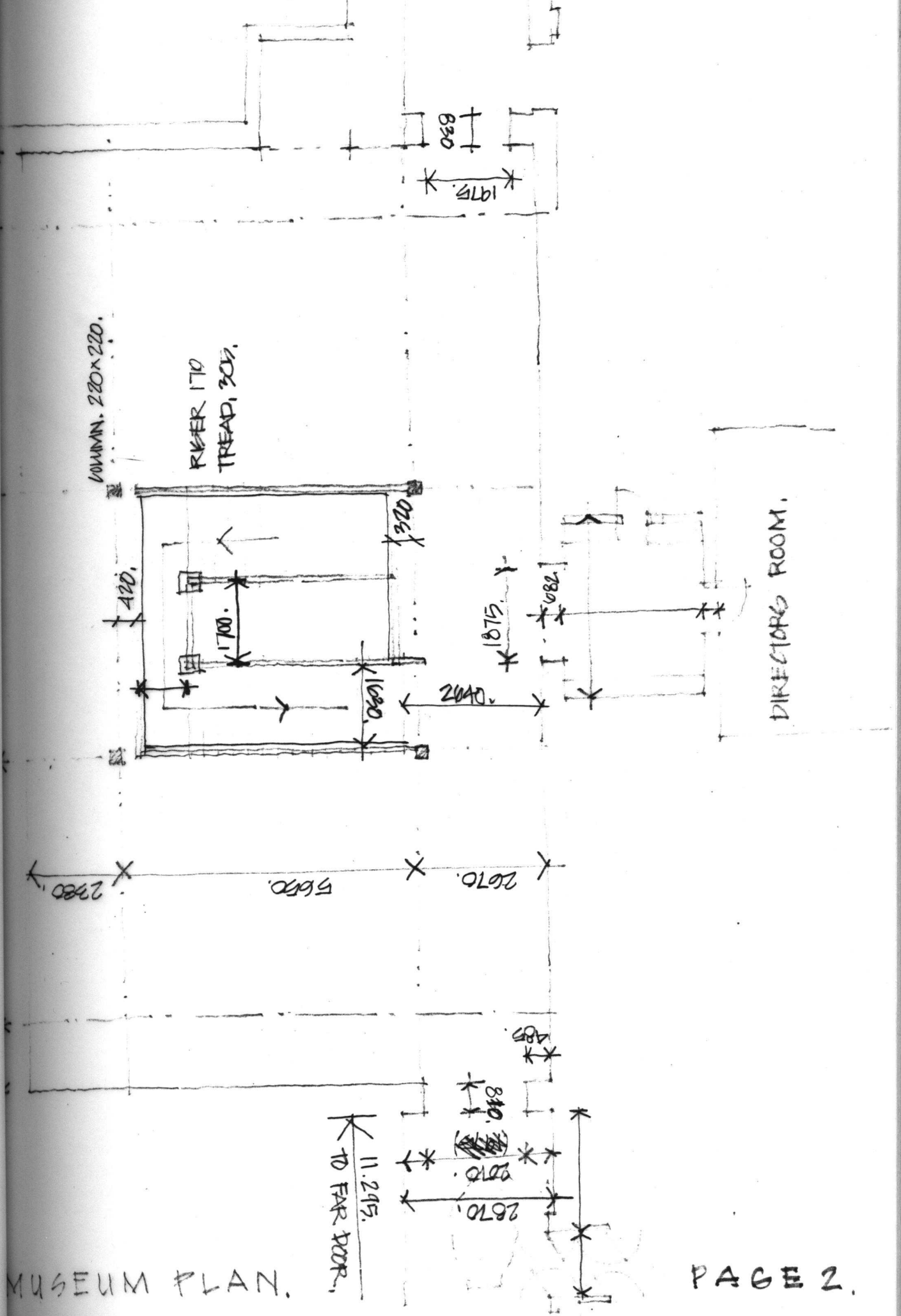
UNIVERSITY OF GLASGOW

JUNE 1982.

SURVEY NOTES.



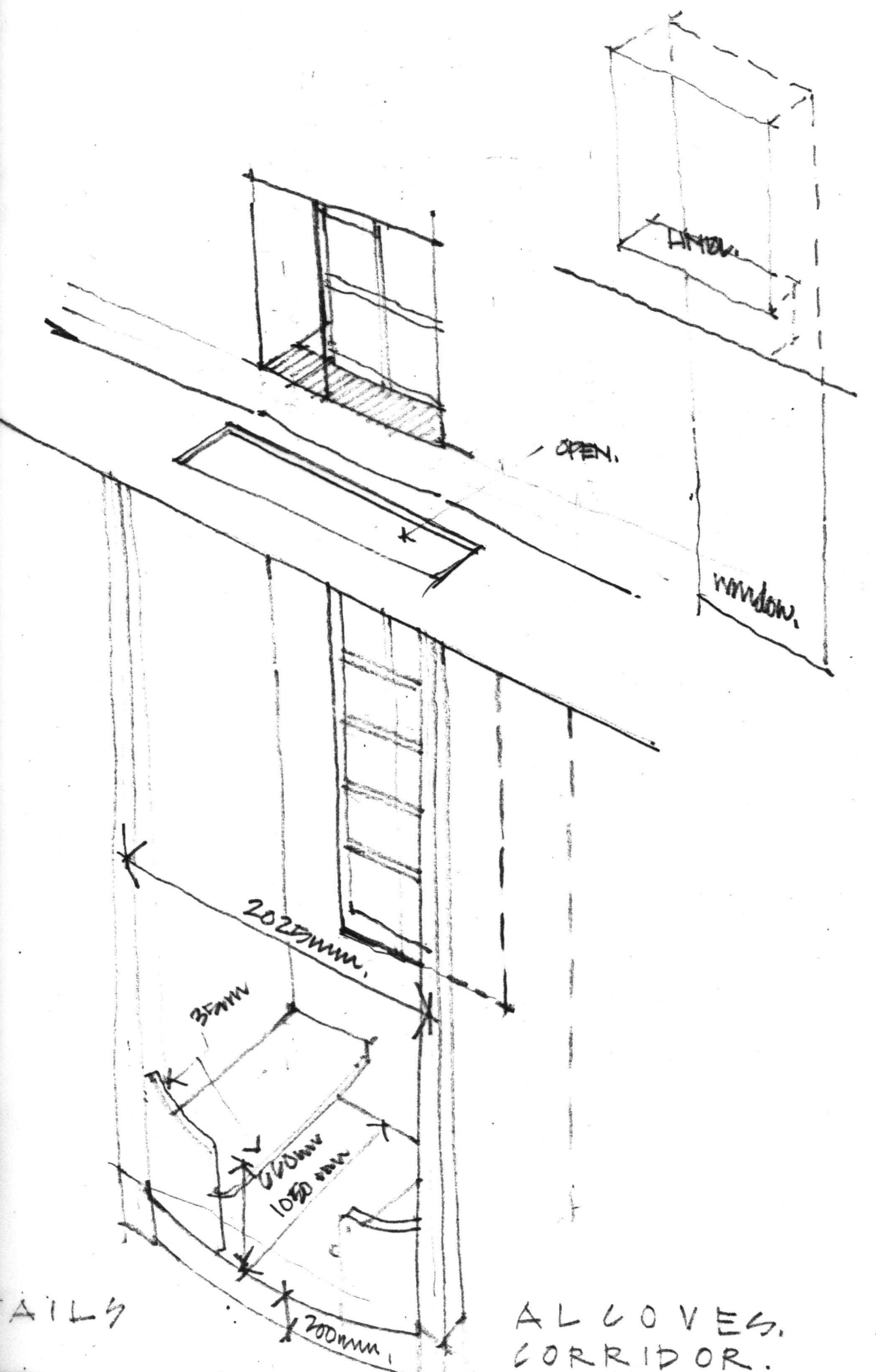
DISSERTATION BY BILL COLTART.
 AND IAIN BAILLET.

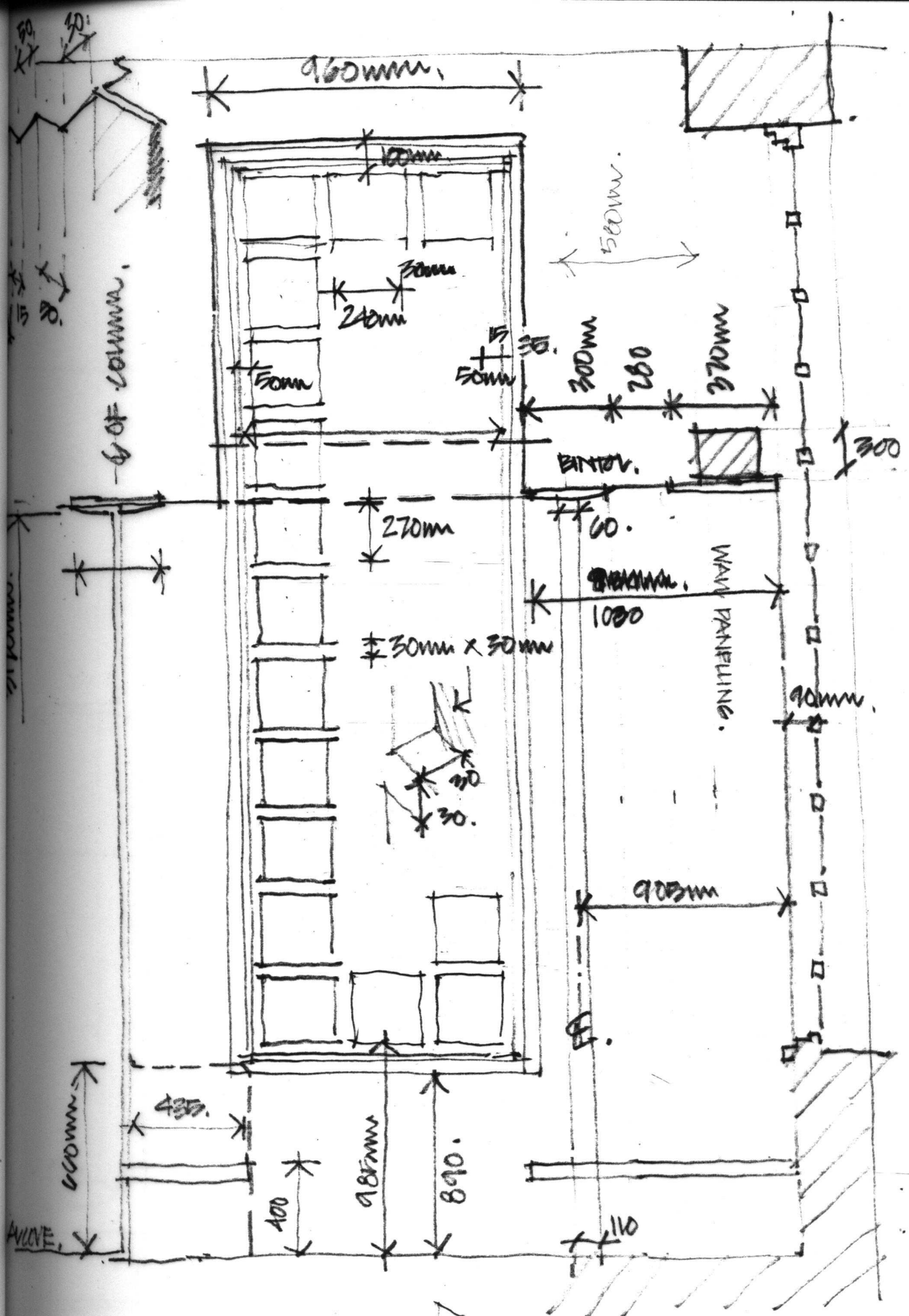


MUSEUM PLAN.

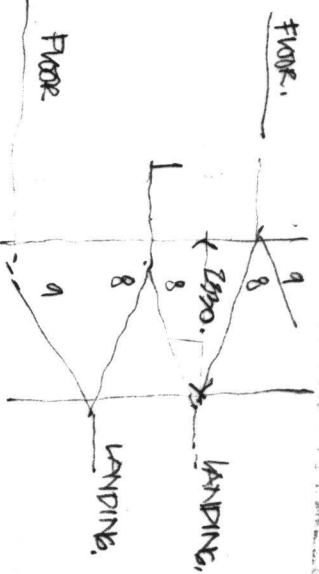
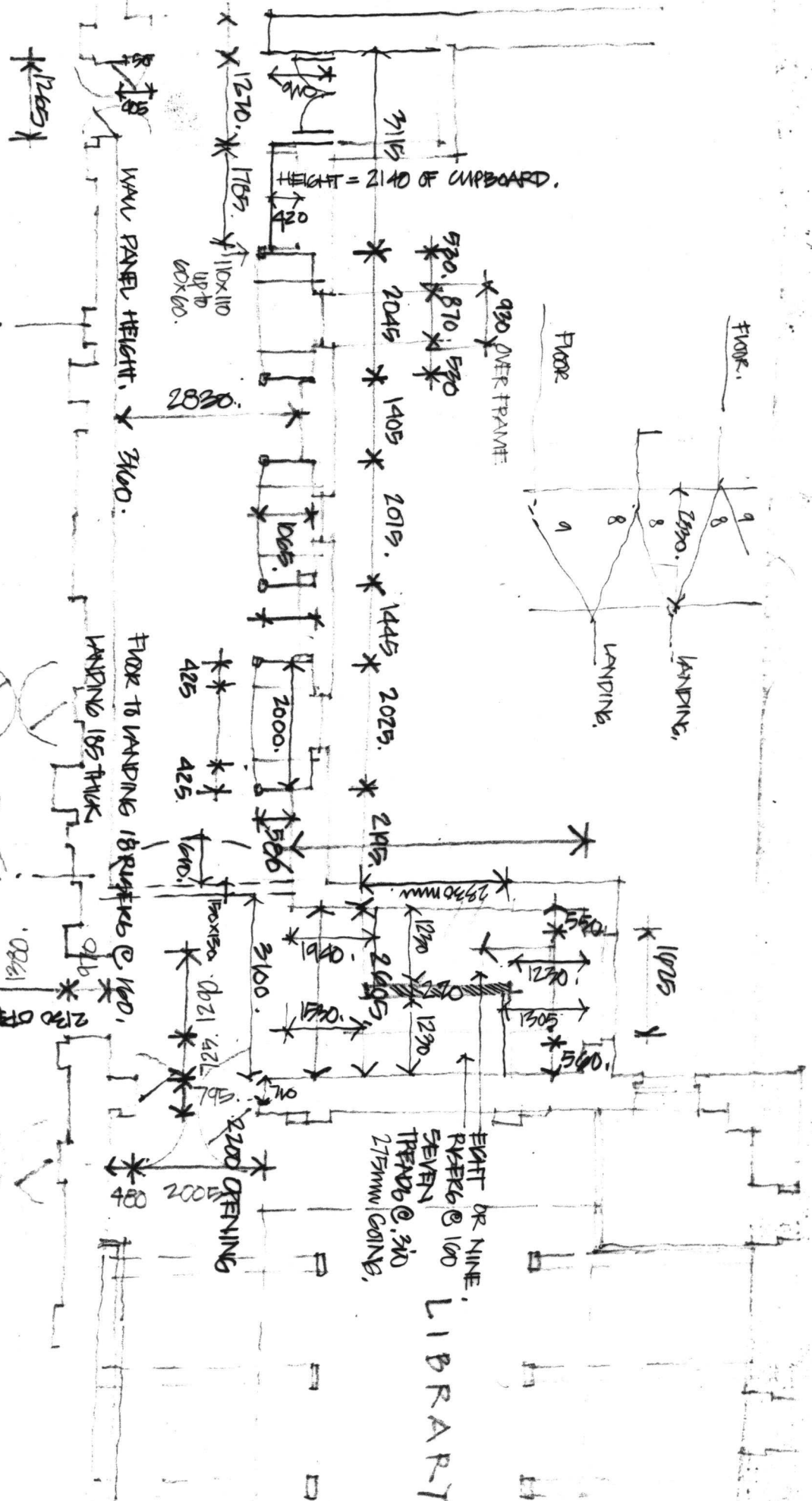
PAGE 2.

GE 3.

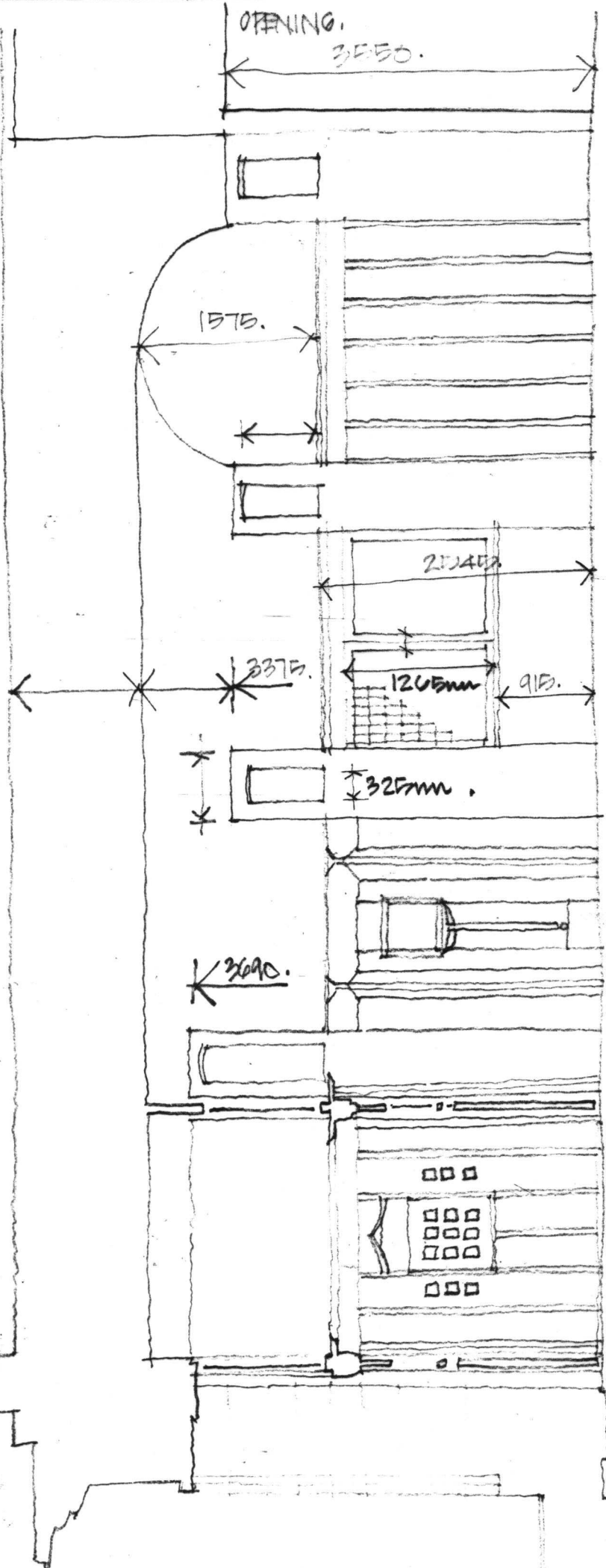




19'40
3'40
15'30



EIGHT OR NINE,
ROWS @ 100
SEVEN
TREAD @ 310
275mm GAINS.

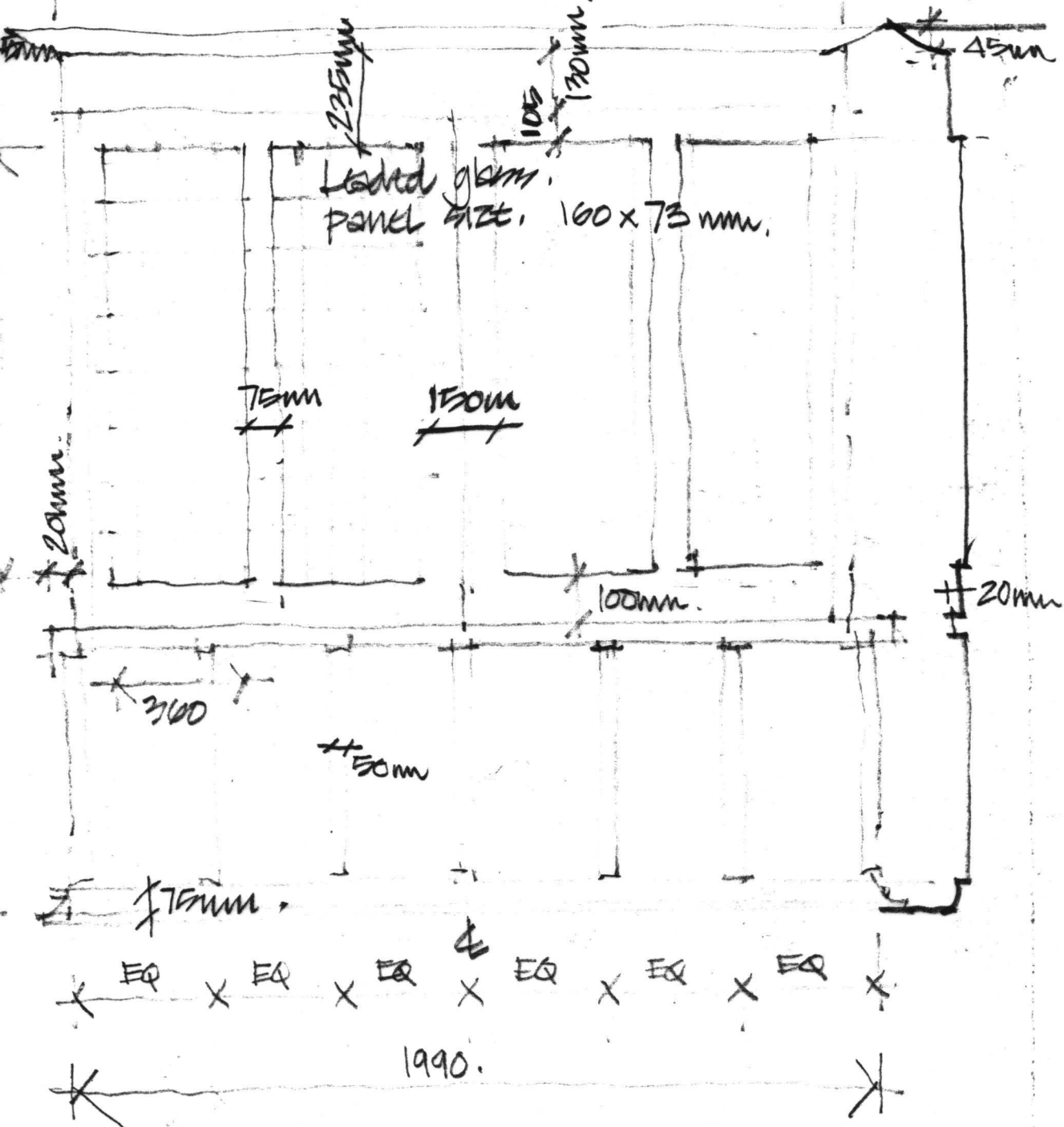


FOR DETAIL. X
 DETAIL PAGE. X

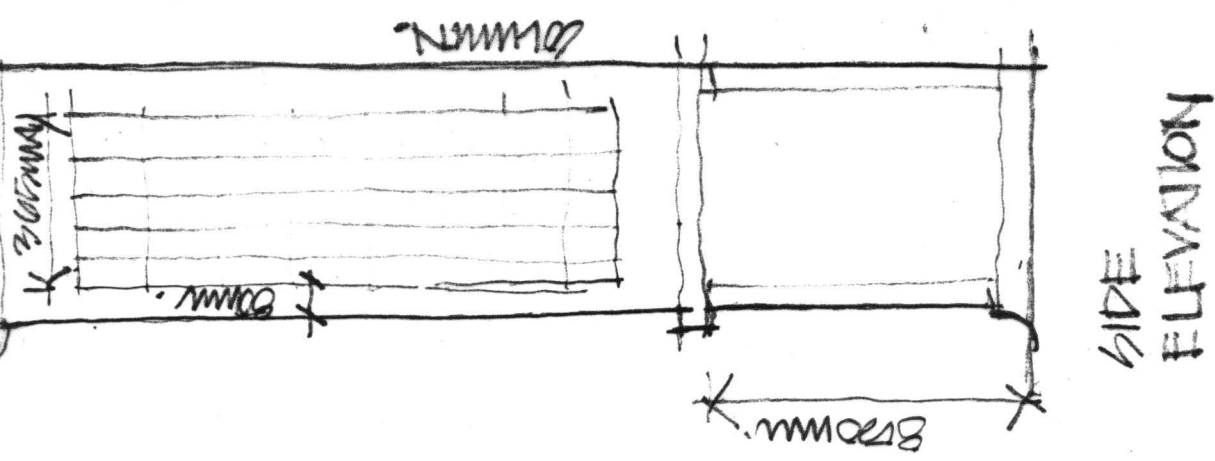
FOR DOOR. X
 DETAIL PAGE. X

7 column

column 115mm

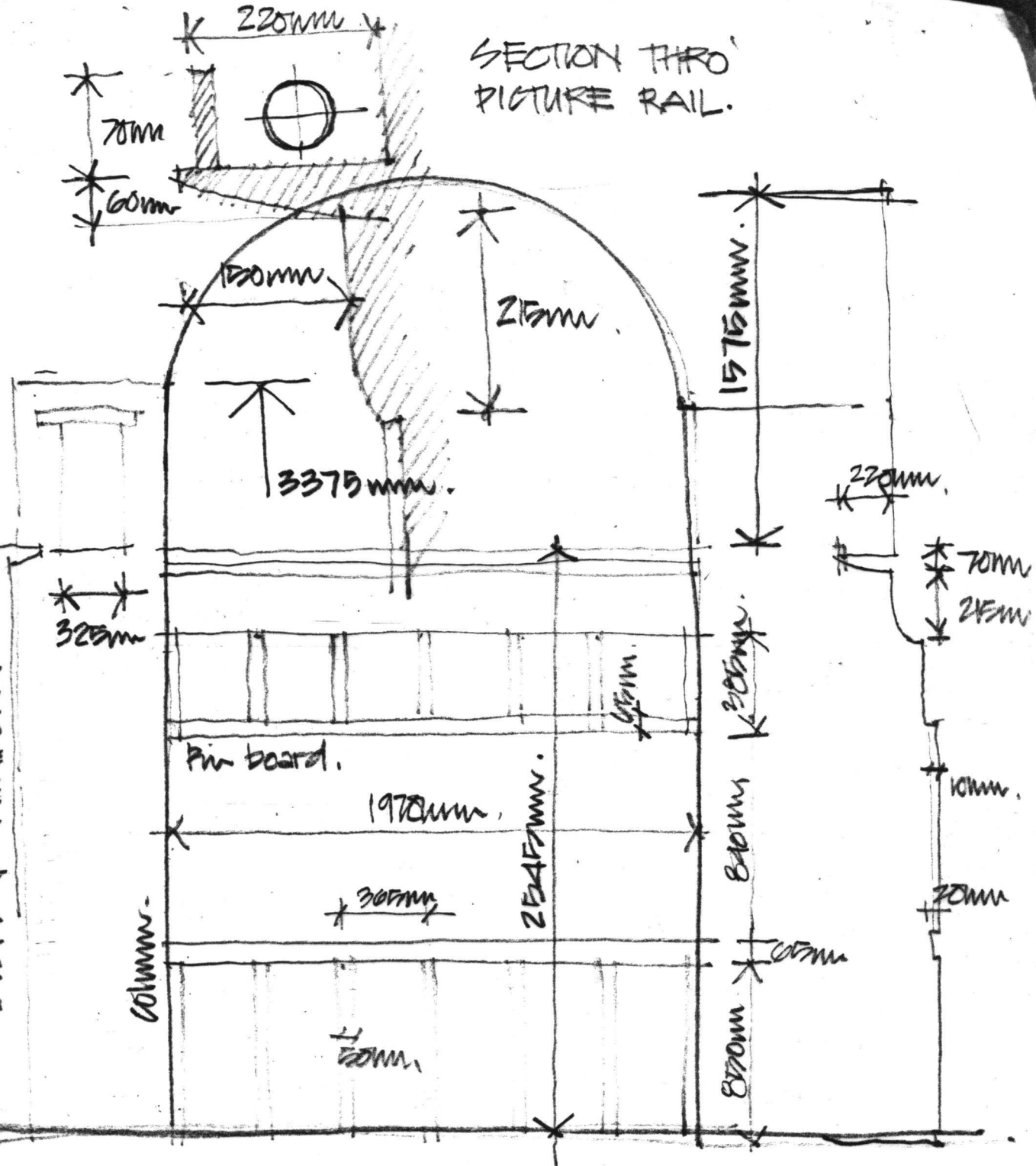


NOTE: Lead glass Turn led between -

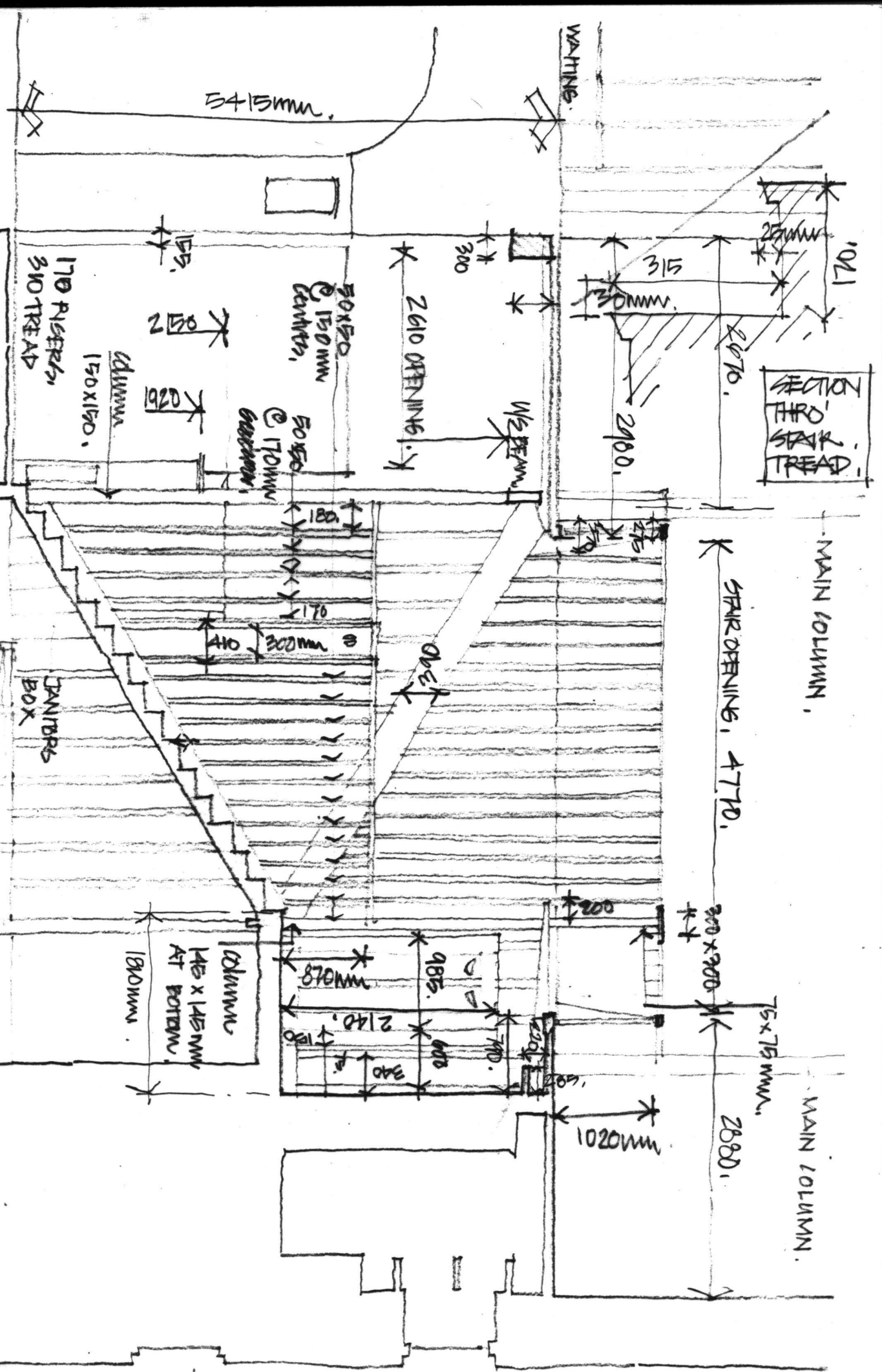


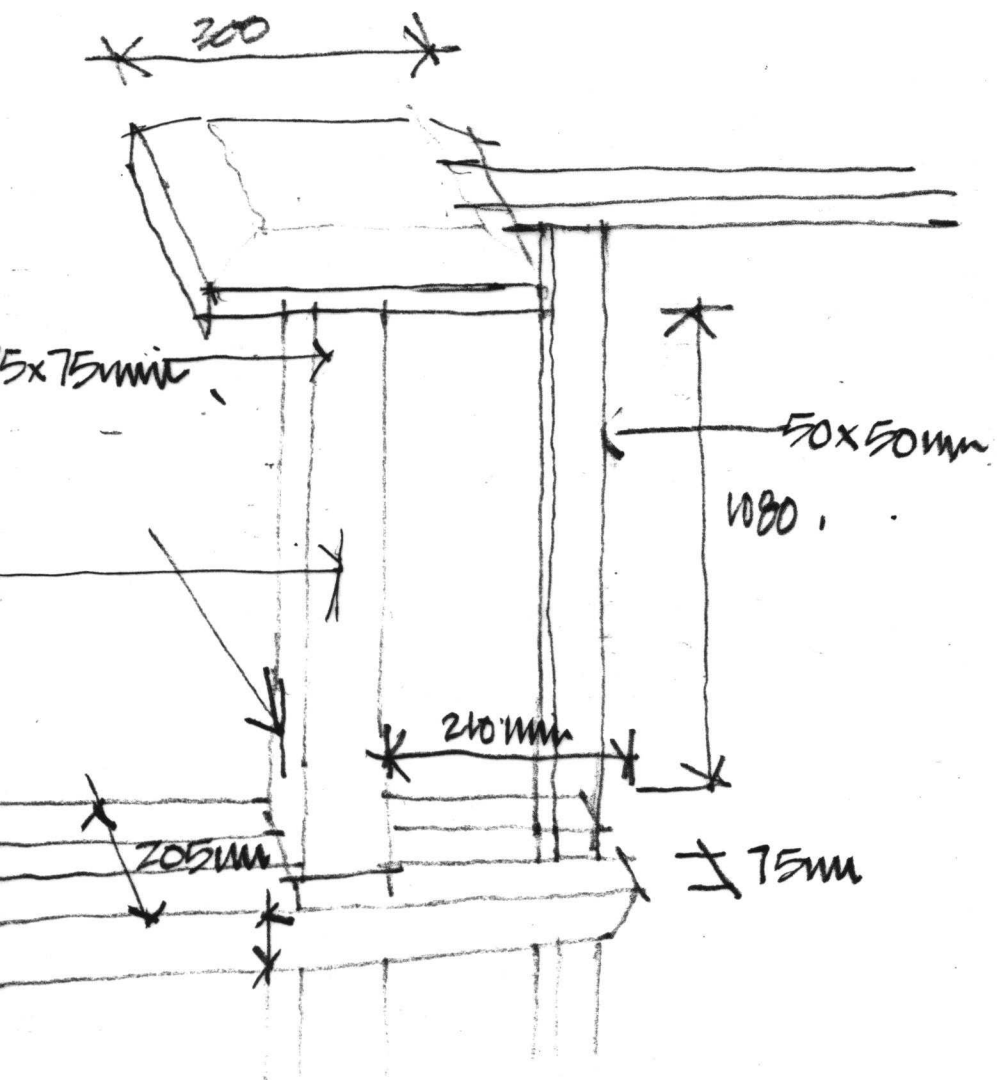
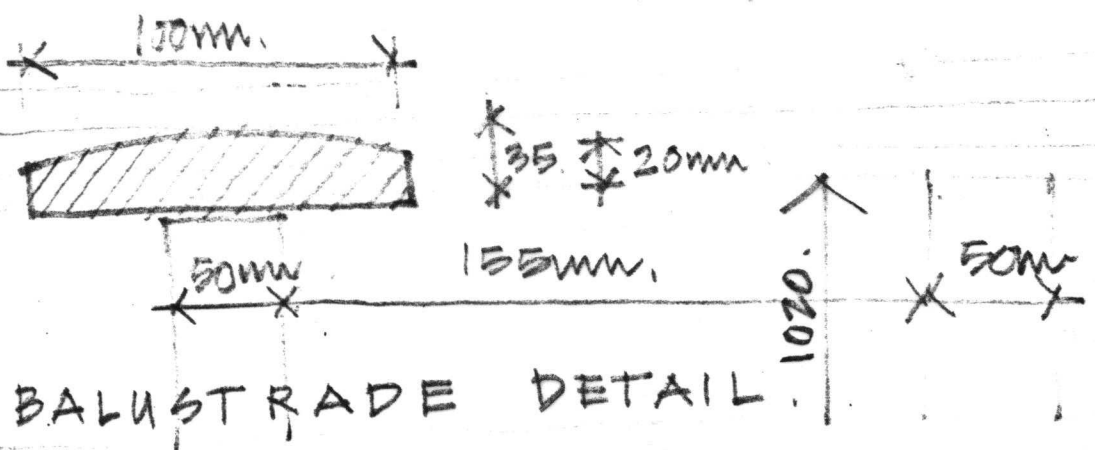
TAILS, DISPLAY WINDOW MAIN ENTRANCE HALL

SECTION THRO'
PICTURE RAIL.



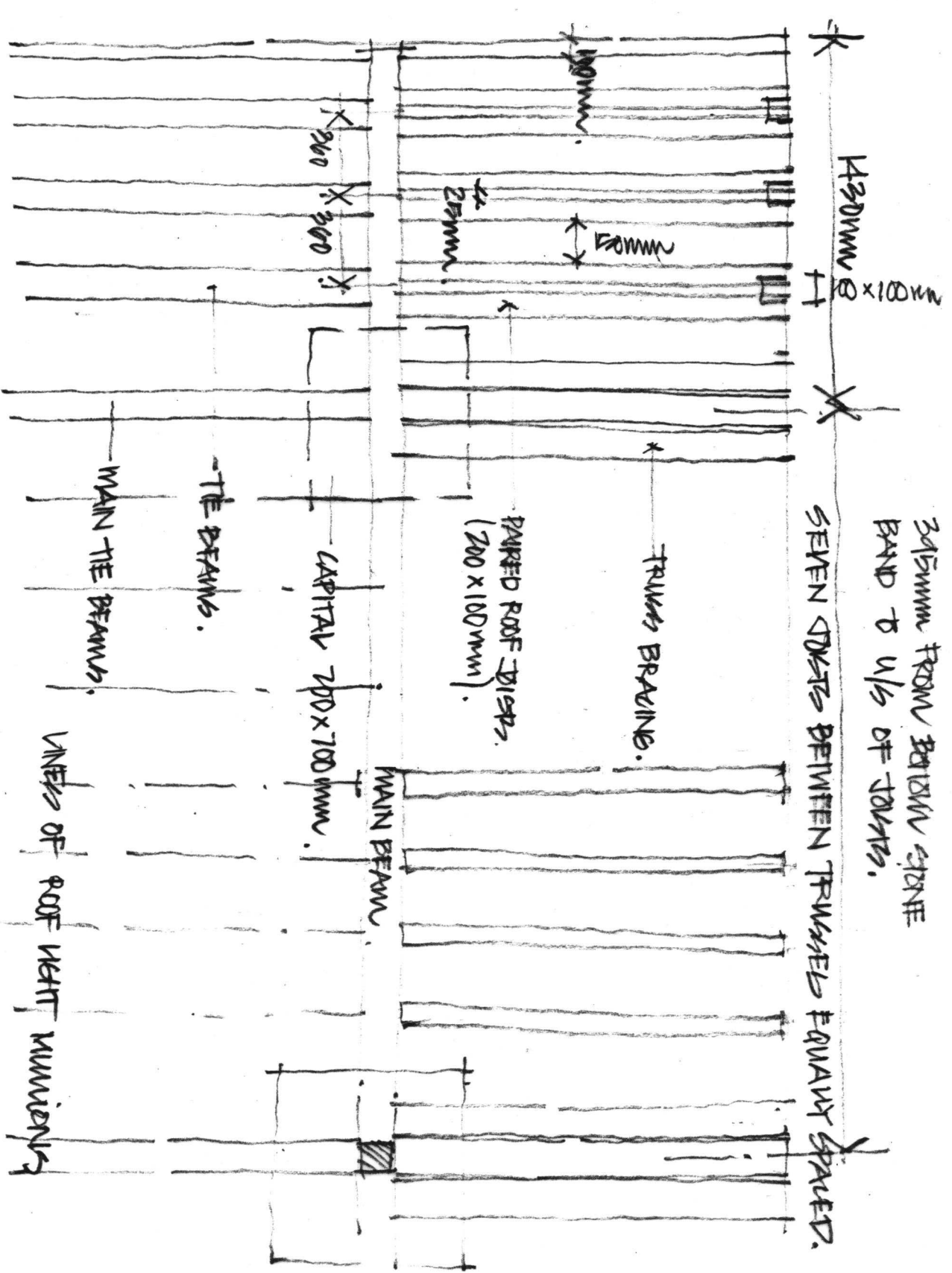
WALL PANEL DETAIL.

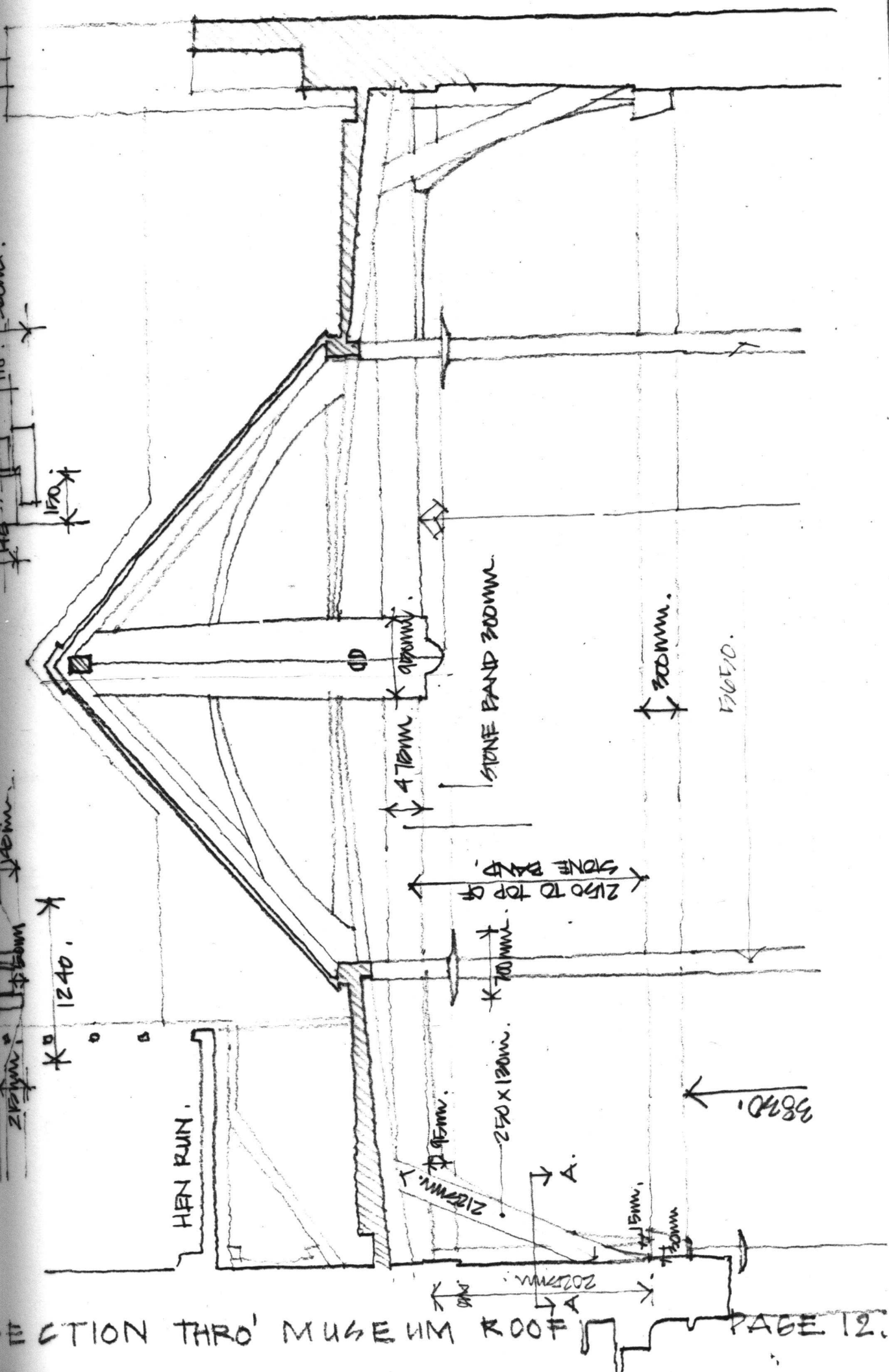




345mm FROM BRICK SPINE
BAND TO U/S OF JOISTS.

SEVEN JOISTS BETWEEN TRUSSELS EQUALLY SPACED.

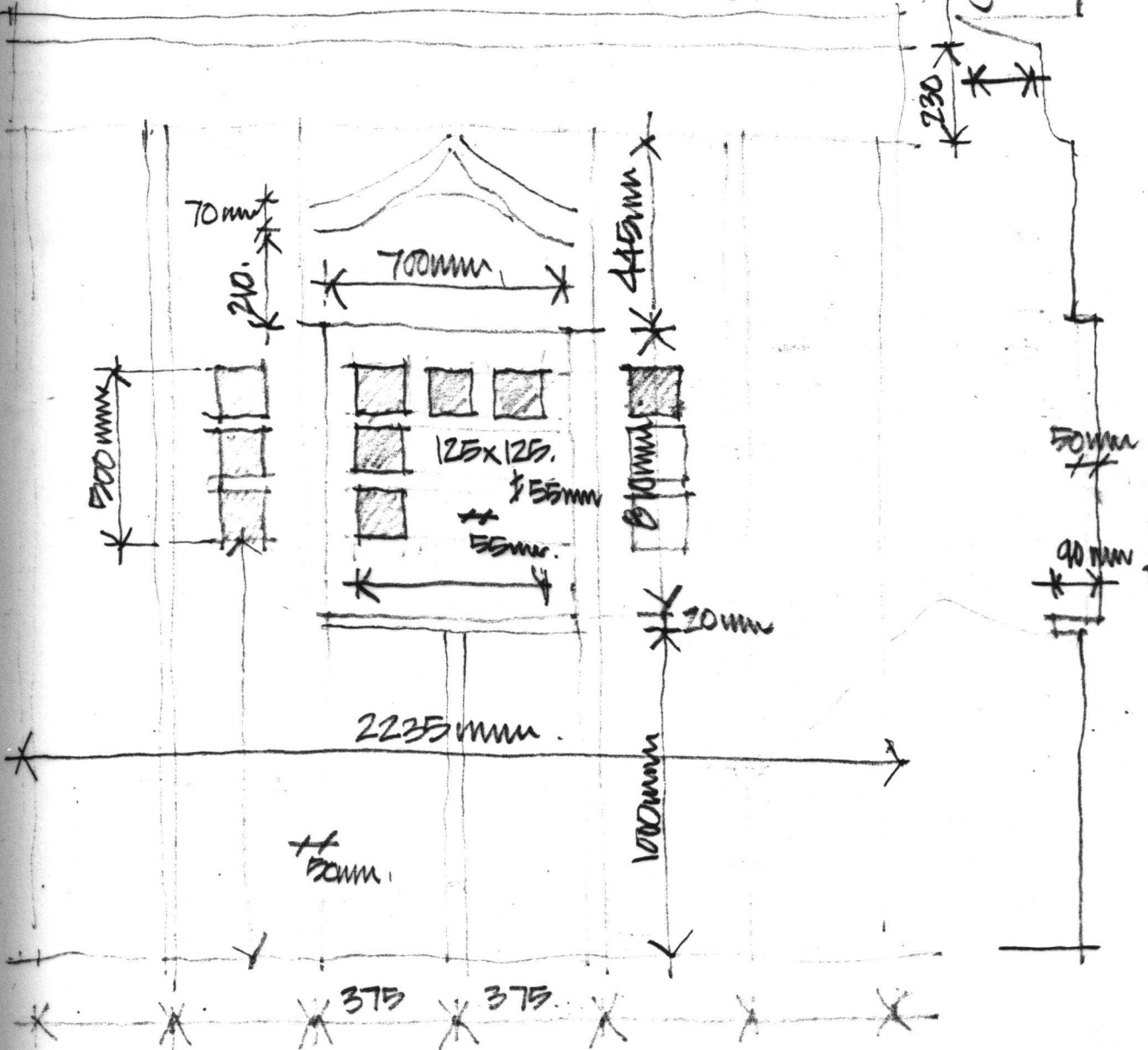




SECTION THRO' MUSEUM ROOF PAGE 12.

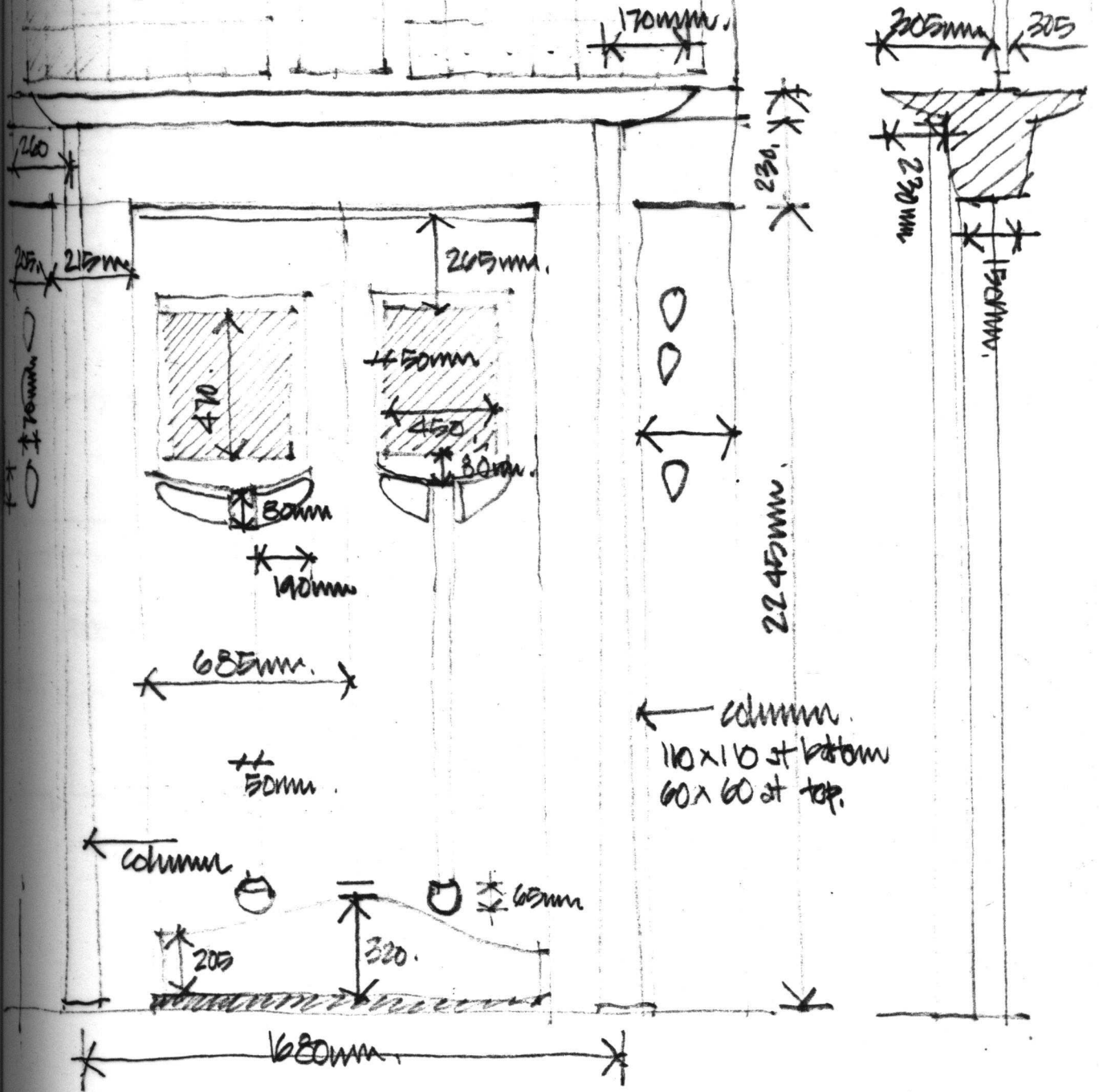
PANEL IN MAIN ENTRANCE.

Panel vaulted ceiling over.

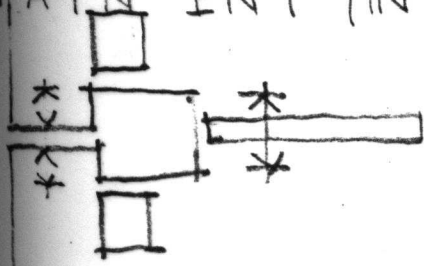


ELEVATION,

Welded glass windows over.

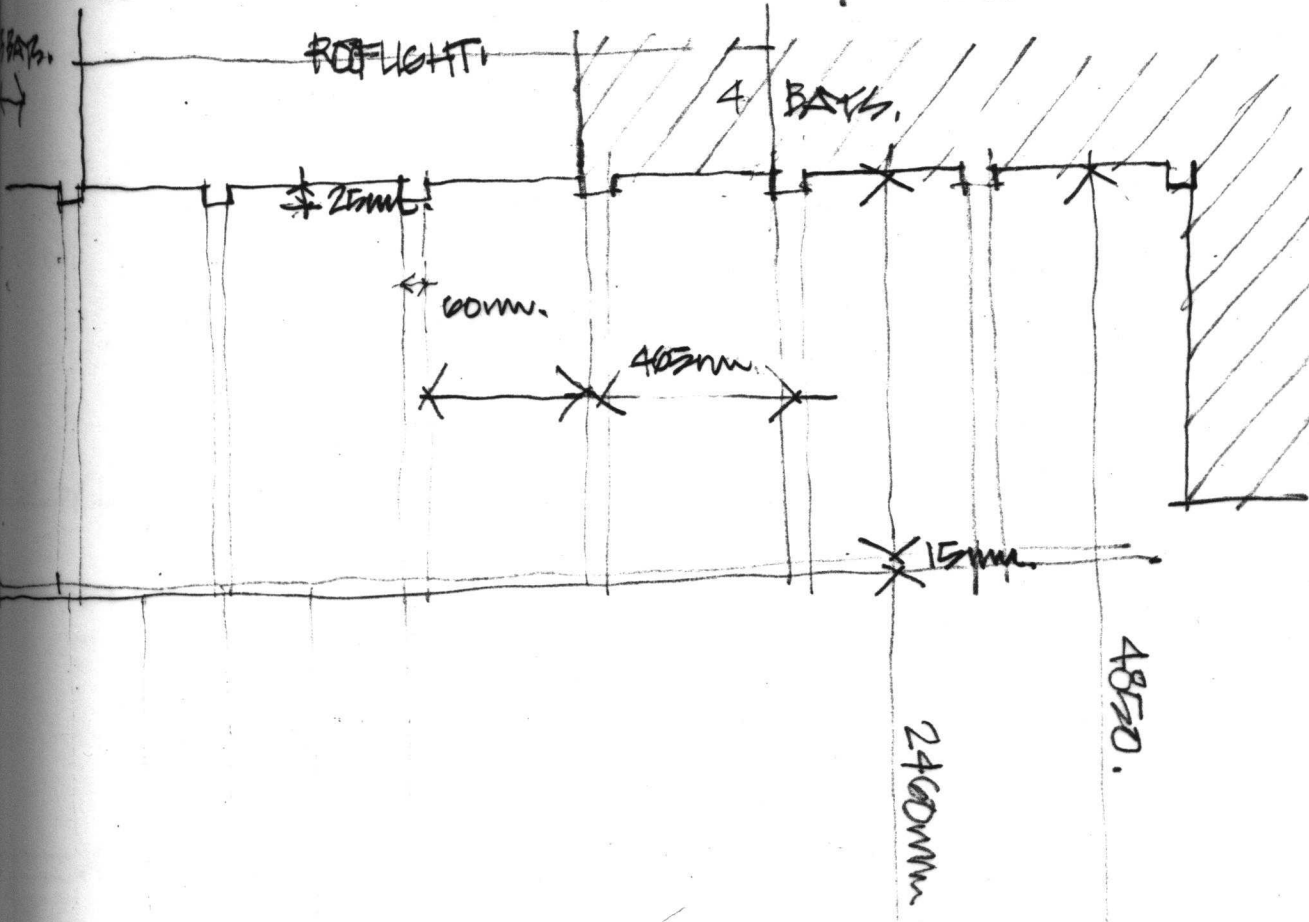
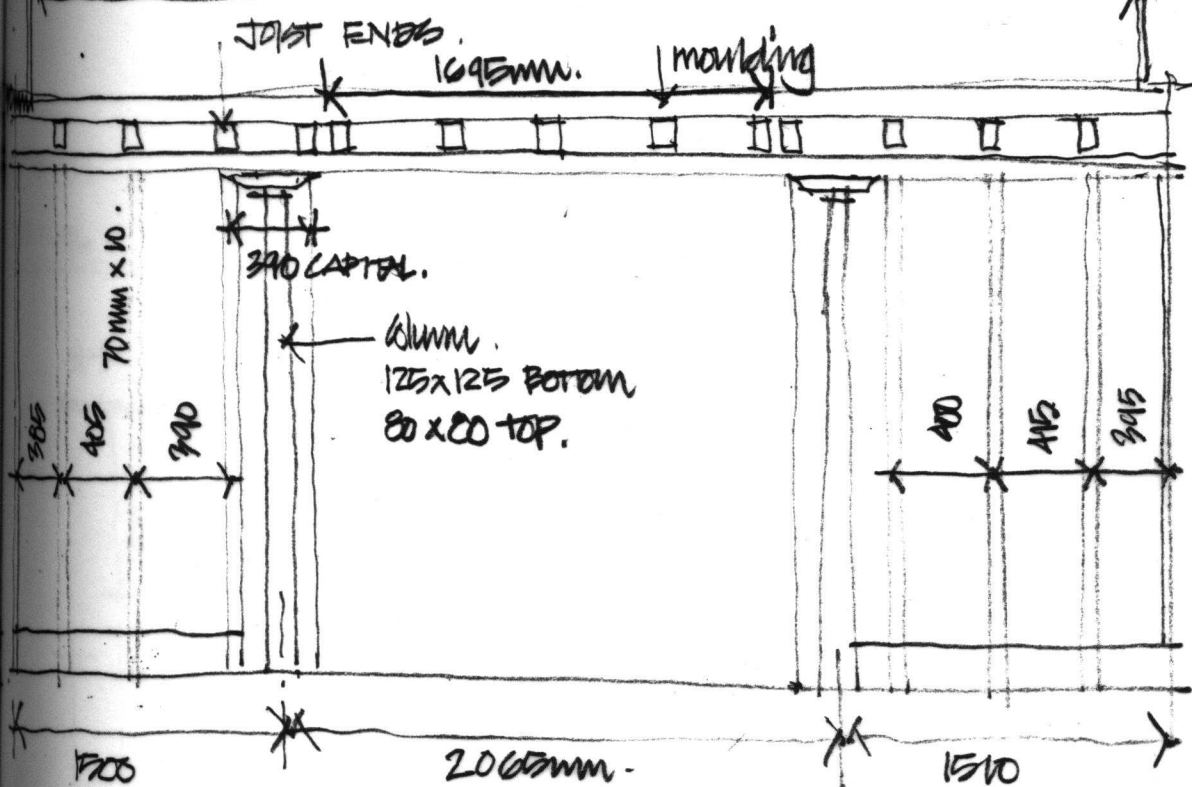


MAIN ENT (INTERNAL DOOR). SECTION.

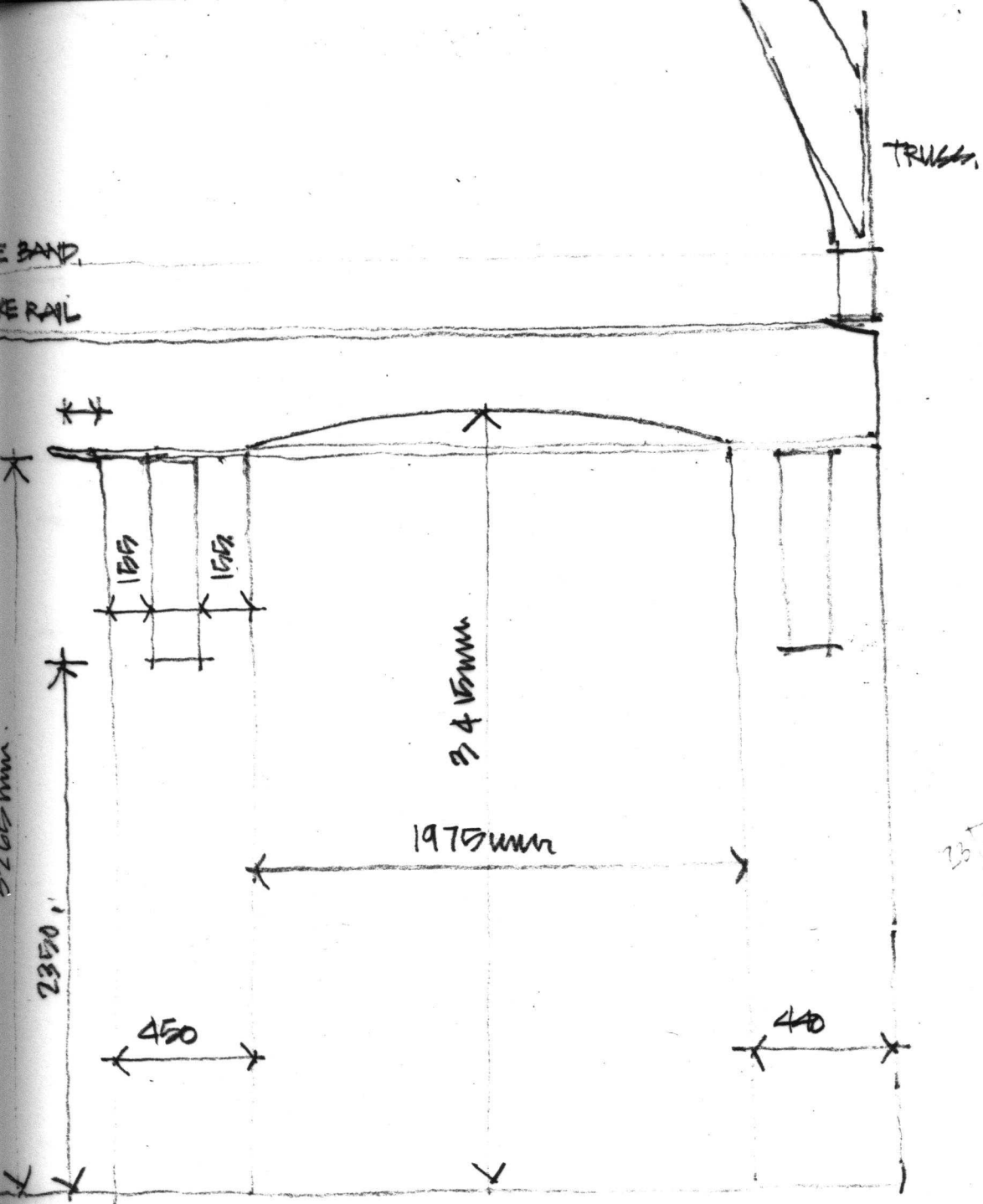


PLAN

STAIR WALL PANNELLING, HALF LANDING.
 24 BAWUSTERS @ 1 CENTRE



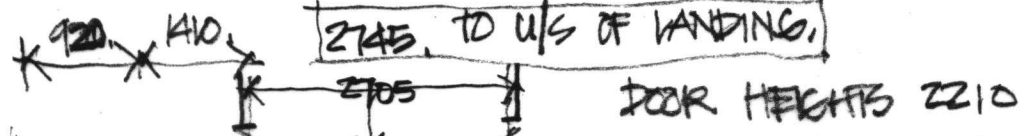
2962
 2962
 2962



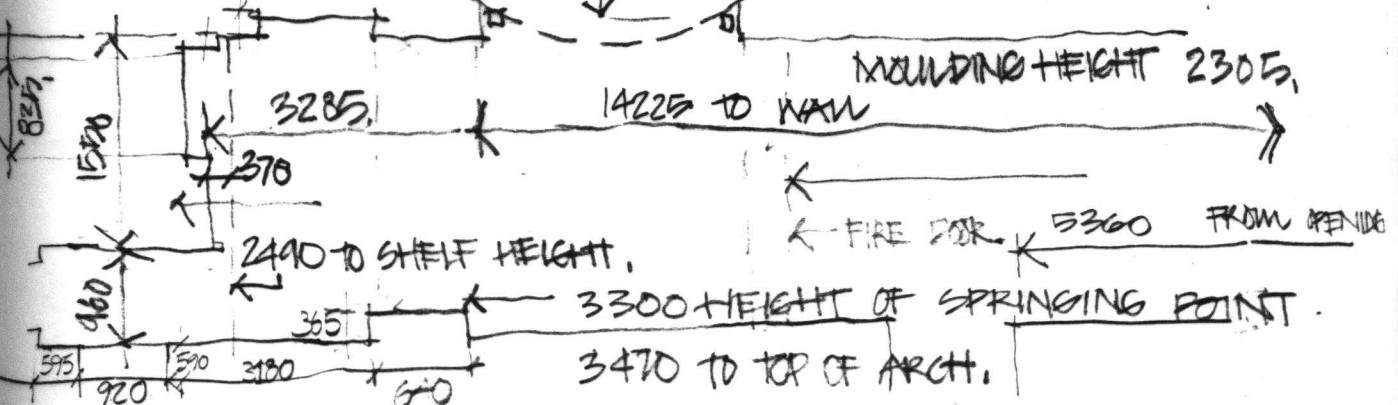
210:
23
1700
20
100

OPENING FROM MUSEUM TO CORRIDORS,

180mm LANDING THICK,
2745 TO U/S OF LANDING,



DOOR HEIGHTS 2210

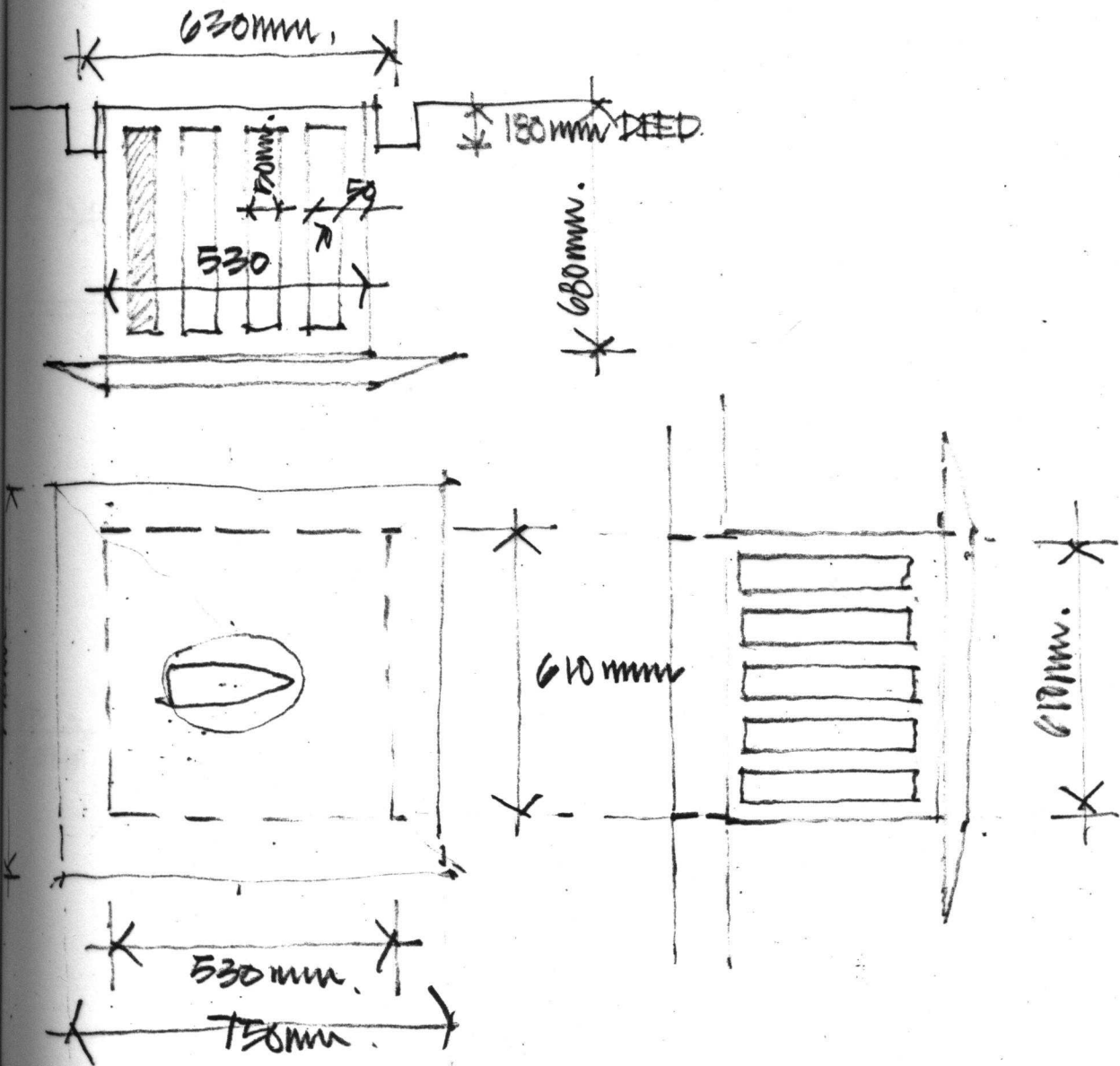


MOULDING HEIGHT 2305,

← FIRE DOOR ← 5360 FROM OPENING

CORRIDOR PLAN,

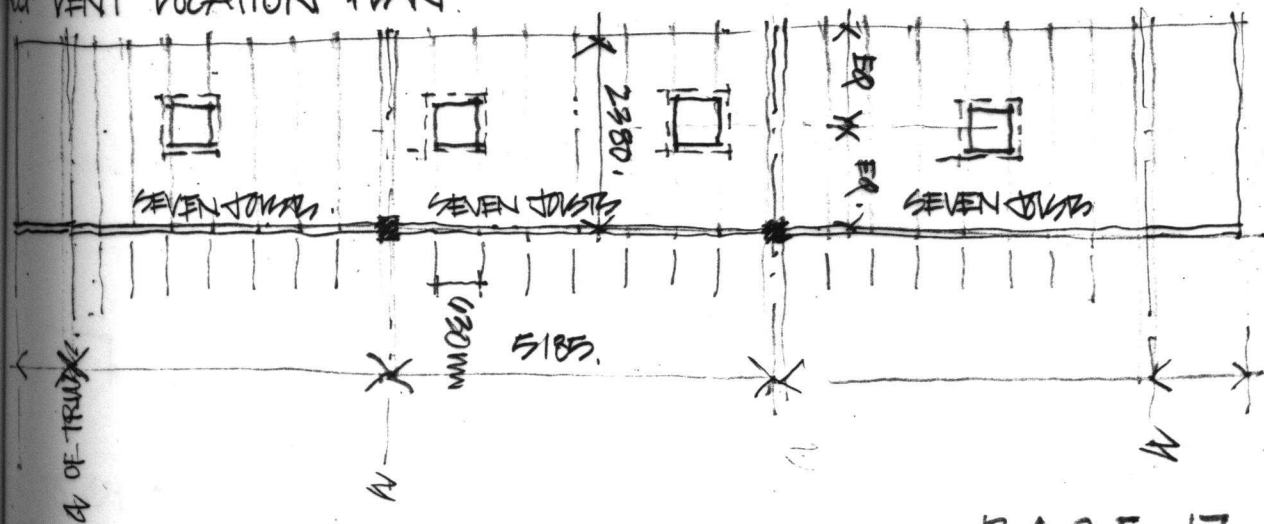
PAGE 16.

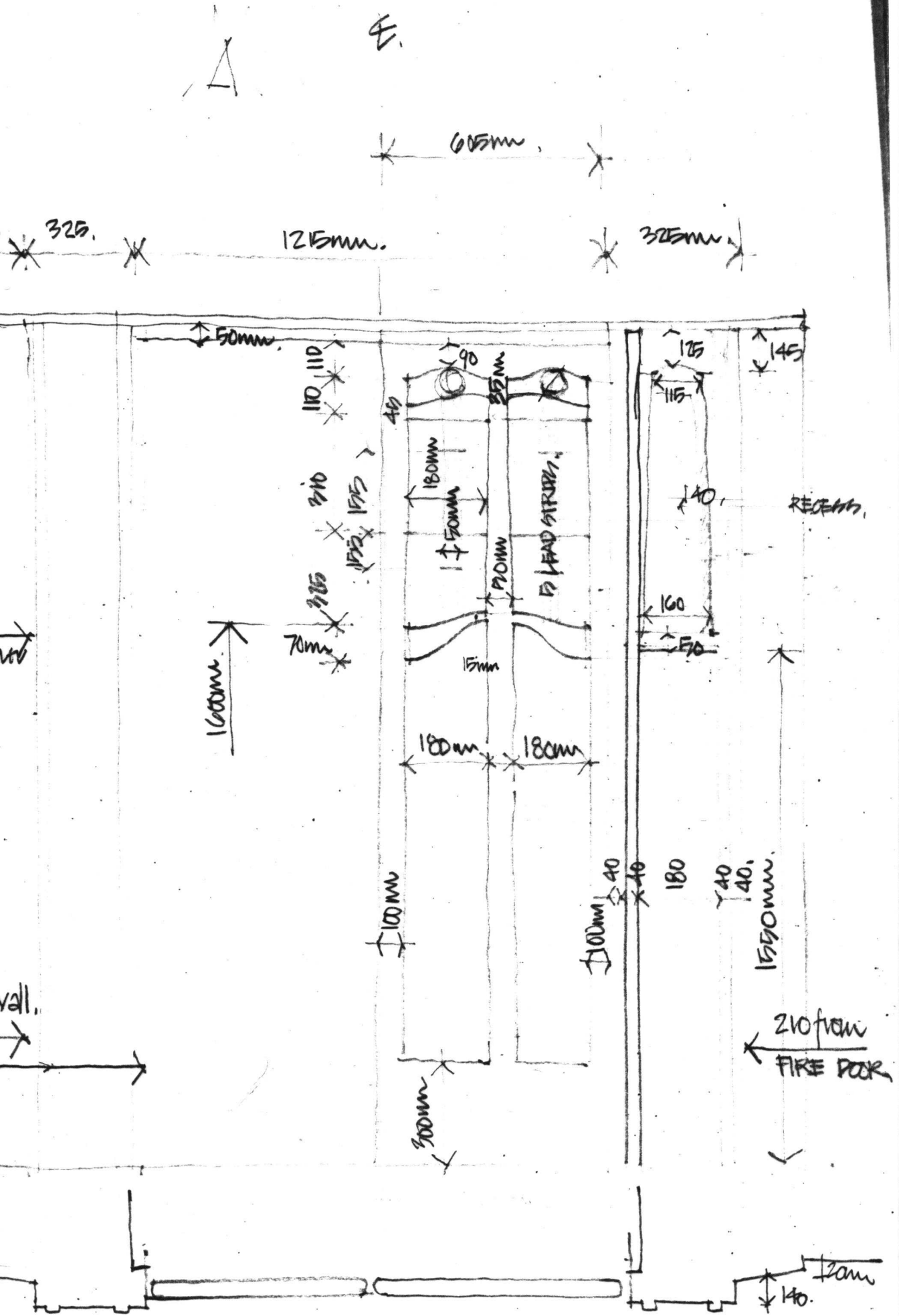


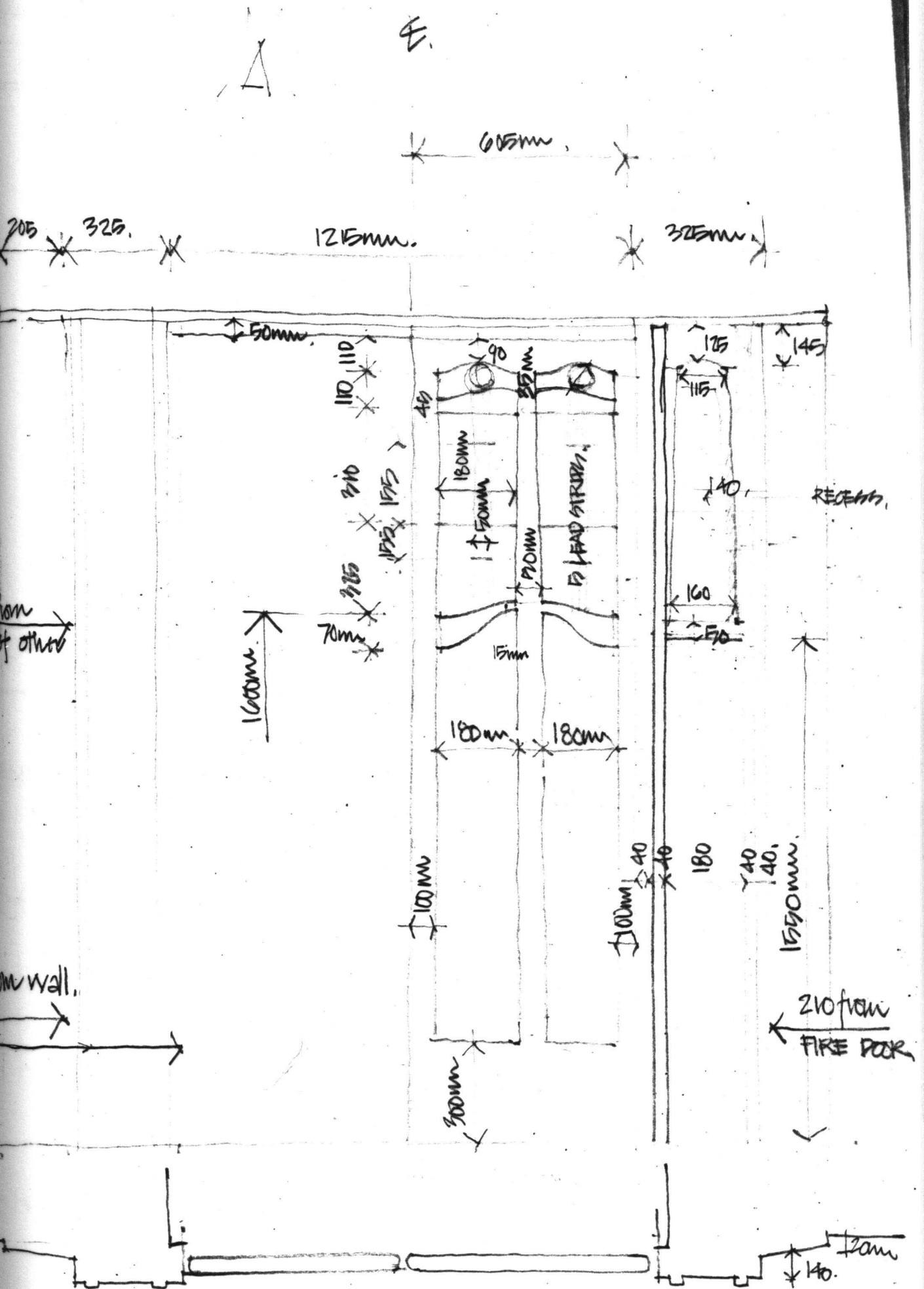
DETAIL OF ROOF VENTS.

FIG. NO.

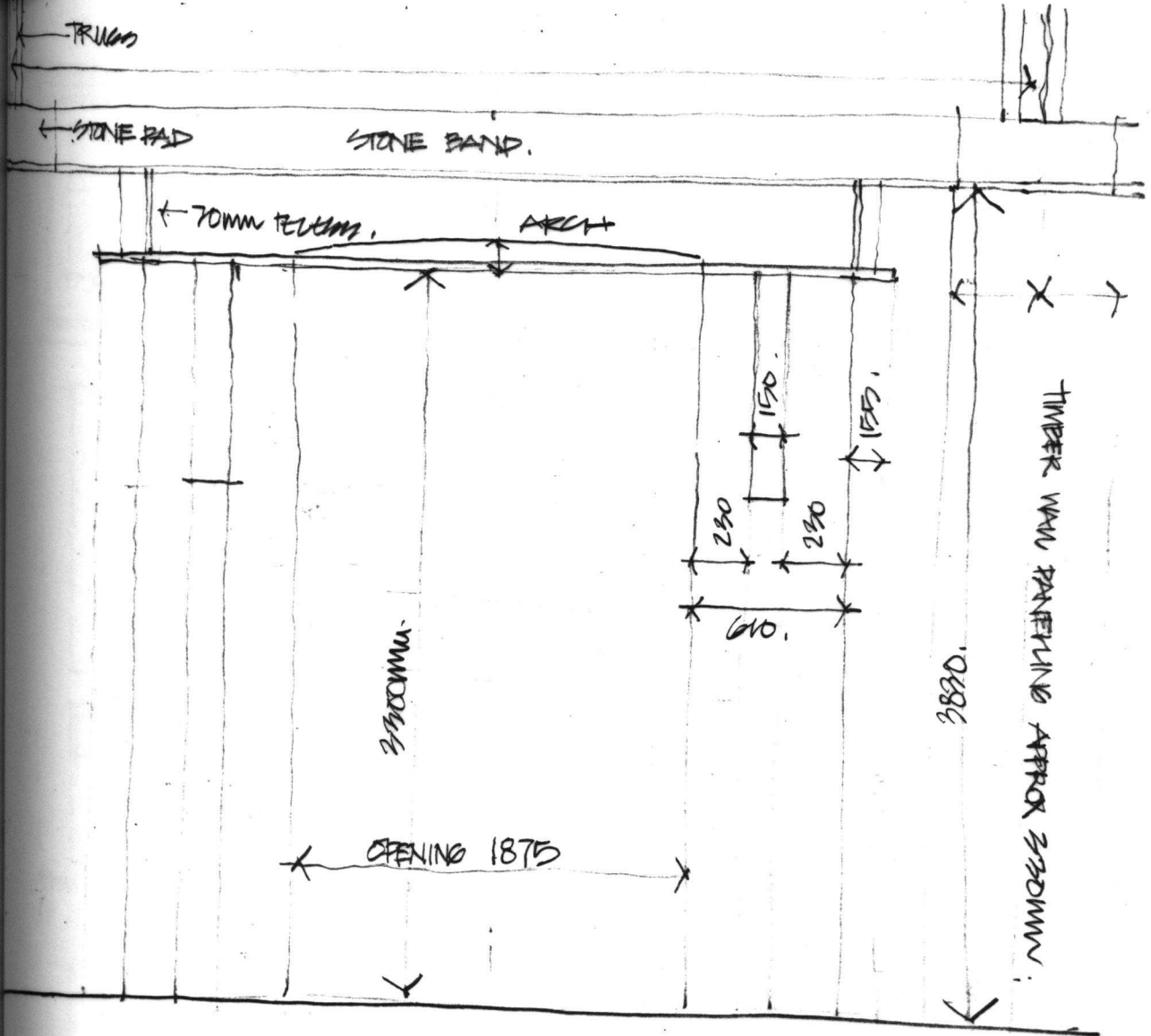
ROOF VENT LOCATION PLAN.



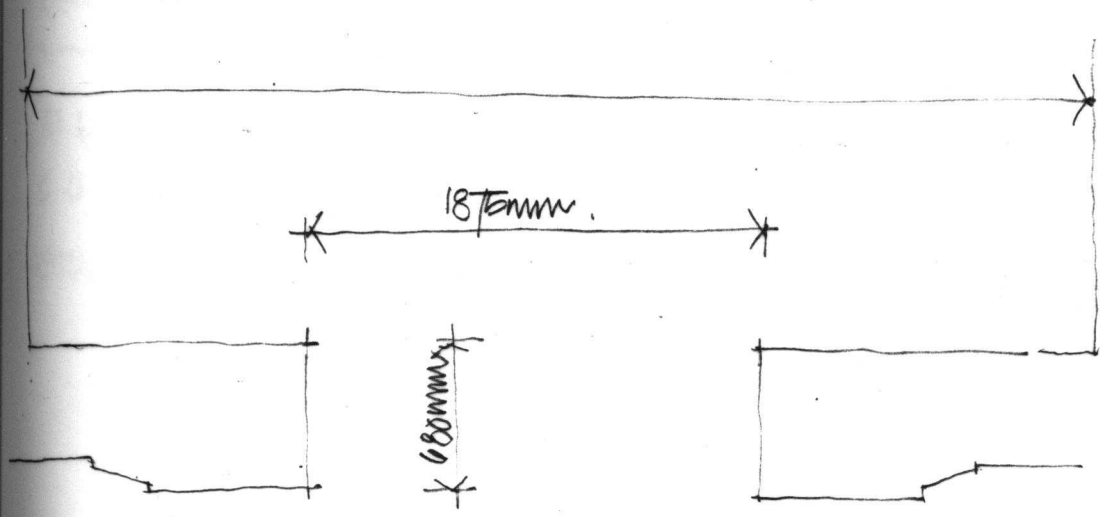




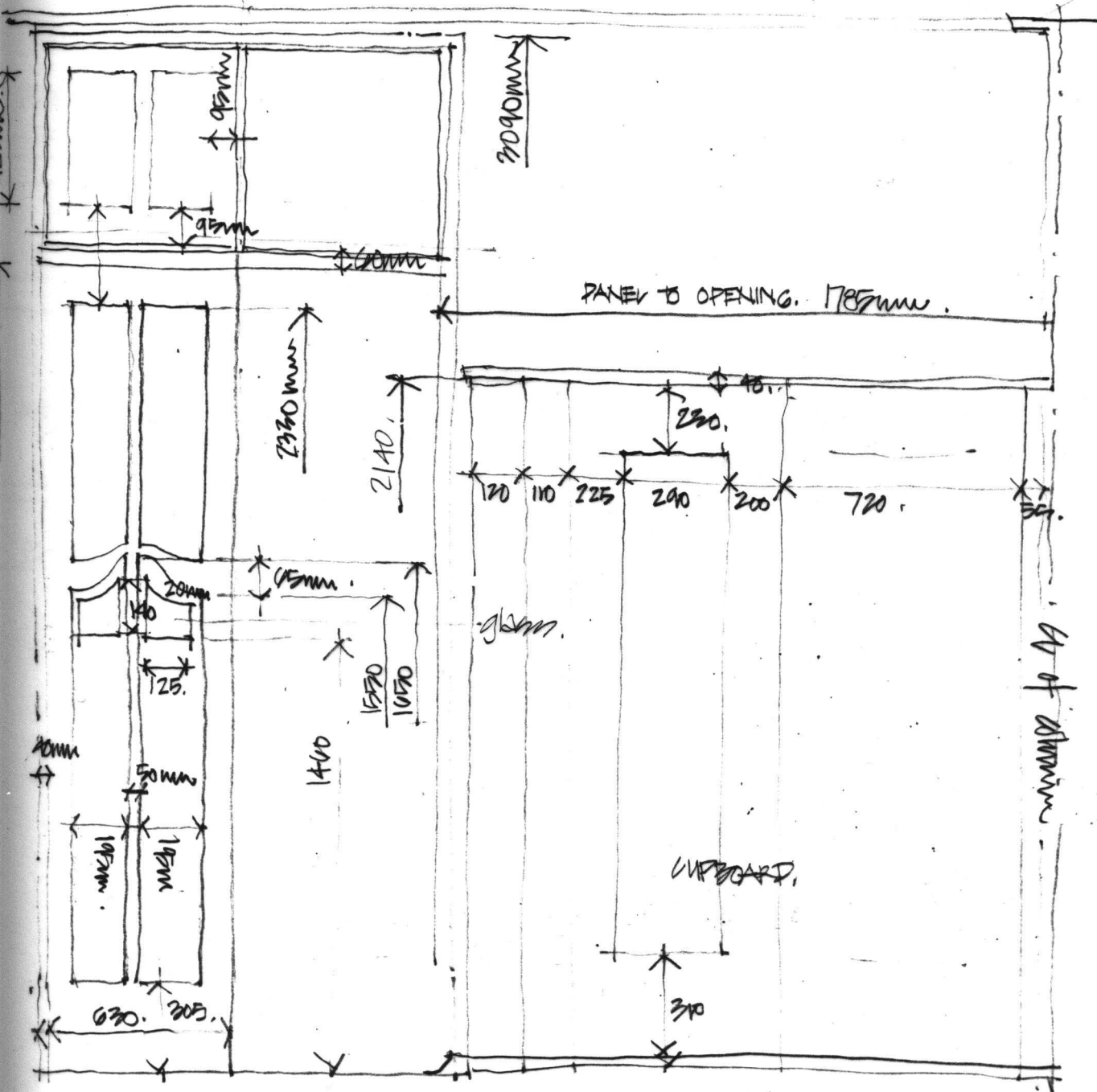
TO STUDIOS IN CORRIDOR FROM MUSEUM



OPENING FROM MUSEUM TO DIRECTOR ROOM.

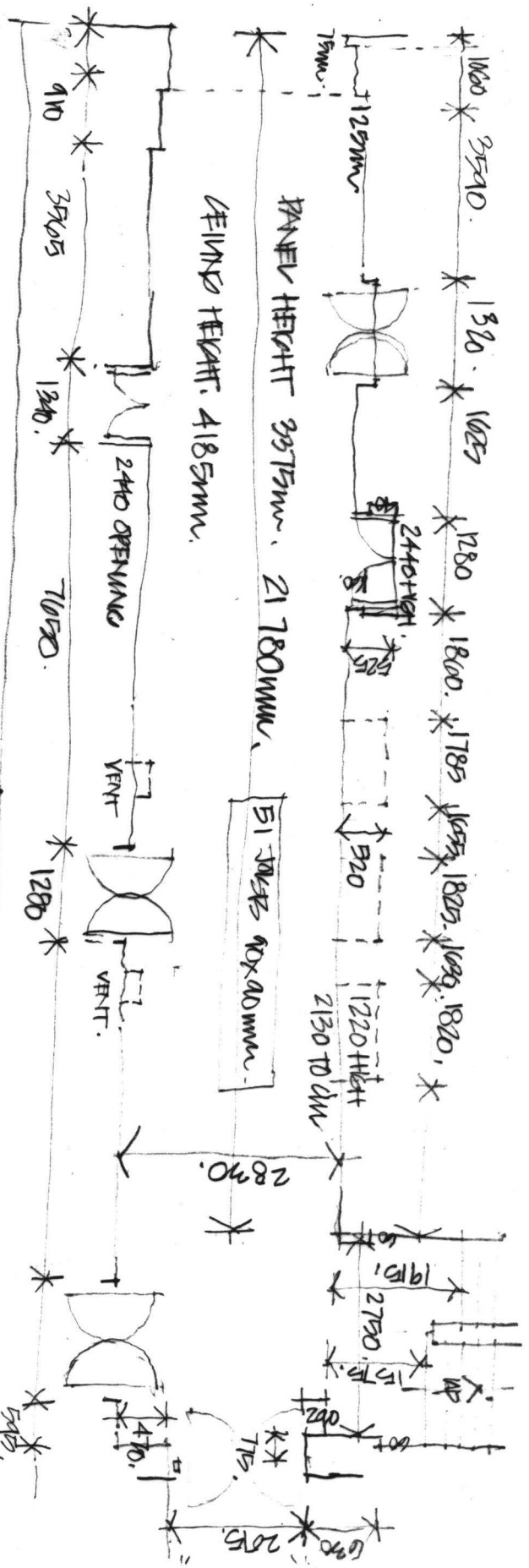


AN

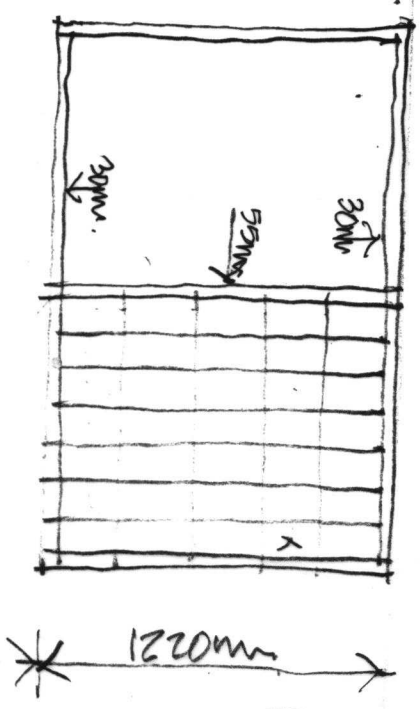
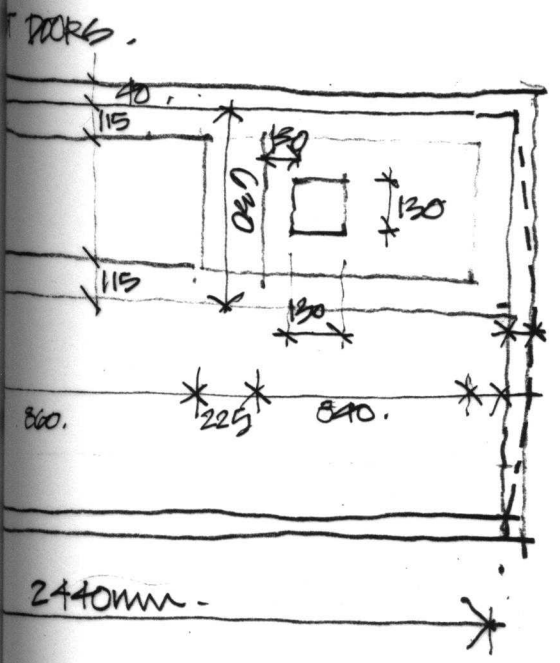


ELEVATION OF STUDIO AND LIFT DOOR IN CORRIDOR OFF MUSEUM.

* STUDIO DOORS DO NOT HAVE SMALL WINDOWS (VIEWING PANELS)

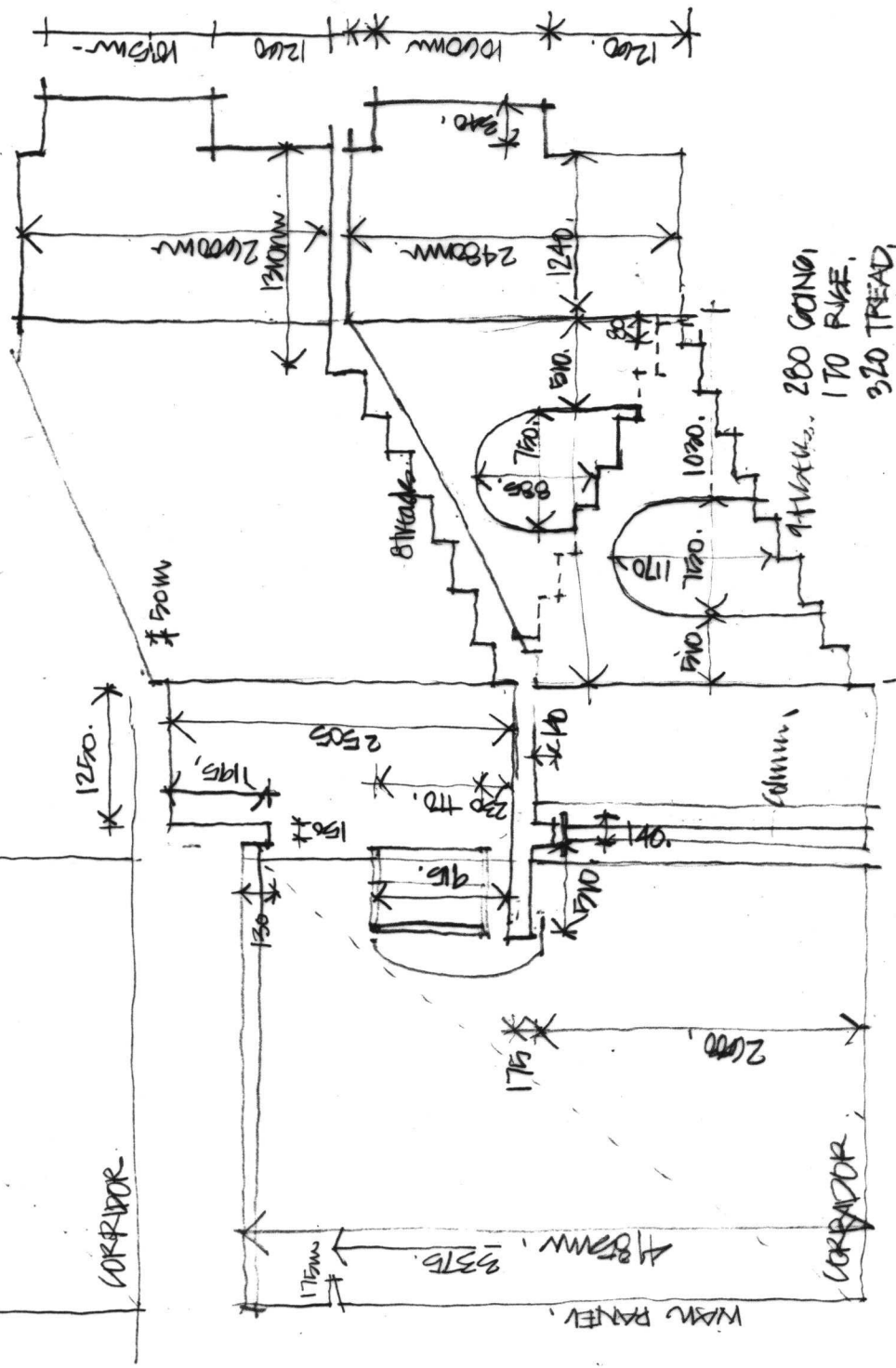


CORRIDOR TO LIBRARY.

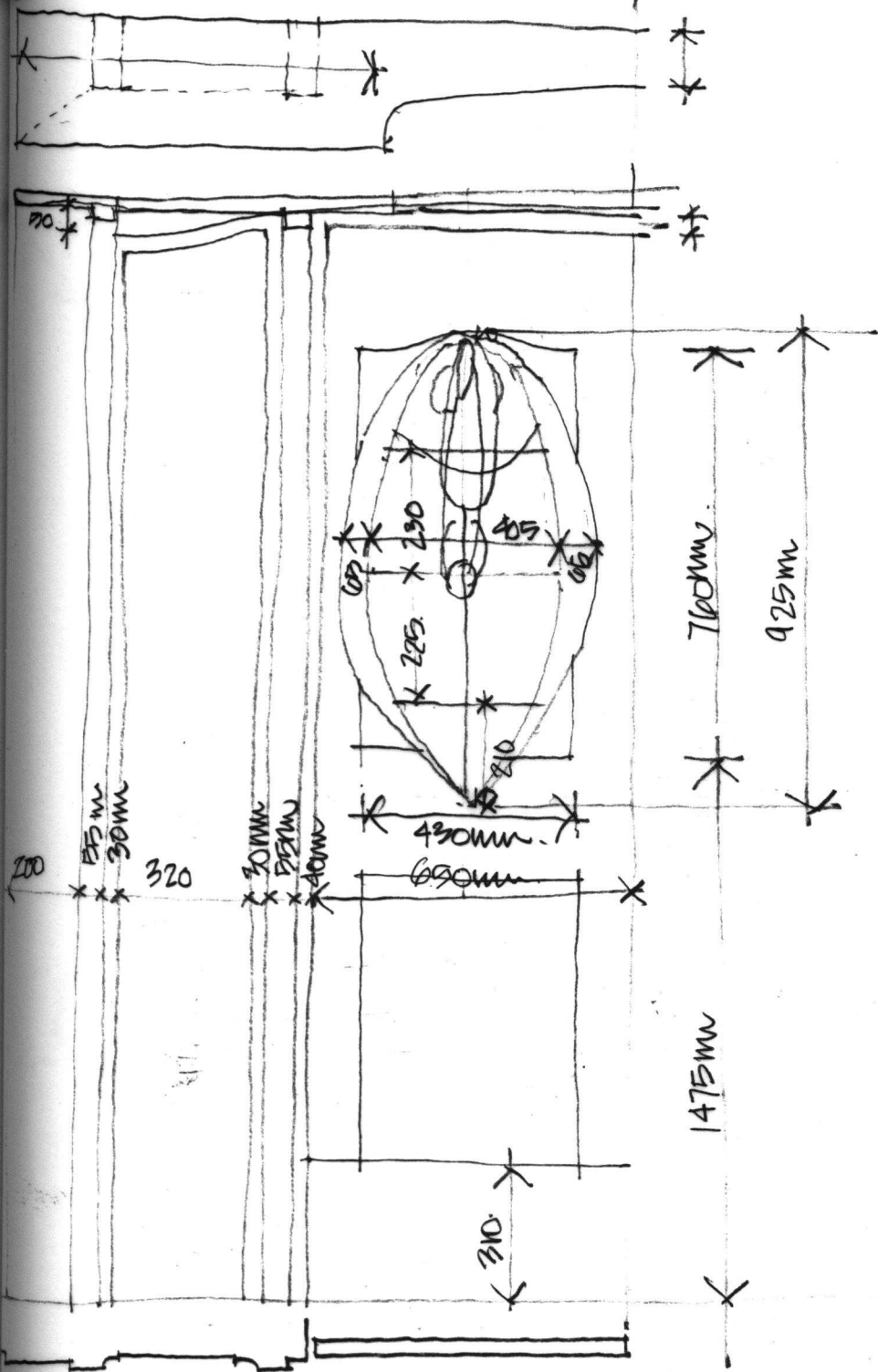


window glass panes
 125 x 235.

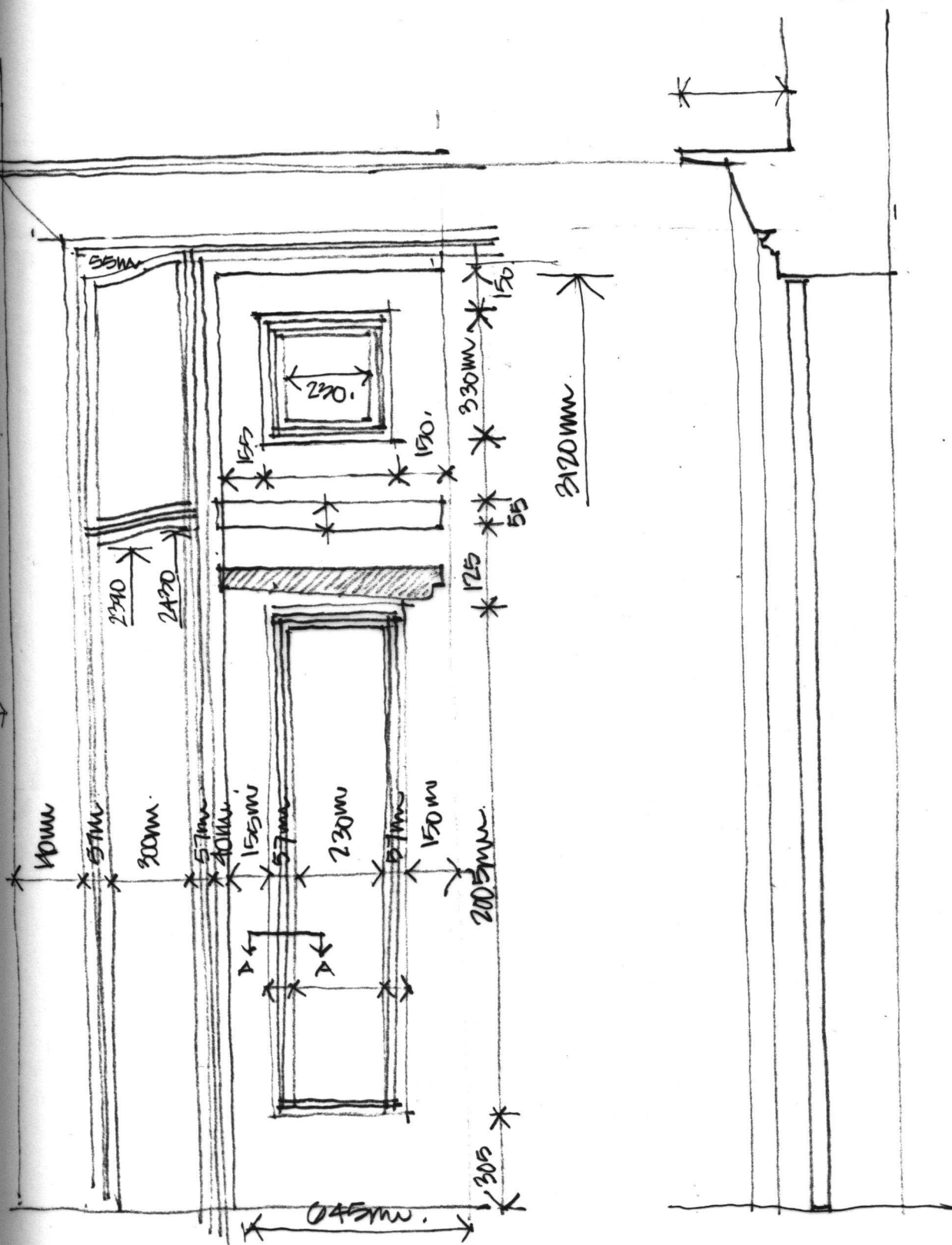
510
750
1030
2290



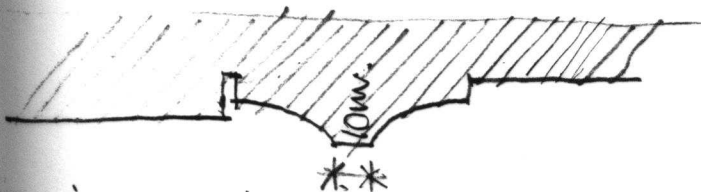
STAIRS, 280 GOING,
170 RISE,
320 TREAD.



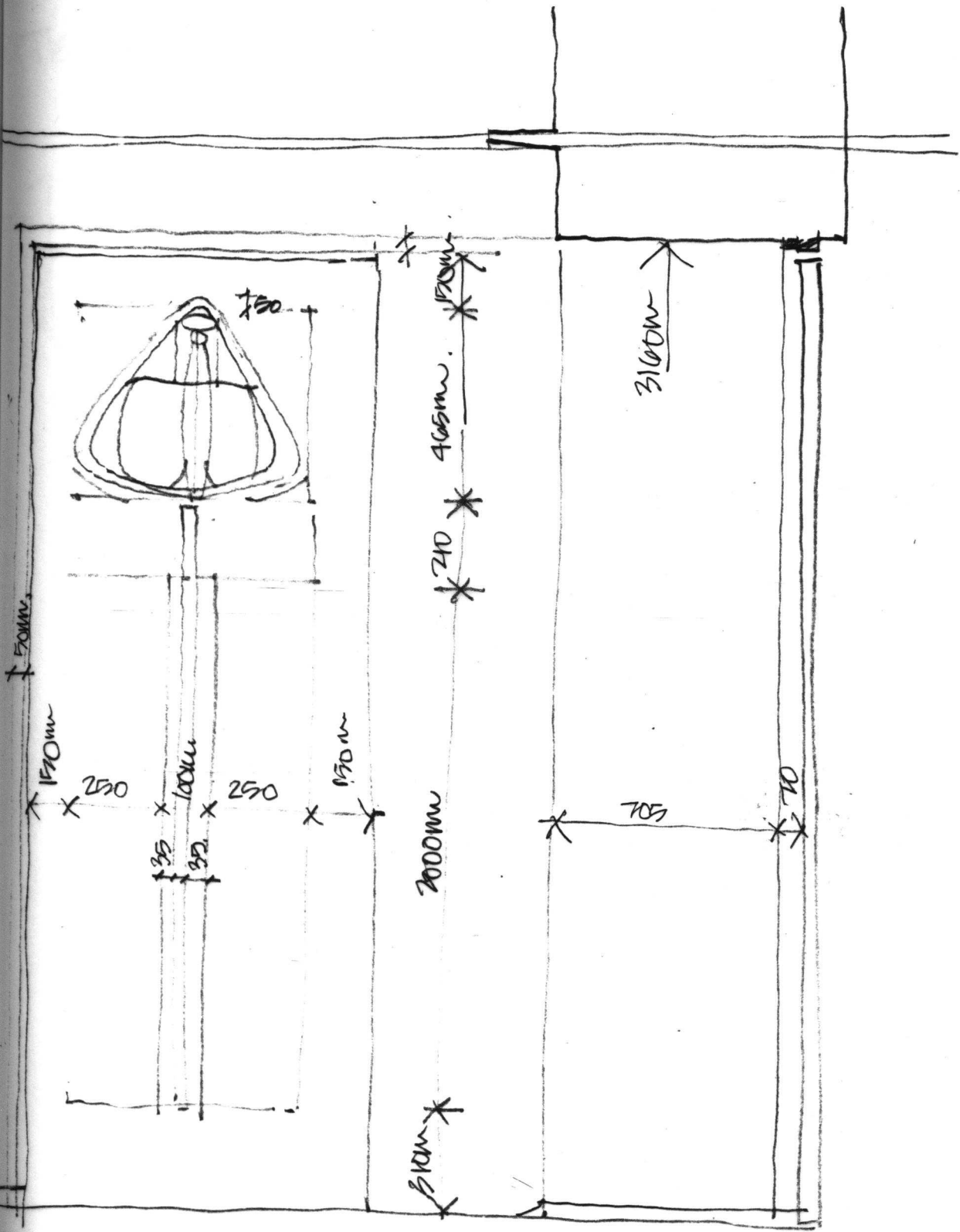
DOOR TO GENTS CLOAK ROOM.



DOORS TO LIBRARY.

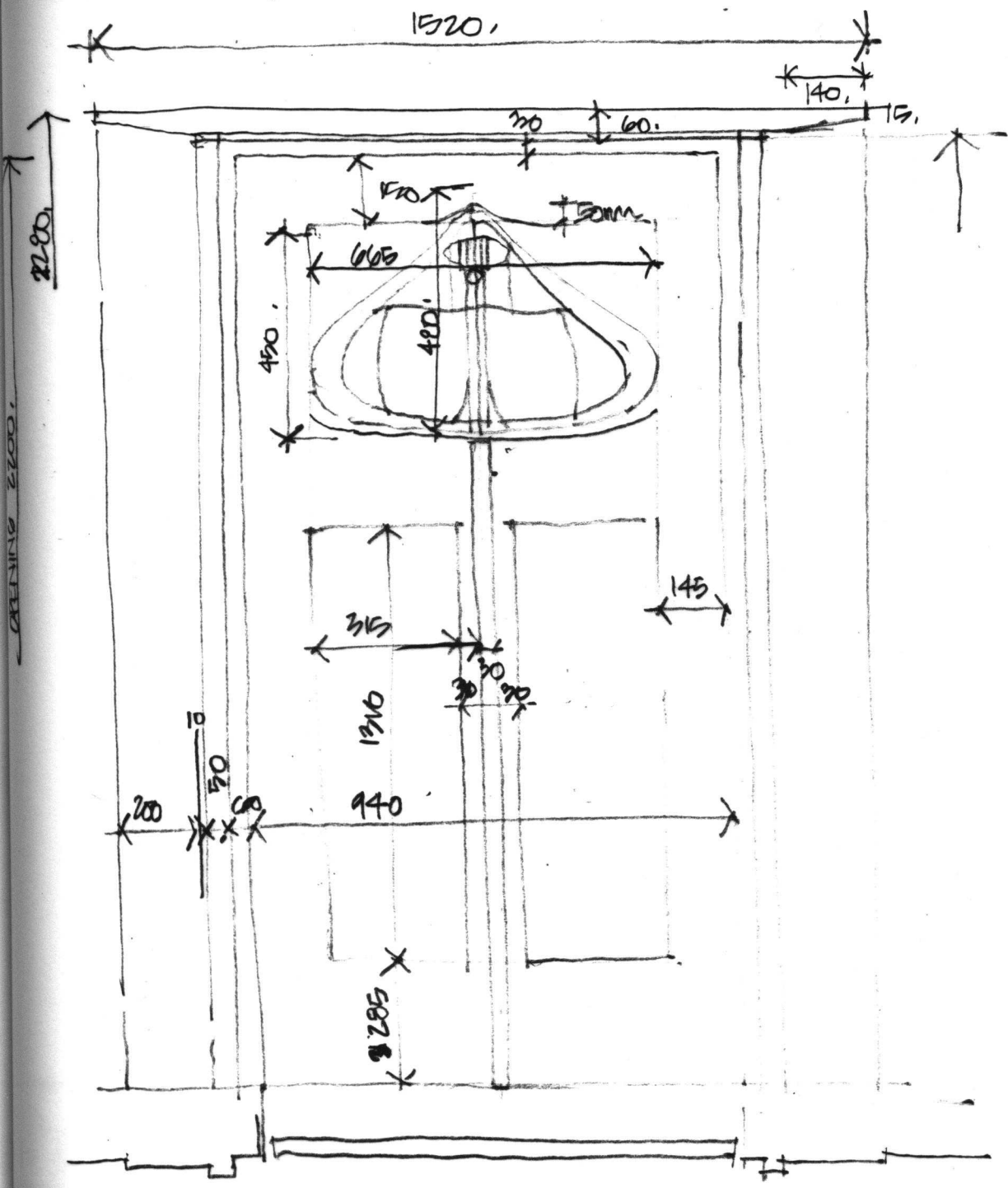


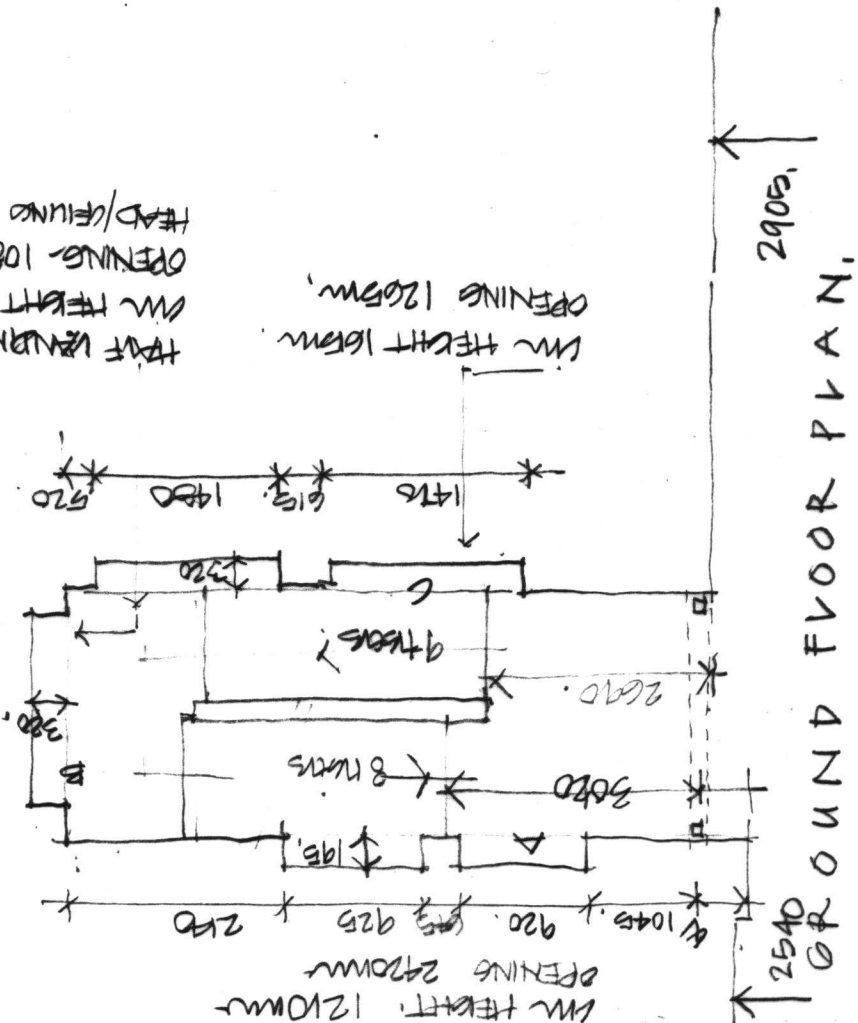
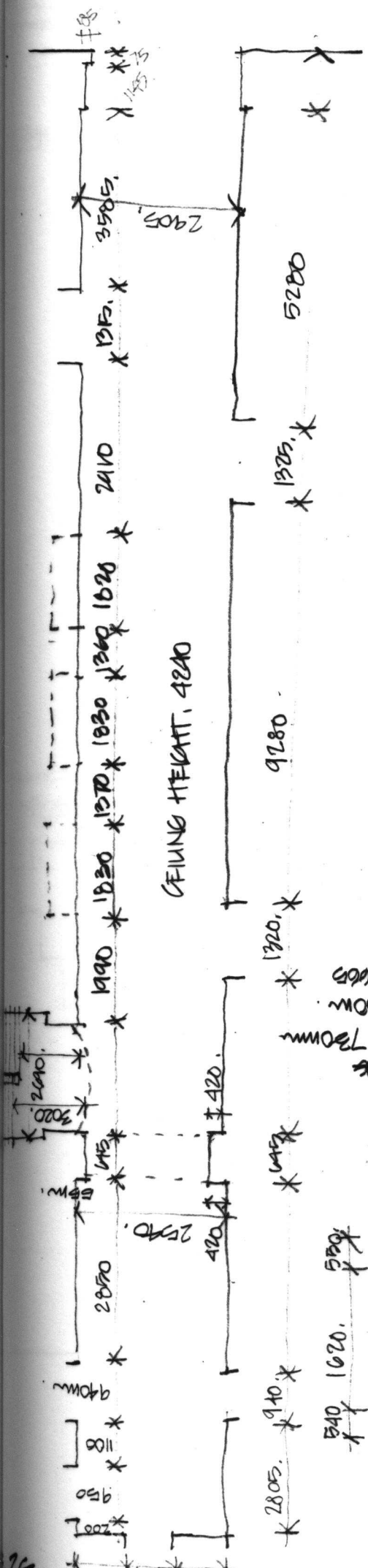
DETAIL SECTION A-A.
THRO' MOLDING.



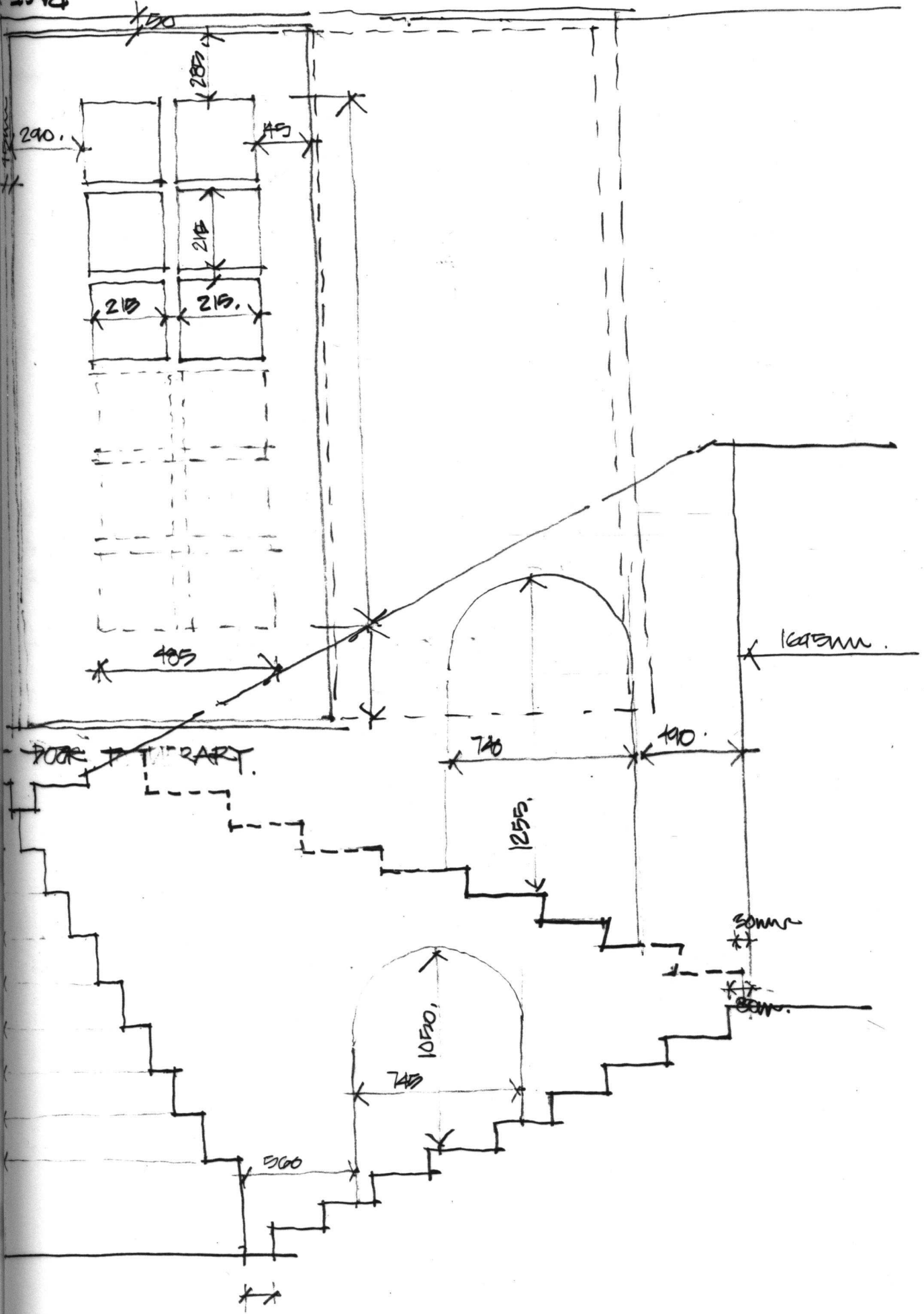
MAIN ENT TO LIBRARY

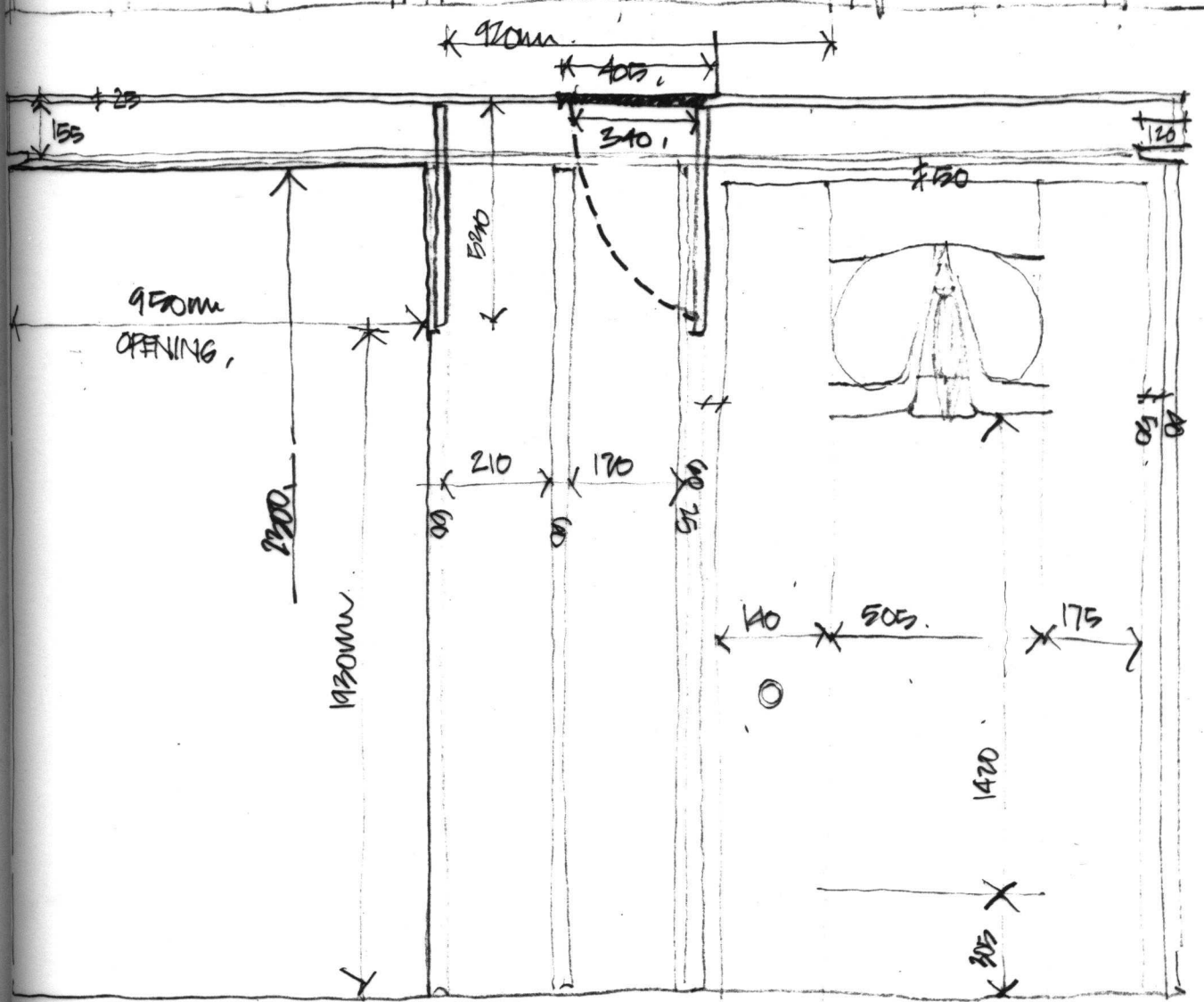
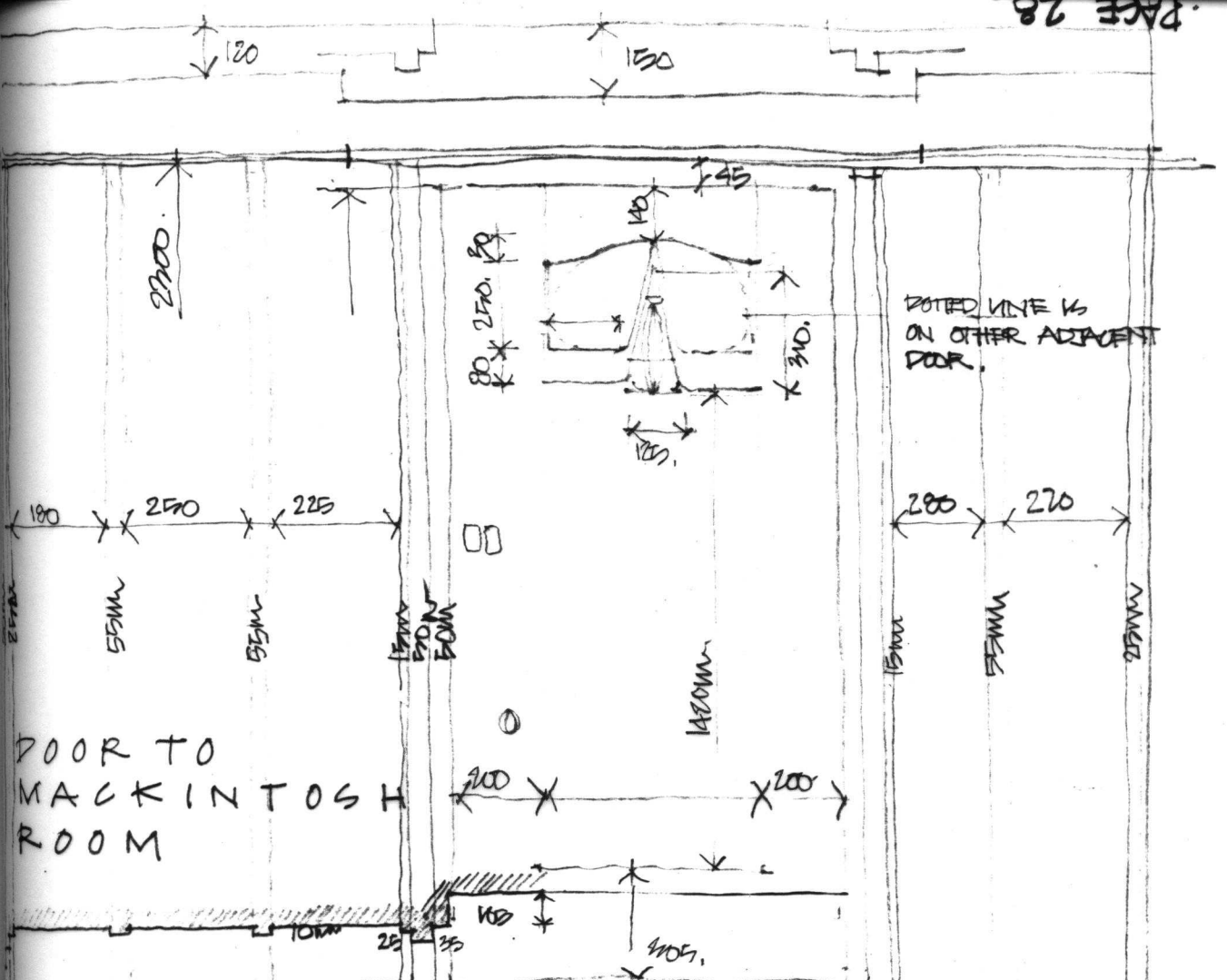
ATTACH HUBERT.



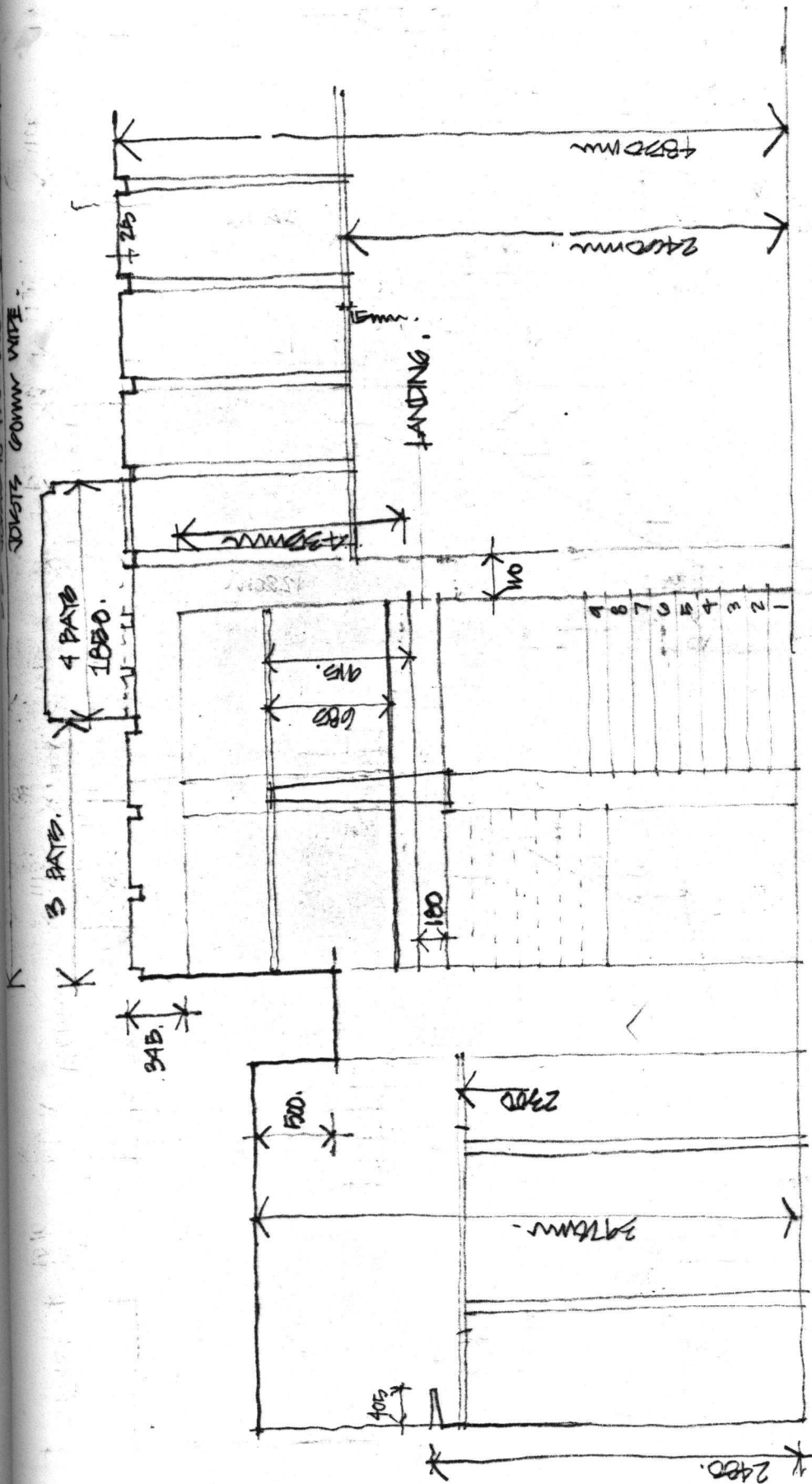


GROUND FLOOR PLAN.





JOISTS COMMON WIDE



ST CORRIDOR FROM MUSEUM.

BRISERS UP TO SECOND FLOOR,

NO WINDOW

EAST STAIR

2310mm

4600mm

1620

FIRE GALLERY

140

1425

380

1220mm

1160

1105

1630 WIDE

1435

1160

1095

1630 WIDE

1220mm

1015

1280mm

80mm

1220mm

35

1110

1630 WIDE

80mm

1210

1270

380

1360mm

135

135

1530

1980mm

1460

80mm

1070

145

1530

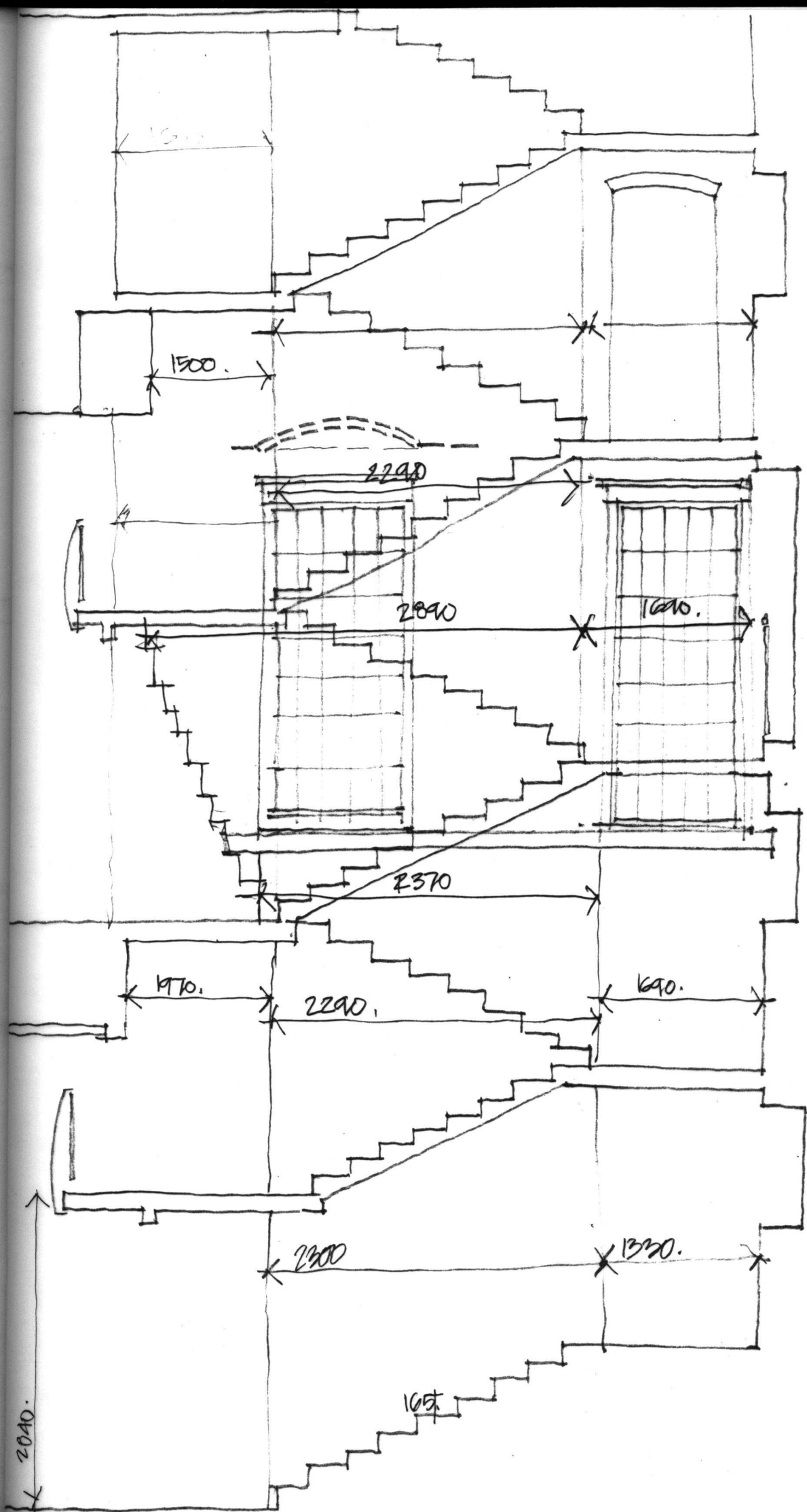
1820mm

1810mm

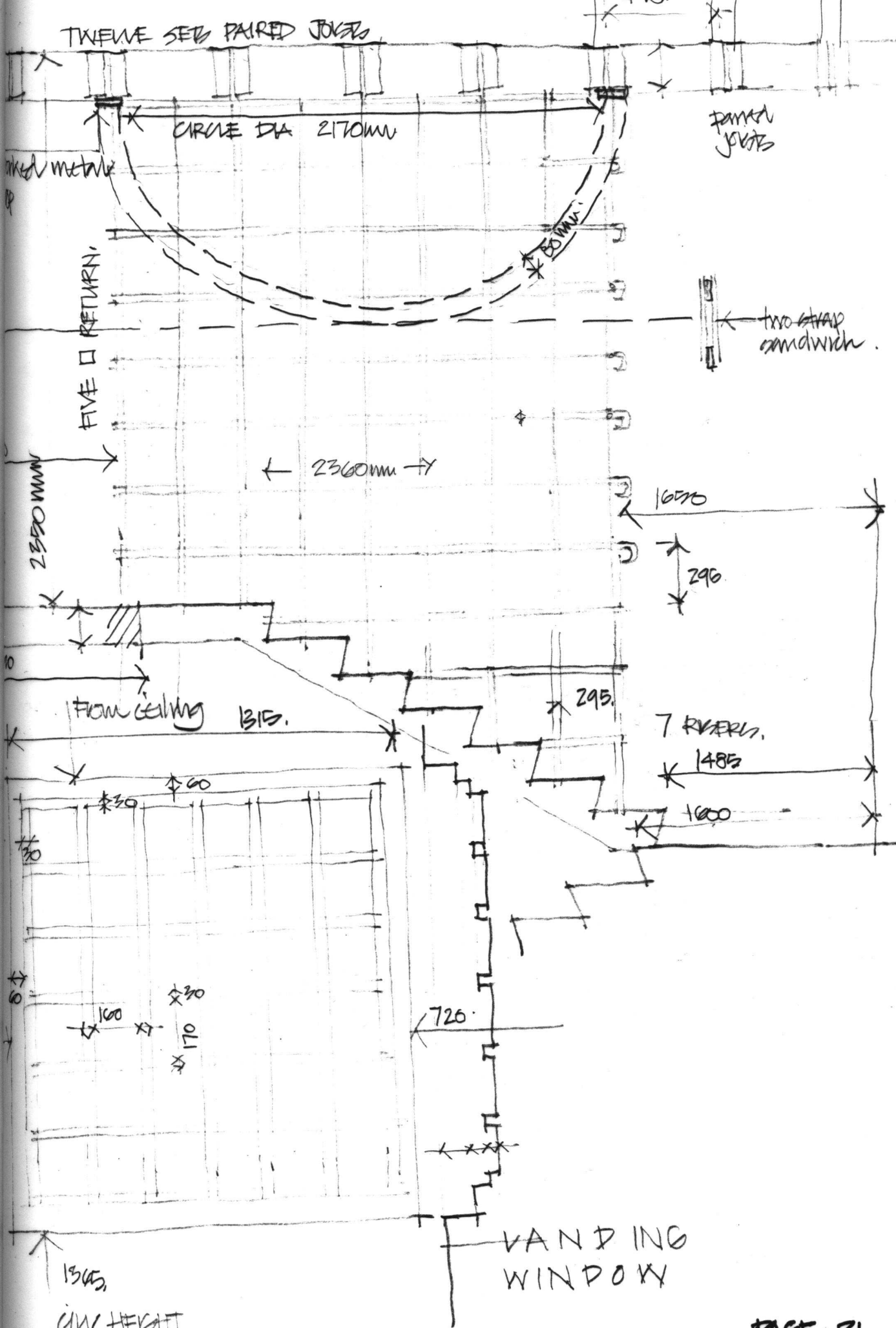
1265mm

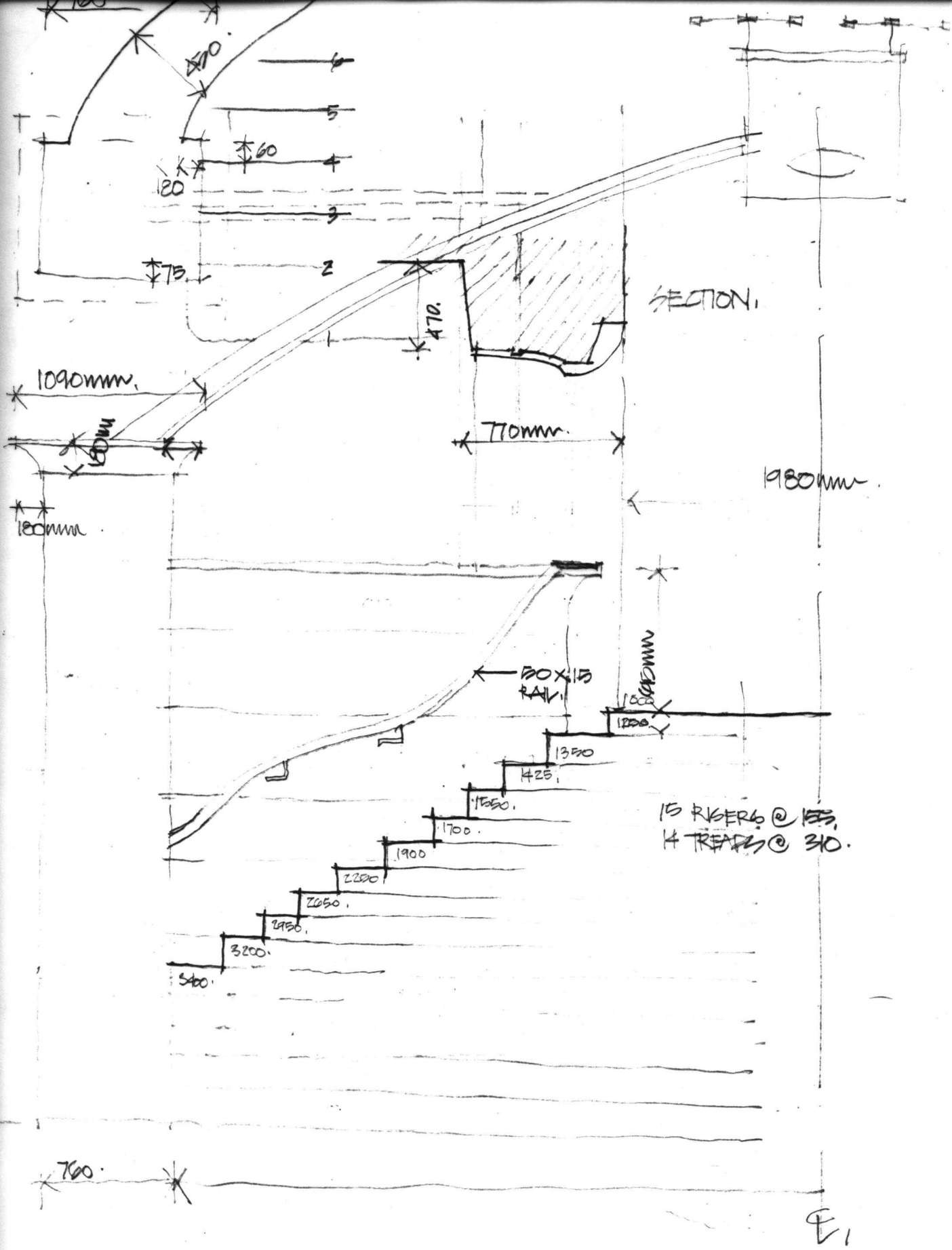
30

BRISERS DOWN AND FLIGHTS TO BASEMENT / 4 FLIGHTS



OP VANDING
STAIR HEAD DETAILS. (EAST STAIR)

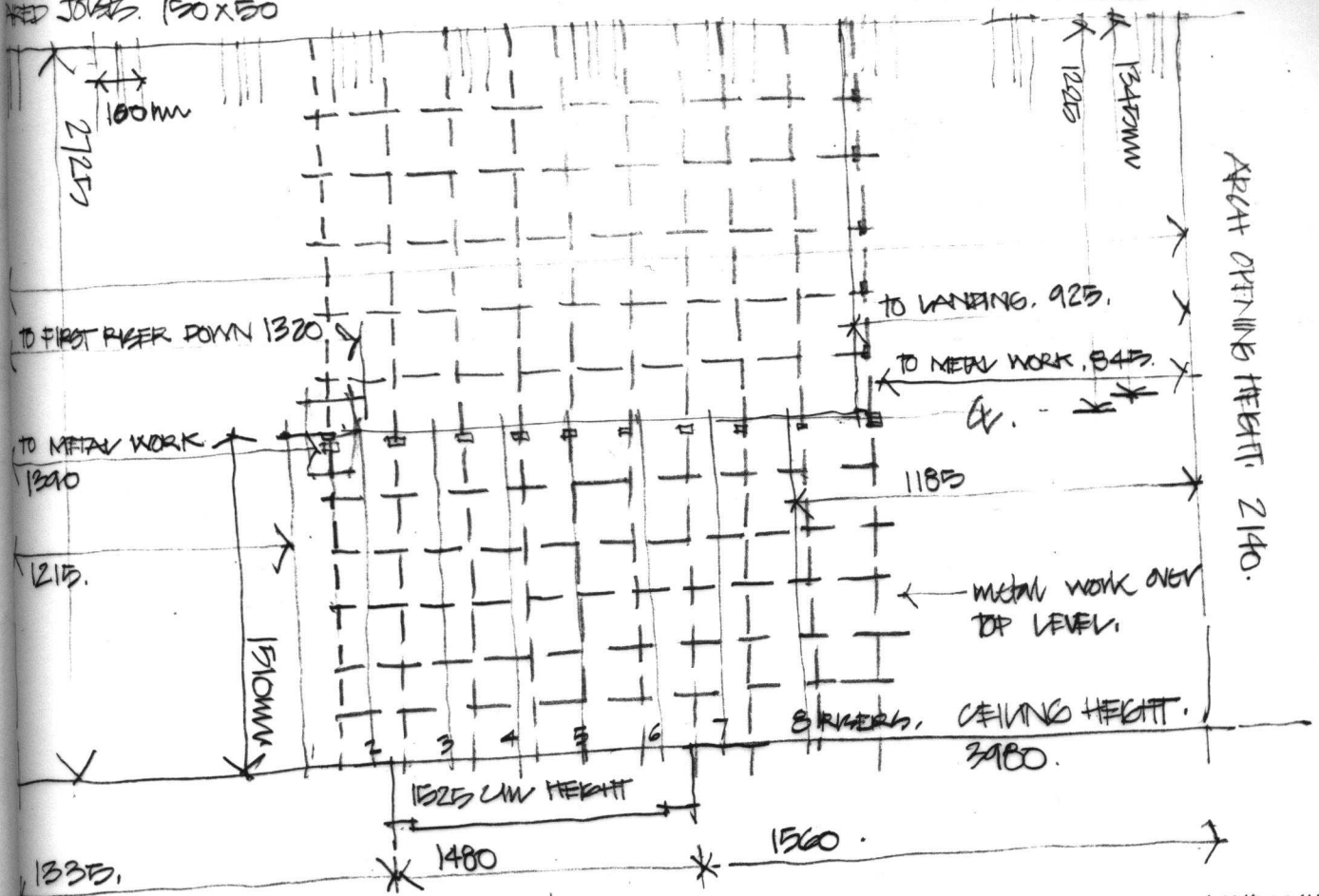




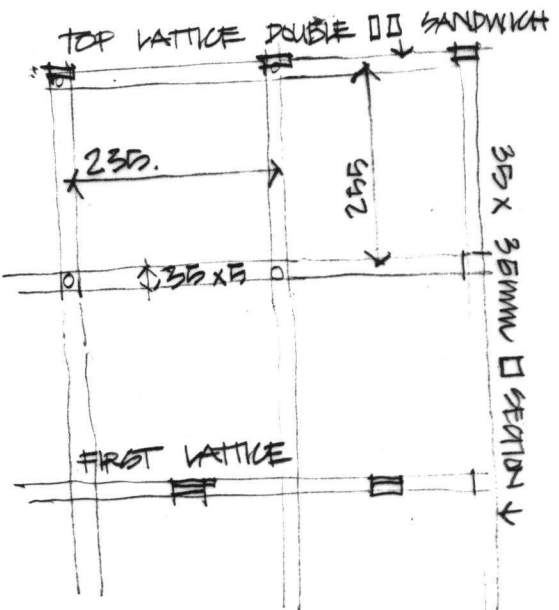
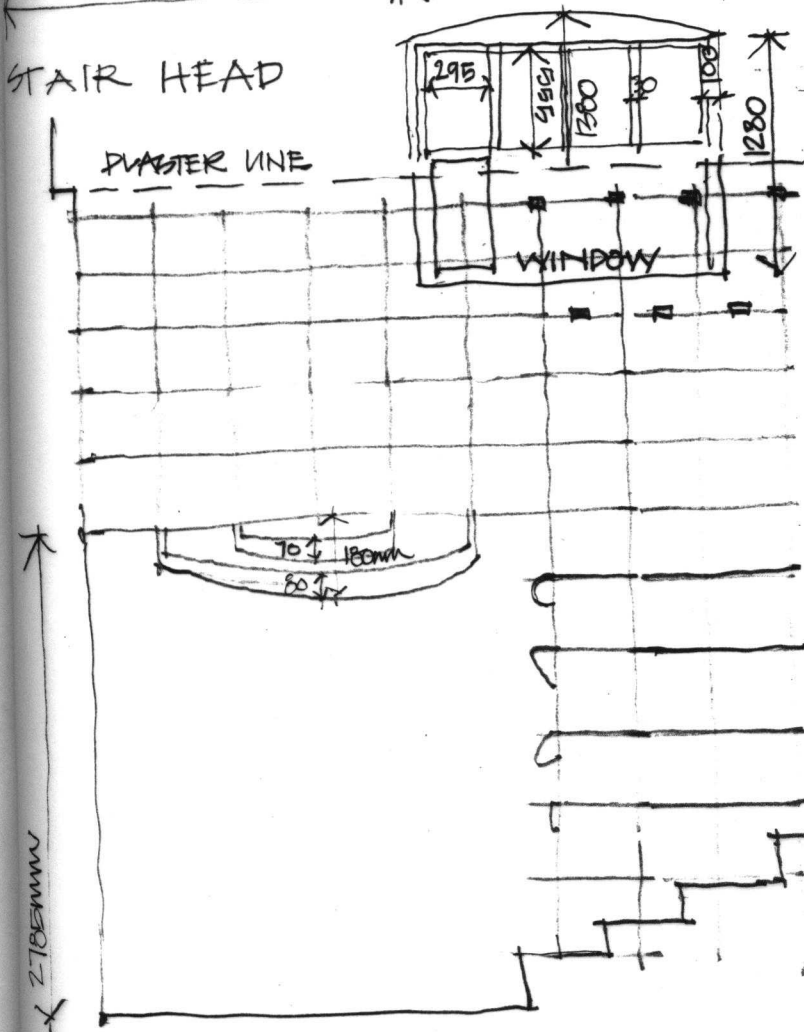
MAIN ENT STAIR

RED JOISTS. 150 x 50

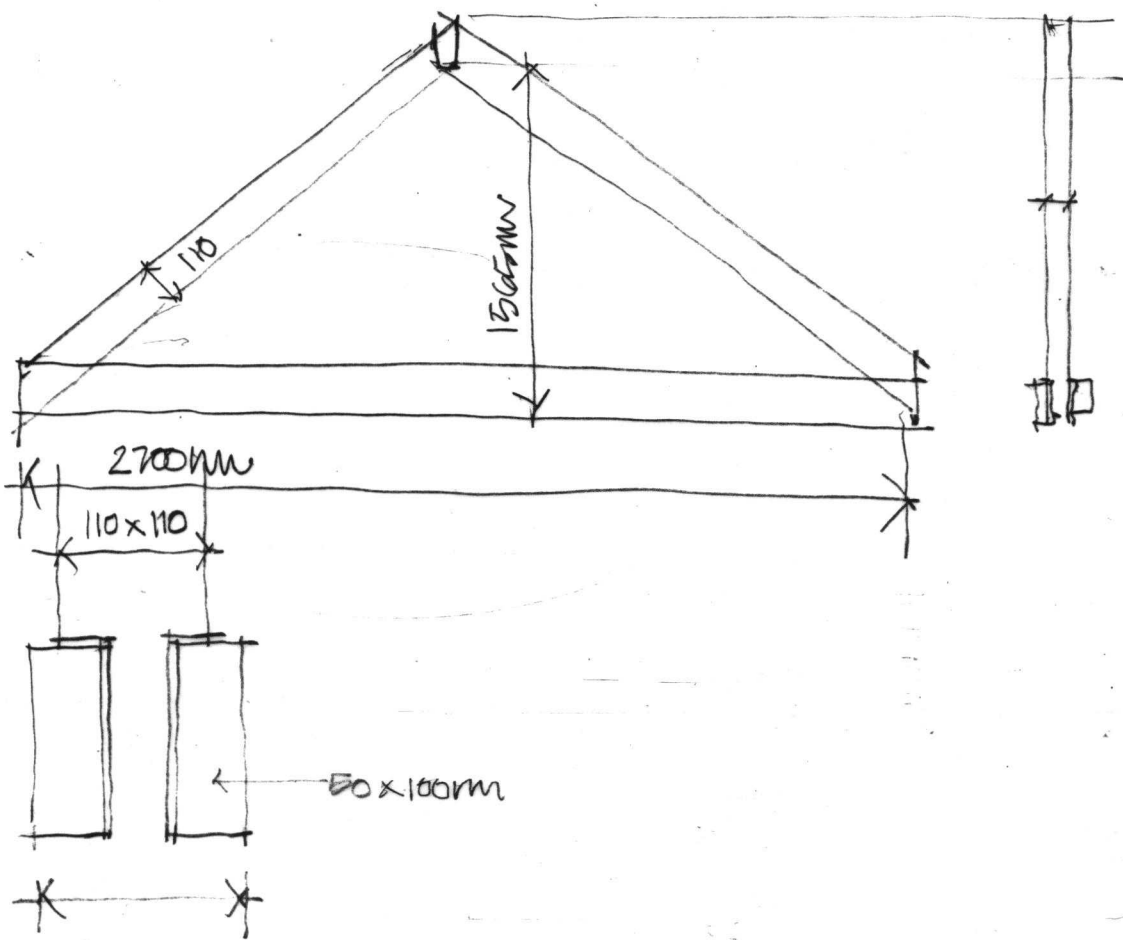
PLASTER HEIGHT.



STAIR HEAD



STAIR HEAD WEST STAIR.



ROOF DETAIL V OVER EAST STAIR.

