

THE GLASGOW SCHOOL OF ART

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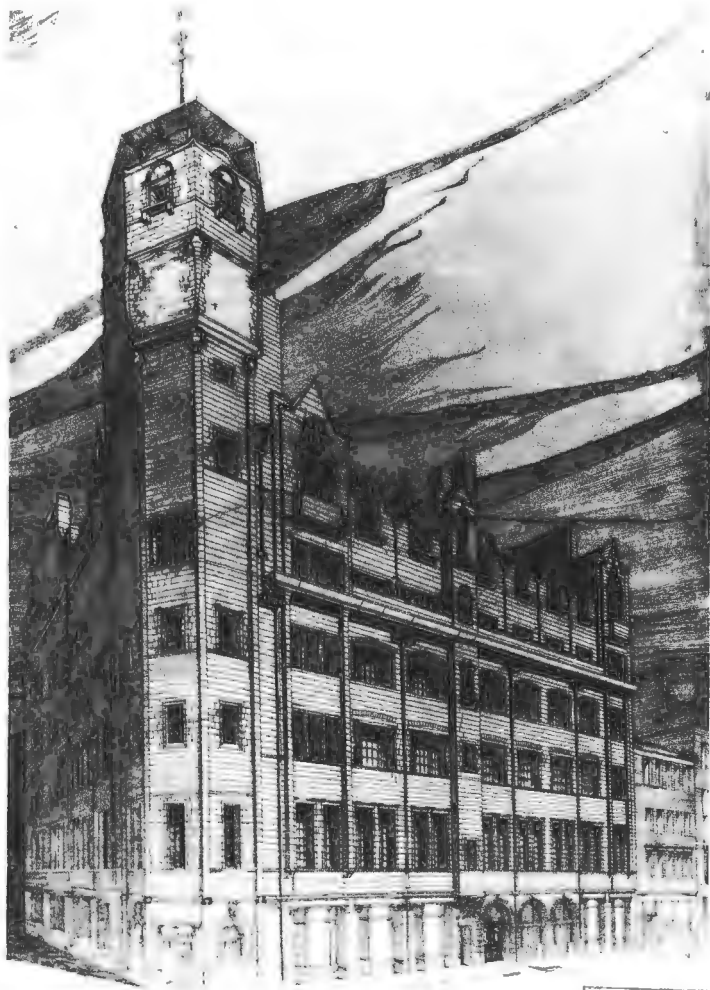
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**MACKINTOSH SCHOOL OF ARCHITECTURE
RESEARCH PROJECT**

**Significance of
the Lighthouse's Conversion
-Is the Lighthouse Successful Conversion?-**

**NATSUKA MUTO
09360387**

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01 introduction

In Glasgow, I often find that the historical buildings were converted to public use. These ways of use gave me an opportunity to think about the significance of conversion. Because in my hometown, I had less opportunities to find converted historical buildings. The townscape is changing rapidly. But since I came to Glasgow and had actual experiences of using converted historical buildings in my daily life, I feel that these ways of use makes the city of Glasgow more interesting.

Converting the historical building plays significant role to make people recognize to memories of buildings and histories. It also helps to link memory to memory and makes further layer of memories. In addition, the space of successful conversion gives us strong impression. It comes from gaps between old and new material, structure and usage. Converted buildings play important role from historical aspect and spatial aspect for the city.

The Lighthouse has an interesting background. It has enough reason to be converted. Page and Park Architects won the competition of the Lighthouse 's conversion as a part of the millennium project, Glasgow 1999, UK City of Architecture and Design. Their solution is well paying attention to the Herald building. At the same time, their way of translation of Mackintosh design is also remarkable. However after 12 years past since it was converted, can we say that the conversion of the Lighthouse is a really successful? Now the Lighthouse's lack of funding is more famous than its exhibition.

In this research project, I would like to study about the lighthouse as a principle example of being converted into public building in Glasgow. And I would like to find out both successful and unsuccessful reasons.

02 time line

	Year	History of the building	History about C. R. Mackintosh
	1783	The Glasgow Herald first published newspaper. At that time, it published twice in a week.	
	1858	The Glasgow Herald moved into St. Vincent place.	
	1859	The Glasgow Herald newspaper became daily publication.	
	1868		Charles Rennie Mackintosh was born in Glasgow.
	1893	John Honeyman and John Keppie designed the Glasgow Herald building.	Charles Rennie Mackintosh was engaged in this project.
The age of the Glasgow Herald Building	1895	The Herald building was completed	
	1899	The Herald building was rearranged	The manager's office was redesigned by Mackintosh.
	1913		He left Honeyman's office
	1928		Charles Rennie Mackintosh died in London.
	1960s		Mackintosh was forgotten from people and his furniture was through away on the roads.
	1970	The Glasgow Herald Building was listed grade A	
			Late 70s to 80s, Mackintosh revival. People realize the significance of his works gradually.
	1980	The Glasgow Herald came out of the building to Buchanan Street.	
Empty		The Glasgow Herald building was remained empty for 14 years.	
	1994		
The age of the Lighthouse Architecture and Design Centre	1995	Page & Park won the competition for the conversion of the Herald building.	
	1997	The construction was started on the site.	
	1999	May. The Lighthouse was opened as Scotland's Centre for Architecture, Design and the City. Start with 15 people in the office.	Mackintosh Interpretation Centre was opened in the Lighthouse.
	2003	160'000 people used the centre per year.	
	2004	Aug. 5th anniversary. 55 people were working in the Lighthouse.	
	2006	Director changed to Nick Barley	
	2008	Nov. The fund crisis emerged.	
	2009	Jul. The show room was closed. There were 57 staff. 24 were going to be cut.	
		Sep. The Lighthouse was decided to be remained.	
		The Lighthouse Trust had gone. The building had been owned by Glasgow City Council.	

Figure 1 – Time line of the Glasgow Herald Building

3 map of the city centre



Figure A2 - Glasgow City Centre in 1860 (1:3000)



Figure A3 - Glasgow City Centre in 1860 (1:3000)



1860 Before the Glasgow Herald Building had been built. There was one large building on one block. The Glasgow Herald move to this place in 1895.



1967 The Glasgow Herald Building had moved to this place. The facade is a mix of old and new architecture, which is a result of the building's history.



Centre in 1967 (1:3000)

Figure A4 - Glasgow City Centre in 1998 (1:3000)

1967 The block was divided into four main pieces. The Glasgow Herald building used to have main entrance from the Buchanan Street. The facade was designed by James Sellars which still on 69 Buchanan Street.



1998 Just one year before the Lighthouse launched. The building has not connected the Buchanan Street any more.

4 transformation of the ground floor plan



Figure A2 - The Glasgow Herald Building (1:500)

Original ground floor plan

- | | |
|---------------------------------------|-------------------------|
| 1 Despatch room | 8 Store room |
| 2 Despatch cartway | 9 Accountant |
| 3 Returs | 10 Clerks |
| 4 Lavatory upper part of machine room | 11 Manager |
| 5 Lavatory | 12 Space for public |
| 6 File room | 13 Publishno department |
| 7 Files etc | 14 Vestibule |



Figure A3 - The Lighthouse (1:500)

Convered ground floor plan

- | | |
|--------------------------|-------------------|
| 1 Retail entrance | 8 Service robbly |
| 2 Retail area | 9 Goods lift |
| 3 Stair | 10 Loading bay |
| 4 Retail entrance | 11 Gate |
| 5 Design centre entrance | 12 Service access |
| 6 Foyer area | 13 Pend |
| 7 Reception | |

1 the
Glasgow
Herald
Building

1, the Glasgow Herald building

The Glasgow Herald Building has long time history from being used as newspaper factory to be converted to Architecture and Design centre. Many people have been engaged in the building. I feel like that the situation is similar to stratum. In other words, layering is seen in the long history of the building. A pile of the layers characterizes current the Lighthouse. By focusing on each layer, it could be possible to know which element is contributing the character of the Lighthouse. In this first chapter, I would like to focus on the original design of the Glasgow Herald building as a base of the layers.

1-1 HISTORY

The Glasgow Herald Newspaper is known as one of the oldest surviving British newspaper. In 1783, the first newspaper was published. At the time, the publication was twice in a week. When the stamp duty was abolished in 1855 and the price of newspaper became cheaper, the number of publication was increased. Since they needed more space, three years after, the paper office moved to larger space, St. Vincent Place and became a daily publication following the year.

For the St. Vincent Place office building, John Barird who was an influential figure in the development of Glasgow late Georgian and early Victorian architecture, was invited to design a place to house the press and other equipment. The frontage of the building (69 Buchanan Street), which we still can find at the same place, was designed by James Sellars in 1879. He was a Scottish architect who was greatly influenced by Alexander Greek Tomson. His design shows uncompromisingly rectangular shapes and banded masonry.

The Herald office had kept transforming in order to meet a demand of growth of publication. In 1893, John Honeyman and John Keppie were invited to build the Herald building and restructure the rest of the property. The project, which cost £12,000 to build, was the only other commercial institution Mackintosh was to design.¹ Two year after, the Herald building was completed on Mitchell lane. According to Robert Macleod, the Herald building is described like

¹ James Steele, "Charls Rennie Mackintosh Synthesis in form" (1994).

this; the organization of the main block was described as an entirely ordinary Queen Anne cum Scottish Baronial cum Victorian commercial idiom. Its only noteworthy elements are the pedimented window heads on the top floor, where the Queen Anne detail has begun to melt and flow under the hot breath of Art Nouveau.² In spite of Mackintosh's beautiful elevation drawing, it still remains question that full extent of Mackintosh's involvement to this project. Four year after the building completion, Mackintosh was engaged in redesigning the manager's office. The Glasgow Herald Newspaper occupied the building for 85 years.

After Mackintosh's death, his design was once forgotten from people's memories. However in 1970, the Glasgow Herald building was listed grade A building and Mackintosh revival had been started from late 70s to 80s. The Glasgow University started collect his works, and people gradually realized the significance of Mackintosh design in Glasgow. Even though his fame recovered, the Glasgow Herald building was disused for 14 years after the newspaper office left.

In 1995, Glasgow based Page and Park won the competition for the refurbishment and extension of the Herald building as a part of the millennium regeneration project in Glasgow. The original idea was the architecture and design centre in Scotland, which included Mackintosh Interpretation centre, retail, offices and café. It opened in 1999 and experienced great success at the beginning with 160,000 people access per year before the world economy crisis in 2008.

² Robert Macleod, "Charls Rennie Mackintosh Architect and Artist" (1968).

The Lighthouse trust went into administration in 2009. At its peak the Lighthouse Trust had around 90 staff. Following a substantial redundancy programme the remaining staff were transferred to Architecture and Design Scotland (A+DS) and Glasgow City Council (GCC). The Lighthouse building remains in the ownership of Glasgow City Council, who has made financial provision to meet the costs of operating the Centre, and re-establishing it as Scotland's National Centre for Architecture and Design. ³

³ Wikipedia <http://en.wikipedia.org/wiki/The_Lighthouse,_Glasgow>

1-2 ARCHITECTS FOR THE ORIGINAL BUILDING

John Honeyman

<1831-1914>

Born in Glasgow. He and John Keppie went into partnership in 1889. Honeyman's interests were wide spread. He published papers on architectural, social, economic and sanitary subjects, and he invented several sanitary appliances. He explored the forms and functions of the Herald building.

John Keppie

<1862-1945>

Born in Glasgow. He was received his professional training in Paris and much of his work displays French influence. Before he made partnership with Honeyman, he assisted James Sellars in a number of projects. One of his famous works was the buildings for the International Exhibition of 1888 in Kelvingrove Park. For the Glasgow Herald building project, Keppie was seen as the initiator and ornate pediments of the attic storey.⁴

C. R. Mackintosh

<1868-1928>

Born at 70 Parson Street Glasgow. When he was engaged in the Glasgow Herald Building

⁴ James Steele, "Charles Rennie Mackintosh Synthesis in form" (1994).

project, he was a junior draughtsman of Honeyman and Keppie office. The Glasgow Herald Building was his first professional work of public building. Until he met Margaret Macdonald, he was engaged with Jessie Keppie, who was a sister of John Keppie. In the years 1890 to about 1896-97 Mackintosh's most personal expression was not in architecture, but in painting, poster, metalwork and furniture. Most of work was created away from his duties in the office.⁵ The Glasgow Herald Building is not entire his work. However, he contributed to the water tank tower image. His perspective drawing of the building from Mitchell Street is very famous.

At that time when the Herald building was designed, Honeyman and Keppie was the avantgarde cauldron of probably the globe. They had a whole host of young people, young architects, doing their own thing in that office environment, cause Honeyman nurtured it in his view and out of this they wanted to evolve this fresh new architecture.⁶

⁵ Anthony Jones, "Charls Rennie Mackintosh" (1990).

⁶ David Page, "The Lighthouse Building Tour 141/ podcast" (2006).

1-3 COMMENTS

When the Herald building was built, it already reflected the layers of history. The façade showed Queen Anne cum Scottish Baronial cum Victorian commercial idioms. However, designers did not follow the classical manners since they wanted to introduce new idea of architecture. Contribution of John Keppie, John Keppie and C. R. Mackintosh made concrete base of the character of the Glasgow Herald building.

1-4 ORIGINAL FACADE

According to Thomas Howarth, the proportions and fenestration of the Mitchell Street façade – at least to the string course- and the form and character of the tower, are strongly indicative of Mackintosh, although his handiwork seems to have been heavily overlaid. It is most likely that he set out the main lines of the design under the guidance of Honeyman and Keppie, by whom he was obliged to make modifications and to introduce alien features- for example, the riotous dormers, and the arched openings at street level.⁷

Even though Mackintosh did not design the whole of the building, several principles of Mackintosh design can be seen from the building façade. Especially in the design of the water tank tower, it can be seen that his design idea of growth of plants. Such as ornate pediments and dormers and corbelled sills. James Steel mentioned about the significance of the Glasgow Herald building; described as 'Arts and Crafts Baroque' and 'Romanesque detailing of early modern design with Scots Renaissance Skyline', the Glasgow Herald Building can at least be said with assurance to mark a significant milestone for the architect.⁸

This building was designed as an industrial building, so it was not needed decorative elements.

The public entrance to the Glasgow Herald office was through a building situated in Buchanan

⁷ Thomas Howarth, "Charles Rennie Mackintosh and the Modern Movement" (1952).

⁸ James Steele, "Charles Rennie Mackintosh Synthesis in Form," pp77 (Academy Editions, 1994).

Street which is today no longer connected to The Lighthouse. (The entrance façade was designed by John Barird) On the western side of the building in Mitchell Street, the entrance for delivery was situated and delivery vans made long queue to collect papers.

Six floors on the Mitchell Street elevation are in an orderly arrangement, with gabled bays at either end and cornice above the third floor. The windows are detailed differently on each floor, but the treatment it kept plain until it reaches the dormers. This was the eclectic style of late Victorian commercial architecture, with echoes of Scottish tower houses in the upper floors.⁹

The building had external walls of load bearing masonry and an internal frame of cast iron columns, rolled steel beam and rolled iron joists. The direction of the principal beams changes from floor to floor; allowing for movement in the structure, and also, in case of fire, for it to pull two ways, helping to prevent the external walls from being pushed out.

⁹ Anthony Jones, "Charls Rennie Mackintosh" (1990).



Figure 1 – West side Mitchell Street delivery vans made long que.



Figure 2 – Westside Mitchell Street in 2011. We can still find the impact of the original building.

1-5 MACKINTOSH'S DESIGN IDEAS

1-5-01 WINDOW DETAILS

In 1890s, when the Glasgow Herald building was designed, it was a transitional period in architectural terms. What Mackintosh argued as well as others was that they needed a new conception of architecture that moved away from either following purely the classical or purely the Gothic. So what he did was blend the two styles together. He said herer's the new flowering of the third Art Nouveau style.¹⁰

The bottom of the water tank tower, there is an arch, and also along the Mitchell Street, there are three large arches. The arch was essentially a gothic detail therefore he was rendering asymmetrical composition in the west façade. The split pediments are a Classical manner. But he made that asymmetric. When we look the detail of the split pediments, those are also asymmetrical composition. Then, he snipped the ionic capital in the middle and out of that snip has started to grow the new form, the new classical.¹⁰

David Page describe the window details; mother earth absorbs the seed and out of that grows the vertical elements which grow and then flower into what everyone conceives now as a flower head.¹⁰

¹⁰ David Page, "The Lighthouse Building Tour 141/ podcast" (2006).

- 1, **The circular elaboration represents a flower's bulb**
- 2, **The flower is emerging.**
- 3, **The semi circular ring thickens. The flower has formed.**
- 4, **The semi circular ring thins slightly. The flower is beginning to wilt.**
- 5, **Slightly below the fifth floor are a number of arched windows.**
They correspond to the mature flower, complete with its central stigma.
- 6, **A more flamboyant version of the mature flower is in a window adjacent to the water tower. This corresponds to the flower ageing and spreading its petals.**

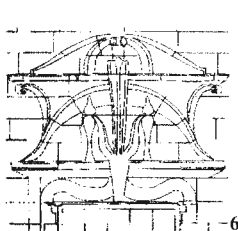
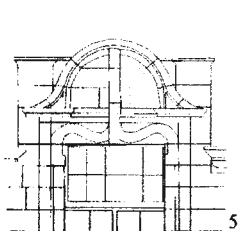
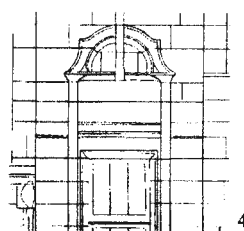
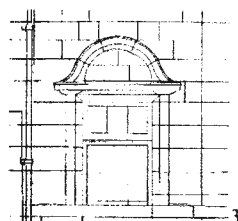
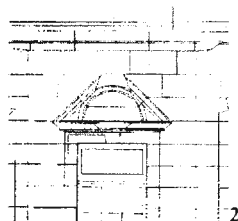
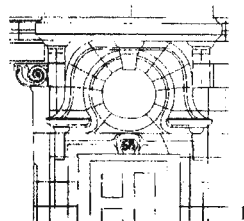
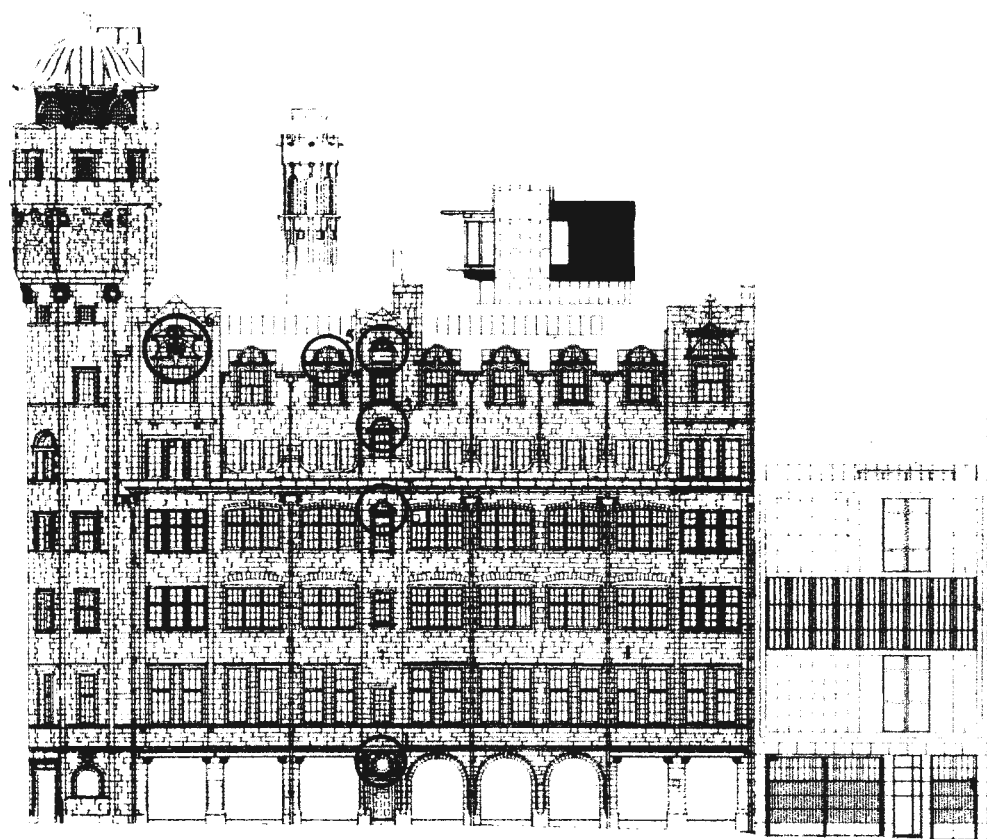


Figure 3 – West side Mitchell Street facade window details

1-5-02 THE WATER TANK TOWER

On the west side, there is a tower for water tank. The fire was the most horrible for newspaper factory therefore an 8000 gallon water tank was located on the top of the tower to supply half of the office's sprinklers. Below the water tank, there were office rooms for writers.

Mackintosh design can be seen in the elevation. Mitchell Street is narrow, and Mackintosh did not design the tower to be seen from close up. From the distance, the tower can be seen rise powerfully above the city. The good point to watch the tower is the end of the Mitchell Street. The height of the tower is approximately 150 foot (about 54m). Window detailing becomes increasingly elaborate as the symbolic opening of a flower. The shape of roof mimics 'Bluebells' which is one of the symbol flowers of Scotland. Between July and August, bluebells bloom in the forest and turn the color of grass into violet blue. The roof of the water tank tower indicates 'life'. On the other hand, the chimney, which made by white brick, inspires a pistil after flowering. This chimney suggests 'death'. But if we watch carefully, we can find red brick in the centre of the chimney. It shows that new life is coming. Mackintosh wanted to contain the circulation of life in his design.



Figure 4 – Powerful existence of water tower when it was used as a newspaper factory.



Figure 5 – View from West Neil Street now.



Figure 6 – Water tank bell tower and the chimney



Figure 7 – Bluebell, symbolic flower of Scotland

1-5 COMMENTS

The façade of the Herald building is reflecting Mackintosh's original design ideas, which were developed over his life. These ideas were not easy to be found without careful attention since the façade is on the quiet street and the water tank tower is visible only from the West Neil Street. Without any translation to our time, those of Mackintosh's idea would just remain or be forgotten from public. When we reuse old building, it is important to reread the original idea of the building and transform them to the modern time.

Mackintosh's strong idea of flowering of architecture is then going to be reread by Page and Park in the chapter two.

1-6 COMPARISON WITH THE DAILY RECORD BUILDING

The Glasgow Herald Building is known as the first professional work of Mackintosh. This building is telling us the starting point of the Mackintosh design. After designing the Herald building, he designed another newspaper office, Daily Record in Glasgow. I would like to disclose what we are able to find by comparing with the Herald Building and the Daily Record Building.

Mackintosh designed The Daily Record building seven years after the Herald building, in 1900. The Glasgow Herald building and The Daily Record building are likewise standing along the lane. Both were listed grade A building in 1970.

The grade A covers building of national and international importance and accounts for 15% of all listed buildings in Glasgow. The interiors and exteriors of grade A buildings are statutorily protected and are covered by Listed Building controls. They may not be demolished or altered without prior Listed Consent.¹¹

Compare with the west façade of the Herald Building and the south façade of the Daily Record Building, we are able to find the similar composition of the tower, pediments and large

¹¹ Glasgow City Council
<http://www.glasgow.gov.uk/en/Business/Planning_Development/Heritage_design/listedbuildings.htm>

windows. Both have large arch windows on the ground floor in asymmetrical composition. In the Daily Record Building, asymmetrical composition is emphasized by changing the height of the western and eastern parts of the building.

However, The Dairy Record Building has more sophisticated impression due to less ornament on the windows. According to Howarth's assessment, the Herald Building's ornate pediments of the attic storey must be by John Keppie, since they differ so much from the simplified outline of the Daily Record Building, where attribution is more certain; while the tower, window units and recessed bays appear to be by Mackintosh.¹²

The white glazing brick, which was used for interior wall in the Herald building, is used for exterior wall along the lane in the Daily Record building. Mackintosh tried to light up the narrow dark lane by using the white glazing brick in the south faced façade.¹²

It has been past more than 100 years though we can still find these Mackintosh features from the Lighthouse. Since late 70s, Mackintosh's design was getting to be appreciated in Glasgow. Now he is the most important mascot of the city. Many tourists come and see his works.

¹² James Steele, "Charles Rennie Mackintosh Synthesis in form" (1994).

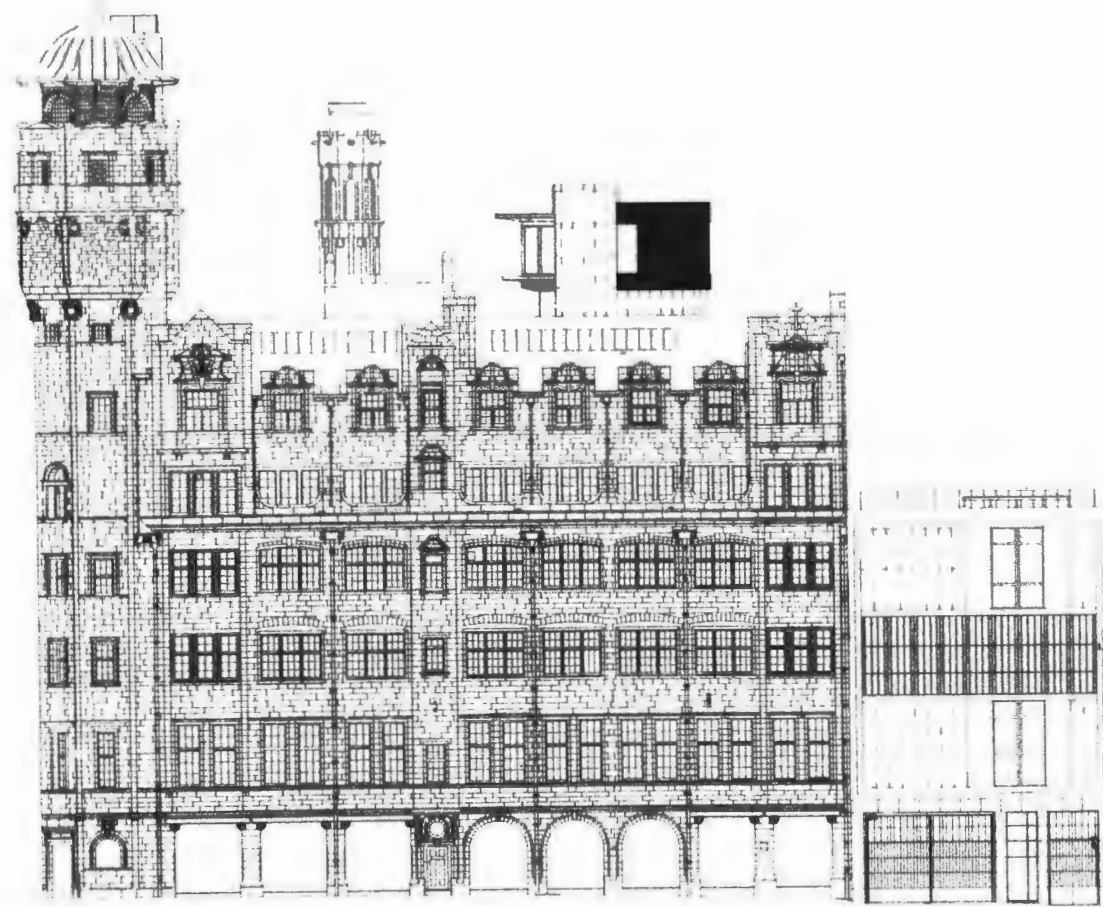


Figure 8 - West facade of the Glasgow Herald Building
(Archive of The GSA, 1999)

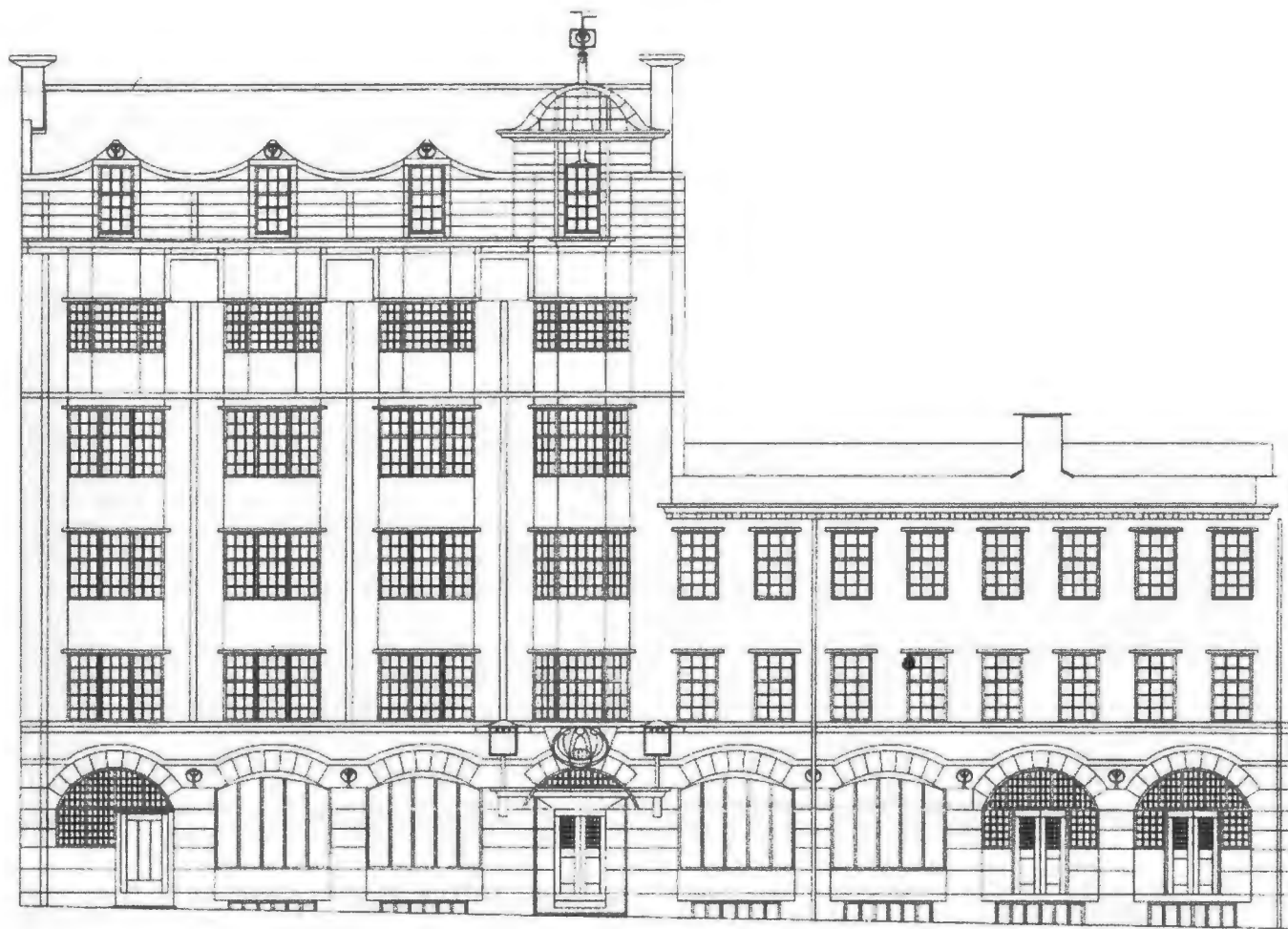


Figure9 - South facade of the Daily Record Building
(Steele, 1994)

1-7 COMMENTS

The Daily Record Building shows more characters of Mackintosh than the Herald Building.

Though we are able to find principal idea of his design from the Herald Building which were greatly sophisticated into the Daily Record Building.

The Herald building is important to introduce what the Mackintosh design is. The building is good for both people who are studying mackintosh's design and tourists who want to know culture and history of Glasgow.

2 Conversion
of the
Glasgow
Herald
Building

2, conversion to the Lighthouse

2-1 The Glasgow 1999: UK City of Architecture and Design

The Glasgow Herald building had been remained empty since 1980, the Herald moved to Buchanan Street. As the building was category A listed building, it remained without demolishing. In 1994, Glasgow awarded the title of UK City of Art and Design, which was promoted by the Arts Council of Great Britain, current the Art Council of England. There were 17 cities in the competition, and Glasgow and Edinburgh advanced to the final. Glasgow won £400,000 stake.

The Glasgow Herald building was decided to be the Architecture and Design Centre and the competition was taken place in 1995. There were 6 competitors and those were Tony Fretton, Rashied Din Associates, Claudio Silvestrin, Elder and Cannon Architects, STB Keppie and Page and Park Architects. And in the judge panel, there were three people from supporter organizations such as Glasgow City Council, Habitat PLC and University of Edinburgh School of Architecture. In this competition, Page and Park won.

2-2 DESIGNERS

Page and Parks

Page and Park is Glasgow based Architecture firm. The firm was established in 1981. Brian has a particular focus on conservation and historic building work, being an accredited conservation architect at the highest level under the RIAS Accreditation Scheme. Davit works not only for the Lighthouse refurbish, but also working for Homes for the Future, which is one of the Glasgow 1999 project. He joint with a masterplanner to provide much-needed variety of housing types.

Gareth Hoskins Architects

Gareth Hoskins studied in the Glasgow School of Art and Florence University. He designed Mackintosh Interpretation Centre from the content of the exhibition to the display. In the centre of the exhibition space, there is large curved glass wall in order to inspire visitor walk around the exhibition space.

Javier Mariscal

Javier Mariscal is Spanish artist and designer. He is famous of designing Cobi, which is the mascot of Barcelona 1992 Olympic Games. Interior graphics and displays have been designed by him after an international competition.

2-3 SCHEME OF THE CONVERSION BY PAGE AND PARK

Before the design process began, Page and Park were given a brief as follow.

The architects should design a scheme to provide a new facility to house Scotland's centre for Architecture Design and the City by reusing the existing Mackintosh building and the courtyard space to the rear of the building in Mitchell Lane.

The design of the project should be of the highest standard providing an exemplar of contemporary architecture and design.

The design will be required in its approach to demonstrate a philosophy of approach, which recognizes the historic importance of the existing building and its architect and seek to complement this with an informed and appropriate extension and scheme for reuse.¹

Page and Park developed an analysis of the building with an artist, Jack Sloan. The key idea of their scheme came from Mackintosh's art as organic and naturalistic. It envisages the building as a plant, growing from seed to flower to seedpod (the water tower), a vertical progress towards the light out of the narrow, gloomy city street.

Their analysis of the Mackintosh design is translated into the extension design. Firstly, the vertical transformation of flowering is turned into vertical circulation system. There is only the

¹ "Brief of refurbish and extention of the Lighthouse" (Archive of Glasgow School of Art, 1999).

Their analysis of the Mackintosh design is translated into the extension design. Firstly, the vertical transformation of flowering is turned into vertical circulation system. There is only the upward escalator to emphasize the growth of plants. Secondly, visitor can experience the growth of the plant from dark ground floor to light upper floor with natural daylight. At the ground floor, visitors feel as if they are in the bottom of a plant. Then if they look up, the columns, the escalators, are almost become stalks, leaves, that undergrowth. Thirdly, the big strong curved, concrete and copper wall. This wall also reminds us the vertical impression. At the third floor, this wall pierces the floor slab, then provides platform out side of the building. This can be thought as plants finally shoot up in the air.

Programme

Basement and ground levels have been let for retailing and restaurant use, providing valuable revenue. The main gallery was on the first floor. The second floor houses the education centre, including the 'wee people's City' for the very young. The third floor is split between the Mackintosh Interpretation Centre and conference suit. There are further galleries on the fourth and fifth floors, with an attractive café also on the fifth.

Building Tour

The conversion scheme by Page and Park was good clue to introduce Mackintosh design to local people. In the podcast, which was provided for building tour, Page started from explanation of ornament design of tower windows. Building tour is succeed to tell how new extension design interpreted Mackintosh idea.

They challenged to reduce irreversible changes to the existing building to a minimum by detaching major structure and circulation elements from it.

North elevation of the Lighthouse

The new extension space is described by Page and Park as 'battery pack'. They challenged to reduce irreversible changes to the existing building to a minimum by detaching major structure and circulation elements from it.

New extension

In the new extension area, the vertical sense is emphasized. Natural daylight from the top light creates open atmosphere at the entrance hall.

2-4 COMMENTS

Page and Park's refurbish scheme was succeed in two points. Firstly, the philosophy of approach is based on Mackintosh's design idea. By attending building tour, visitors are able to know the contrast of old and new designs, which were derived from the same idea, 'growth of the plants'. Secondly, they achieved the conservation of the original building by reducing irreversible change. Beside as a category A listed building, the Lighthouse started new role as the Architecture and Design Centre.

However, in terms of programme of each floor, it is doubt if it was succeed. I will think about this in next chapter.

2-5 TRANSFORMATION OF THE FLOOR PLAN

The programmes of each floor of the Lighthouse have been changed throughout twelve years.

The transformations are shown in below.

	Scheme of Competition	1999	Now
6th floor	• Viewing platform	• Viewing platform	• Viewing platform
5th floor	• Gallery5 • Café	• Gallery5(Exhibition Space) • Café	• Gallery5(Event Space) • Café
4th floor	• Gallery4	• Gallery4 • Workshop Space	• History of Glasgow (Paid attraction)
3rd floor	• Mackintosh Centre • Seminar Room	• Mackintosh Centre • Seminar Room	• Mackintosh Centre • Seminar Room
2nd floor	• habitat shop • Office	• Education Centre	• Gallery Space
1st floor	• habitat shop	• Gallery 1(Main exhibition Space)	• Main gallery space but seldom open to public
Ground floor	• Reception • Entrance • Retail	• Reception • Entrance • Retail	• Reception • Entrance • Shop • Book shop
Basement	• Retail	• Retail	• Retail

Figure 10 – The programme transformation in each floor

Main cause of the transformation relates to funding. In the proposal plan at the competition, there was the habitat shop in two floors. However habitat gave up to participate in the Lighthouse, then the scheme had been greatly changed when the Lighthouse was opened. Moreover, the Lighthouse Trust left due to the funding problem in 2008, gallery 1 at the first floor was closed to public. The space was not used efficiently from 2009 to 2011 after the Lighthouse trust left.

2-6 JOURNEY OF THE BUILDING

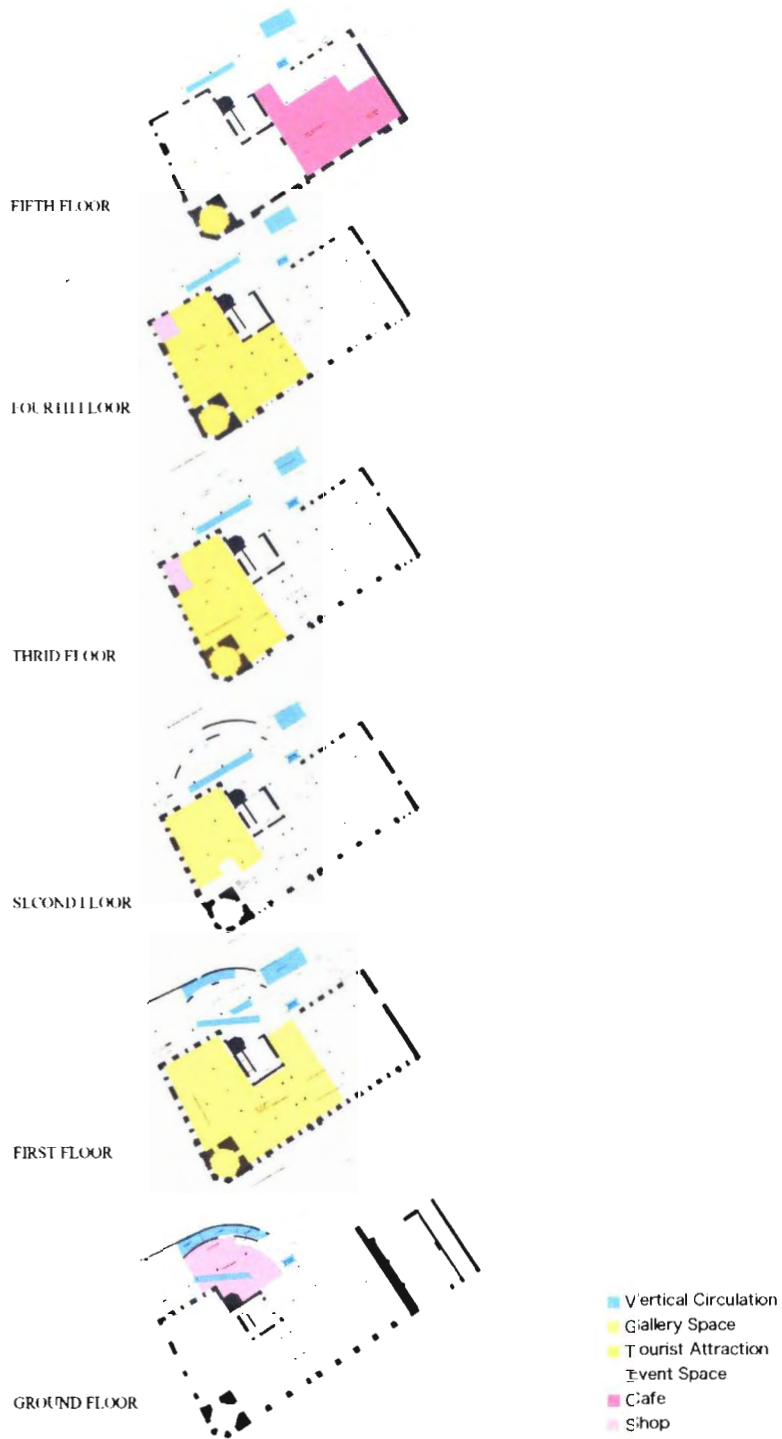


Figure 11 – Plan coloring by way of use in 2012

2-6 JOURNEY OF THE BUILDING

The Lighthouse has distinctive vertical circulation. Visitor find upward escalator just front of the entrance door and they tour each floor with it. Page and Park proposed this strong vertical circulation as flowering of architecture. If we are able to tour the building as their planed, gradual upward experience toward the top-light would be impressive. However, the gallery1 in the first floor is now seldom open to public. Visitors skip the first floor and go to the gallery2, which is currently main exhibition space. Or, if you are tourists, you will go to the third floor directly.

On the top floor, there are café and event space. Event space is also seldom opened to public. Therefore, only the café is the motivation to go up to the fifth floor. Apart from busy Buchanan Street, this café has quiet atmosphere.

2-7 COMMENTS

The Lighthouse has only 13 years history but their floor plan and way to use the space has been changed a lot. Now, only tourist attraction spaces are regularly opened rather than exhibition space. Considering current situation, the Lighthouse is more visitor centre rather than architecture and design centre.

3 Spatial Experiences

3, spatial experiences

3-1 COMPARISON WITH THE DAIRY RECORD BUILDING

When we convert historical building, it is important not to destroy the spatial character of the original building. In terms of the Lighthouse, it succeed to conserve the original facade and to create new extension. However, whether it succeeded to conserve spatial experience of the original building is disputable. This question came up when I visited the Daily Record Building.

The Daily Record Building was for newspaper factory, stands by the lane as well as the Lighthouse. Now, the company had left, and the cafe is stored in the ground floor.

There are wide arch windows on the ground floor. These windows bring lots of sunlight to the room. I almost forgot that I was in the building standing along the narrow lane. Additionally, at the cafe space, I could enjoy the characteristic window shape by feeling contrast of shadow and light. In this building, we can find Mackintosh's challenge to bringing sunlight to the building. I could not have such an experience in the Lighthouse.

In the Lighthouse, there are galleries and Mackintosh Centre behind the original facade. At Gallery 1 on the first floor, we can see original stonewall and tall windows. This room has amazing atmosphere as a converted building. However, this room was seldom opened to public

between 2009 and 2011. According to the Lighthouse, this space was used for meeting at the period. While there was no plan to be used as gallery space when I visited in 2011, the space started to be used again as a gallery in 2012. Other floors of the building, it is difficult to find original window shape, because they are covered.



Figure 11 - Daily Record Building Stereo Café



Figure 12 - The Lighthouse 1st floor Gallery1 which was seldom open for public



Figure 13 - The Lighthouse 3rd floor Mackintosh Centre. Windows are covered with permanent exhibition.

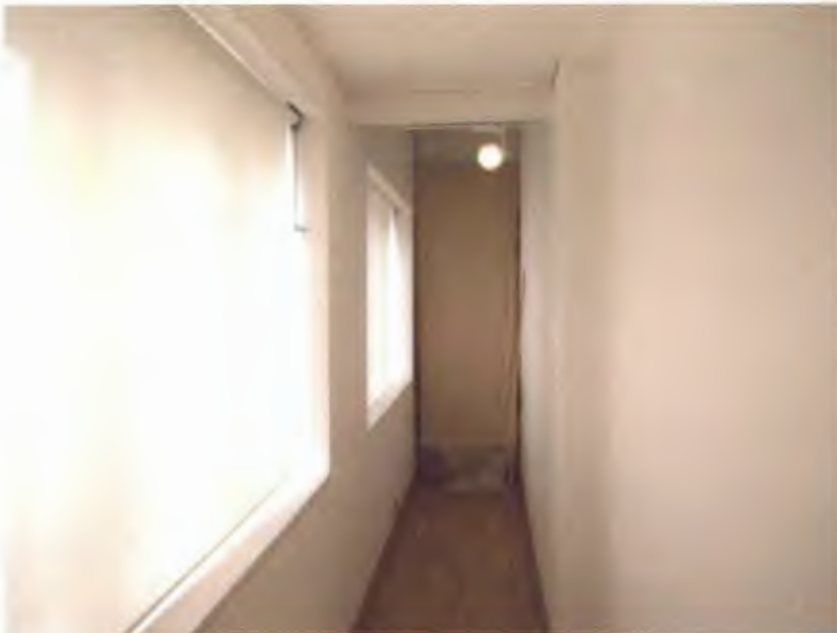


Figure 14 - The Lighthouse 4th floor. This corridor is not used now.

3-2 THE IMPRESSION OF DYNAMIC CONVERSION

What the interesting point of the conversion is gap between new way of use and original space.

This gap gives us unexpected surprise and became attraction of the building. In this chapter, I would like to pick up Tate Modern in London to compare with the Lighthouse's conversion.

Tate Modern, which is converted from power station to the modern art gallery, uses the large turbine hall as the dynamic entrance hall. This over human scale space gives strong impression on visitors. Without conversion, this dynamic entrance hall might not come true. This turbine hall is main core of this gallery. The space is opened to public. The journey of the building starts from this space. This turbine hall is playing important role for the experiences of the building.

Then, how about the Lighthouse? I consider that the conversion of the water tank tower can be said as the dynamic change. Below the water tank, the space was used to be office. When it was refurbished, the each floor was removed, then placed a spiral staircase which leads to top of the tower opened as an observatory. The vertical view from the bottom to the top is impressive. However, on one hand Tate Modern's turbine hall is playing core role of the gallery, on the other hand, the Lighthouse's stair case has less influence on other space. Even though there are some doors lead to gallery space in each floor, those are never used as far as I visit.



Figure 15 - The Tate Modern turbine hall. This space includes reference, circulation and access to the shop and cafe.



Figure 16 - The water tank tower can access from the Mackintosh Centre. But there is almost no interaction with other gallery space.



Figure 17 - The Lighthouse's water tank staircase. It starts from third floor.



Figure 18 - The view of the spiral staircase from the bottom. Visitor impressed this view before they reach the top of the tower where they can see whole of the city centre.

3-3 CONTRAST OF ORIGINAL AND NEW MATERIAL

When the historical building is reused, it is fun to find original materials, which we can sense long time history. In the Lighthouse, we can find such original materials in the three parts of the building where open to public except the exterior wall. Firstly, we can find white glazing brick in the west side of the wall in the entrance hall. Secondly steel columns in the gallery space. Thirdly, the sandstone wall which situates in the water tank tower. In this chapter, I would like to think about how these old materials contribute to the atmosphere of the space in contrast of the new materials.

3-3-01 THE WEST WALL IN THE ENTRANCE HALL

In the west side of the wall in the entrance hall, white glazing brick is used. This is one of the features of the Lighthouse. The purpose of this brick is to reflect light and lights up the room. In the case of the Daily Record Building, it is used to lighten up narrow, dark lane. We could know how effective this brick is if we walk on the Renfield Lane. In a fine day, it reflects not only sunlight, but also the color of blue sky and lights up the lane. In the Lighthouse the white glazing brick is being used on the boundary between new extension and the original building. As I mentioned before, the key point of new extension is the vertical day lighting from the top lights. It can be said that, the reflection of the white glazing brick is well contributing to support vertical sense of light in the entrance hall.



Figure 19 - 5th Floor of the building. Here is the best place to watch the white brick closely.



Figure 20 - The south facade of the Daily Record Building.

The upward lifts are located along the white glazing brick wall, it allows visitors to see the wall with moving to up stairs. However, it is also true that these lifts are disturbing to see the original wall from the atrium and decline the power of existence. I would like to pick up the Neue Museum in Berlin as an example of the refurbished building that tells us the power of original wall. In this museum, there is a wonderful contrast of old and new materials especially in the circulation space. The original components please visitors as well as the exhibition. In the Lighthouse, only at the fifth floor, we can sense the power of the original glazing brick with daylight from the top light.

Overall, while the lifts are interrupting the overview of the original wall, the way of lighting is well encouraging the character of the white glazing brick. The extension design turns the old material's future to advantage. It can be success point of this conversion.



Figure 21 - An old photo in the Herald Building. We can find the white glazing brick on the back of the machines. The white glazing brick was easy to clean up as well as to help lit the room.



Figure 22 - The Neue Museum in Berlin.



Figure 23 - The Neue Museum in Berlin. The original wall characterizes the circulation space.

3-3-02 STEEL COLUMNS IN THE GALLERY SPACES

When I compared with an old picture and the plan, the location of columns was clue to know where those photos were taken at. Not all original columns are reused in the Lighthouse but still we can find original columns in the Mackintosh Interpretation Centre on the third floor. The decorations of the columns are quite simple. Without explanation, most of people might not care about them. It is difficult to recognize the original columns owing to new painting. Only the empty rooms in the old photos, which were taken after the newspaper office left, are telling us the existence of the columns.

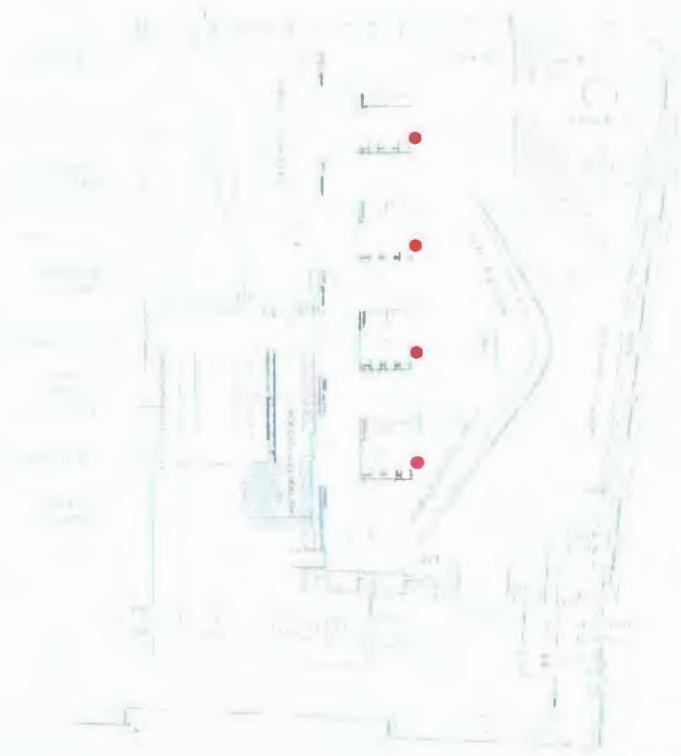
I could find two old photos, which are showing space and steel columns. One is in the 3rd floor, Mackintosh Interpretation Centre. The other is in the 5th floor event space. In this part, I would like to compare old photos and current situation to find how the space had been changed.

3-3-02-01 MACKINTOSH INTERPRETATION CENTRE

The Mackintosh Interpretation Centre is the permanent exhibition, designed by Gareth Hoskins Architects. Not only locals, but also many tourists often visit this place. While the size of the centre is small, there is an important space in the Lighthouse.

When I compare an old photo with current situation, it can be seen that the steel columns and the stonewall of the water tank tower is corresponding. Though I couldn't find the shape of the windows due to the displays. It is doubt if it is appropriate exhibition design for the Mackintosh Interpretation Centre. In this centre, the original four columns form four exhibition spaces. If the designer focused not only on the steel columns but also on stonewall, shape of windows and daylight from the windows, there would be more attractive gallery space as the Mackintosh Interpretation Centre.

To sum up, while it focuses on the four original columns for the exhibition space, it is not success to achieve atmospheric converted space. Even though the space is tight, Mackintosh's permanent exhibition had better to use original elements to advantage.



● Original columns

Figure 24 - The floor plan of the Mackintosh Interpretation Centre.

There are four spaces beside the original columns.



Figure 25 - This photo was taken after the newspaper company left this building. Considering the window shape and the position of the columns, there might be the 3rd floor.



Figure 26 - The 3rd floor, Mackintosh Interpretation Centre. Owing to the room made smaller and disturbed by objects of the exhibition, it was difficult to take picture in the same angle with the old picture.



Figure 27 - The old photo at the fifth floor.



Figure 28 - Current fifth floor. The position of the columns and the inclination of the roof had been changed.

3-3-02-02 THE FIFTH FLOOR

At the fifth floor, there are the gallery 5 and a café. The Gallery 5 used to be an exhibition space though there is mainly irregular event space now. Compare with the old photo and current situation, the compositions of the space, such as steel columns, triangle ceiling, steel frame, and top lights, are unchanged while the position of the columns and the inclination of the ceiling had been changed. The wall and windows are covering with plasterboards so what we can see is almost new materials.

At the café, there is no steel column and windows are not covered. The view from the windows is not so nice because of the location of the building though it feels like hidden place in the busy city centre. When I visited there in the lunchtime, I could find that variety generation of people were enjoying, such as young parents and a baby, a young couple, solo lady, and office workers with suits and tie. The roof shape and daylight from the top light contribute to create friendly atmosphere of the café.

To sum up, while the materials we can see are new, the shape of the roof and day lighting perform comfortable space. The fifth floor can be said as successful conversion.

3-3-03 THE SAND STONEWALL OF THE WATER TANK TOWER

The main attraction of the Lighthouse is the conversion of the water tank tower. This characteristic tower used to store 8000 gallon water tank on the top and office rooms for writers the underneath. There are some features in this stonewall.

Firstly, we can still find the trace of the fireplace in the several parts of the water tank tower. Those are indicating that people stayed the space for longer time. Secondly, the number of holes on the stonewall. In those days, it was not formal to show stonewall itself. Therefore, stonewall was covered with plasterboards. The holes were joints of stonewall and plasterboards. Thirdly, you might find various size and color of stones compare to other parts of the building. This is because they reused sandstone, which were from demolished building near by the site. They intended to cover the stone wall, so it didn't need to be well shaped. When we see the wall now, we would find it interesting and artless. I could get this information by attending a building tour, which is taken place once in a day.

To sum up, sand stonewall contributes to attraction of the Lighthouse. It tells us its history quietly.



Figure 29 - Inside of the water tank tower at the 3rd floor. The hole of the fireplace is remained. We could know that people stayed this room longer time in this room.



Figure 30 - Outside of the water tank tower. Above the entrance, red brick is used.

4 **Current Situation of the Lighthouse**

4, current situation of the Lighthouse

4-1 INTERVIEW WITH PROFESSOR ISI METZSTEIN

Isi Metzstein was born in Berlin and move to Scotland at the age of eleven. He held the Forbes Chair of Architecture at the University of Edinburgh (1984 -1991).

I could have an interview with professor Isi Metzstein who was in a judge panel of the Herald Building's conversion competition. The purpose of this interview was to know why Page and Park was chosen in the competition, and how were like other's ideas.

The answer of him was quite simple. 'There was no good idea except Page and Park's.' When the competition was taken place, the early program was quite different from current one. The plan was that the habitat, which is a popular interior shop was in downstairs, and the architecture and design centre was in the top two floors (4th and 5th floor). Professor Isi said, 'The scheme of the Page and Parks which included habitat was really good.' However, after Page and Park won, habitat left the plan and the programme had been big changed. When the Lighthouse was opened in 1999, the top two floors were used as the gallery space though after 12 years past, only 4th floor is used for exhibition space, and 5th floor is sometimes used as event space.

Then, I asked professor Isi that if he thinks the conversion of the Lighthouse as the Architecture and Design centre was a success. His answer was clearly 'No'. The reason was that the Architecture centre should not mix up with the Design centre. What does this mean?

After this interview, I decided to think about the role of the Lighthouse as an Architecture and Design centre. What makes difference if it includes not only architecture but also design?

4-2 DIRECTORS

In this chapter, I would like to look into directors of the Lighthouse to know what was the policy and who was the target. There were two directors since the Lighthouse had launched. After the Lighthouse went into administration, the position of director was abolished and the building manager was set up instead.

4-2-01 STUART MACDNALD

Mr. Macdnald worked for Glasgow 1999 since 1995 as an education director. In 1998, he took up a director post of the Lighthouse. ¹

The early policy was all about having a minimal staff to be much more interactive centre. And Mr. Macdnald was pushing for a strong education policy, for secondary schools, architecture students and life-long learning. Who use the Lighthouse and who are the audience was the main argument.

What the Lighthouse made difference by being converted to the Architecture and the Design centre? 'If we didn't have the Lighthouse I don't think it would ever have come here or gone beyond London. Really, outside of Loondon there is nowhere to stage bigger architecture exhibitions.' Mr. Macdnald answered.

By taking place not only architecture exhibitions but also fine art or general design exhibitions, the Lighthouse got wide range of visitors who were not engaged in architecture. In addition, strong education policy succeeded to get interests from various ages of people.

■ *Some say that the Lighthouse caters too much for the public at the expense*

¹ Glasgow 1999: UK City of Architecture and Design, *The Lighthouse* (Glasgow: 1999 August Media Ltd, 1999).

of the profession?

That is probably fair comment. Until now we have been trying to develop an audience and find out who the audience is. I talk to people in Europe who run similar institutions. They have the same discussion. The NA (Netherlands Architecture Institute) gets nothing like the visitors that we do. Architects in the Netherlands all know the NAI and support it, but lacks a public audience. What we have to do in the next five years is to nurture the professional side of what we do and the business- to- business audiences, and more business activity, and to promote Scottish design, which leads to architects getting work. My nature reflection is that you really have to balance the architecture and the community interests, because without the professionals it's difficult. It is a bit like opera. Unless you are producing world-class opera, then there really is no point in having a public outreach programme.²

Professor Isi might mean about this. By treating general design, the Lighthouse could get public interests while the contents were not enough for professionals. He mentioned about the first exhibition at the Lighthouse, Alexander 'Greek' Thomson. It could be said that people are expecting to have much more local architecture exhibition such as the first exhibition.

Regarding to the budget of the Lighthouse, it has received another three years of funding for its National Programme from the Scottish Executive. Turn over had more than double in the five years. It is just over £ 2 million.³

■ *The Lighthouse relies on the Scottish Executive for funding. Is this a problem?*

I don't think there is a difficulty. We are a private organization in a sense. We

² Penny Lewis, "Happy Birthday," *Prospect*, no. no.102 (Augst 2004): pp28-29.

³ Penny Lewis, "Happy Birthday," *Prospect*, no. no.102 (Augst 2004): pp28-29.

are not gagged and bound by the people who fund us. If there is an issue or a big point of public debate our role is to open it up. We worked with the city council and the Glasgow Institute of Architects on the debate about the development of Tradeston, which ultimately led to the competition for the bridge.⁴

⁴ Penny Lewis, "Happy Birthday," *Prospect*, no. no.102 (Augst 2004): pp28-29.

4-2-02 NICK BARLEY

■ *Is the role of The Lighthouse primarily in relation to the design industry or the public?*

I think it is about the interface between the industry and the world. The interface is a complex thing. Of course you have the interface between Scottish design and architecture and the Scottish public. The Lighthouse needs to be really clear about which constituency it is trying to communicate with. And it shouldn't necessary favour one over the other.⁵

Compare to the first director Mr. Macdnald, the second director Mr. Barley is showing an idea to more focus on professionals. Though, this 'professionals' suggests not just architects but all kind of designers. Mr. Macdnald said that the good point of the Lighthouse was having lots of non-professional visitors. But the declining of the support from professionals led the Lighthouse toward more professional oriented centre.

■ *Have you looked at other architecture centres in the UK and internationally? What have you seen that works?*

It is interesting to look at The Lighthouse on an international basis and to look at its own specific environment in Scotland. Dealing with both architecture and design is unusual. There aren't many organizations that try to do both, and it's tricky to find the balance. There are many members of the architecture community who say that The Lighthouse is too focused on design and vice versa, so it's falling in between the two stalls to some extent. On the other hand, you have the Design Council which says it thinks The Lighthouse is an

⁵ Penny Lewis, "To the lighthouse," *Prospect*, no. no.125 (Winter 2006): pp14-15.

exemplary format for the architecture and design centre.

The London model is the most familiar to me. You have the Design Museum, the Architecture Foundation, the Architectural Association, the RIBA Exhibition Centre, and the Royal Academy all exhibiting design and architecture and design. By concentrating the power into one organization in Scotland, it is difficult to achieve that plurality, but I think it's essential that we try.

What we think you get in London is an overlapping structure of debate, whereas in Scotland criticism is difficult to make and difficult to receive because it is isolated. I'd like to try to create a crucible of debate and a plurality of views that allows us to have differences of opinion and to critique what people are doing in the knowledge that it takes place in a framework of support.⁶

In the second article, Mr. Barley mentions about difficulty of the balance between architecture and design. He didn't mention which was priority of the Lighthouse. But according to the archive of the exhibition of the Lighthouse in 2008, which is on the next page, design exhibitions were more taken place than architecture.

He also mentioned about the matter of Scottish architectural institution. He pointed out that compare with architectural situation in London, Scotland has less variety of architectural organizations. Therefore the Lighthouse was intended to be the place where people can have different ideas.

⁶ Penny Lewis, "To the lighthouse," *Prospect*, no. no.125 (Winter 2006): pp14-15.

In 2008, the world economy crisis happened. This event hit the Lighthouse when it was down with budget lacking. Though the Lighthouse was decided to remain, the funding is still a serious problem. When the Lighthouse Trust left in 2009, Mr. Barley was also relieved of his post. At the present time there is no director. Instead of a director, a building manager is responsible for generating income and making the Lighthouse profitable again.⁷

⁷ Penny Lewis, "To the lighthouse," *Prospect*, no. no.125 (Winter 2006): pp14-15.

4-2-03 IAN ELDER

Since 2011, the building manager in the Lighthouse is Ian Elder. He was a part of Glasgow City Council and engaged in commercial area before he came to the Lighthouse. I had an interview with him to ask current direction of the Lighthouse.

1, What is the role of the Lighthouse as an architecture and design centre in Glasgow and Scotland?

Promoting architecture and design in Scotland.

2, What do you aspire to as an architecture and design centre?

Fab lab MIT base/ Manufacturing Institute in Manchester/ GAW in Korea

3, Whilst you do not have any archives in house, do you have any networks with other archival institutions such as the Glasgow School of Art, Glasgow University or Mitchell Library?

We do have archives since 2009. When the Lighthouse trust was here, they had archives of the past exhibitions. When they left, those archives did not take over. However, we can still access to them if we contact with certain person.

4, Have you published materials such as exhibition catalogs, books etc?

The Lighthouse trust published. But now, we don't publish except education booklet.

5, How do you balance with local and national and international?

We recognized that at the moment we are too local. But by the end of 2013, 2014, we are looking into international. We are shifting the balance. Now most of visitor to the Lighthouse is from Glasgow and Edinburgh. We are conscious

about Scottish title. Other cities such as Aberdeen and Dundee need special effort. For example, having Scottish school exhibition rather than by each school or city is one idea to systematize Scottish identity. It will make national elements stronger. The Lighthouse always looks at the whole and twist them.

6, Is the Lighthouse really the centre of architecture and design in Glasgow or Scotland?

At the moment, no. But by the end of 2012 definitely. We are aiming to attend Venice Biennial in 2015 as Scottish Architecture Design Centre.

According to Mr. Elder, the Lighthouse is shifting to the new policy from the previous as a market building. Instead of having exhibitions, he wants to have trade shows or fares. The Lighthouse is aiming to be the place that business and design meet. This is because they are not funded in the same way from the previous while trying to achieve the same thing. Since 1999, the industry has been changed a lot. They do not think that they have to do the same thing.

He also mentioned about the identity of the Lighthouse. What he told me was that the Lighthouse identity becomes mobile. Wherever they go, such as Dundee, the Lighthouse will be the symbol of Architecture and Design.

Currently, the Lighthouse is more local settings rather than international. There is no agenda for cultivating international area for now. They are getting to the basics before active in broad area.

4-3 COMMENTS

To sum up, the Lighthouse started from the Architecture and Design Centre with strong education policy. It achieved to have many interests from non-professionals while lost popularity among professionals. The term of the second director was too short to recover the professional interests due to the funding problem. For a while after the Lighthouse lost a director, it seems also lost the certain direction as the Architecture and Design Centre.

Current direction is much different from the previous. Now is more focuses on the local, and more architecture than design. This is because the exhibition is organised by A+SD which is mainly dealing with architecture area. The balance will be shifted in the future. The building manager, Mr. Elder told that they are looking for the way to engaged in public. Then how to make them want to buy design. The Lighthouse is trying to be a communicator among designers, business and public.

Having the interview, I felt like that the Lighthouse is more focused on the soft such as identity of the Lighthouse, rather than hard such as how to use the space.

4-4 CONTENT OF THE EXHIBITIONS

Blue words indicate Scotland related exhibit

	Architecture	Design	Art
2009	<ul style="list-style-type: none"> • Between Earth and Heaven : The Architecture of John Lautner • Gareth Hoskins Architects : The Lighthouse Architecture Series • Architecture in Scotland 2006-2008 / Building Biographies 	<ul style="list-style-type: none"> • Fulguro • Design Medal 2008 • Adrien Rovero : Mapping the Field • Donna Wilson Escape to the Woods • Atelier 	
2008	<ul style="list-style-type: none"> • Mark Sinclair: Art on Site • SIX Student Awards for Architecture 2008 • Learning and Living : jmarchitects Glasgow • Senses of Place : Building Excellence • My Sust. House 	<ul style="list-style-type: none"> • Giles Miller • Haptic: Awakening the Senses • Take Away • Elaine Bremner • Stuart Haygarth • Glasgow 1999 Design Medal 2007 	<ul style="list-style-type: none"> • Films of the Empire Exhibition
2007	<ul style="list-style-type: none"> • Sutherland Hussey Architects : Microstructures – “Small is Beautiful” • SIX Student Awards • SHIFTS : Projections into the Future of the Central Belt • Glasgow Greenhouse • Gillespie Kidd and Coia 	<ul style="list-style-type: none"> • The Scottish SHOW 07 	<ul style="list-style-type: none"> • Sadness and Gladness : Films of Glasgow Corporation 1920 - 1978
2006	<ul style="list-style-type: none"> • Marcel Breuer 		
2005		<ul style="list-style-type: none"> • Marimekko 	

Data from

<http://www.artrabbit.com/uk/venues/programme&venue=735>

Figure 31 – Contents of the exhibitions at the Lighthouse

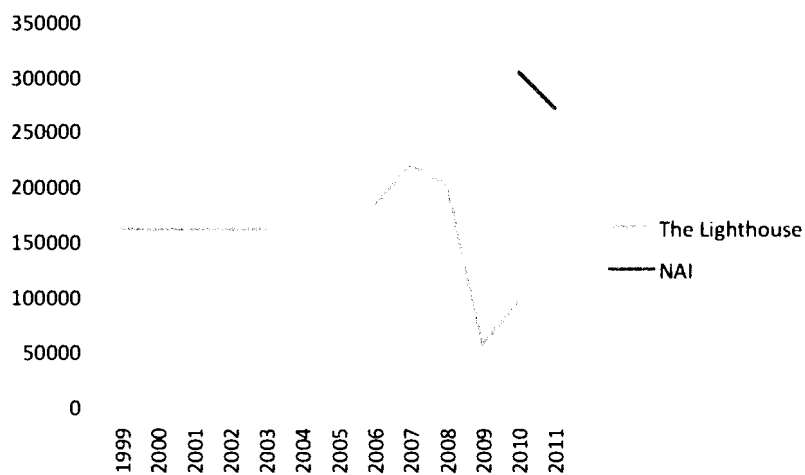


Figure 32 – Comparison of number of visitors between The Lighthouse and NAI

	The Lighthouse	NAI
Status of the Centre	Architecture and Design	Architecture
Status of the building	Converted building	New building
Area of Gallery	500m ²	250 m ²
Number of staff	47	over 100
Archive	o	o
Library	x	o
Entrance fee	free	8 euro
Number of exhibition in a year	around 9	around 10

Figure 33 – Comparison between The Lighthouse and NAI

4-4 CONTENT OF THE EXHIBITIONS

■ *One of the criticism of The Lighthouse is that it's done really well talking up its role in the international arena, but that doesn't really impact on what happens at home.*

I think you are right. In my respects, The Lighthouse has been seen as more successful outside of Scotland than inside. We have an important job to do to win over the public and the professionals here. I think there are all sorts of ways of doing that – we need to enthuse the whole organization with a sense that we are open. Openness is a key theme – we are open to criticism, open to ideas and open to praise as well. That's the point of a resource – it's a communicating body.⁸

According to the article above, the Lighthouse is more successful toward international rather than in its home, Scotland.⁸ Why such a criticism occurred? I would like to study about content of the exhibitions at the Lighthouse to find out the reason of this question. In addition, I picked up the Netherlands Architecture Institute (NAI) as a successful example of the Architecture Centre to compare with the Lighthouse.

As far as the information I got, it can be seen that the same importance for architecture and design exhibitions at the Lighthouse and those focused on local contents. There were almost the same number of exhibitions in architecture and design (See Figure 31). There were 14 architecture exhibitions throughout five years. While 6 out of 15 exhibitions were from Scotland

⁸ Penny Lewis, "To the lighthouse," *Prospect*, no. no.125 (Winter 2006): pp14-15.

in design and art categories, architecture showed 12 out of 14. On the other hand, exhibitions at NAI were all architecture related. They had 61 exhibitions between 2006 and 2009, and most of all were related to Dutch architecture. The figure is more than four times larger than the Lighthouse but the size of the centre need to be considered. Over all, the number of the exhibitions in the Lighthouse is not the cause of problem.

4-5 COMMENTS

The number of architecture exhibitions in the Lighthouse is not so many. The contents were focused on the Scottish architecture. In terms of the contents of the architecture exhibitions, I could not find any reasons why the Lighthouse was criticized from the local.

However, throughout this study, I found a big difference between the Lighthouse and NAI regarding to information capacity. The data of the Lighthouse is not perfect, due to the Lighthouse Trust left in 2008. When they left, many of information did not take over to the Glasgow City Council, which is current administer. This situation is one of the biggest problems of the Lighthouse in the present time. Their past achievement such as exhibition archives, number of visitors and historical documents about the Lighthouse are not organized and it is difficult to access for public. On the contrary, NAI has one of the largest architecture collections in the world. They have a library with 35,000 books where open to public. If we go to their website, we could reach the archives of the exhibitions as well as what is on now. The Lighthouse used to have library though it left when the Lighthouse Trust left. The books were donated to the charity shop. The website of the Lighthouse is managed by the Glasgow City Council, and the information has not been updated since June 2011. After the Lighthouse Trust left, the Architecture and Design in Scotland (A+DS) are mainly organizing the exhibitions and education programmes, so the information about new exhibition are able to get from their website.

Overall, the information organizing capacity and the amount of information possession are lacking point of the Lighthouse as a 'Centre'.

5 Architecture
and
Design
Centre

5, Architecture and Design Centre

The interview with Professor Metzstein gave me a further question; what is the difference between pure architecture and fusion of architecture and design. Charls Rennie Mackintosh is well known as an architect and designer. On the other hand, Professor Metzstein is one of the most significant figures of post war architects. When their buildings are converted, are there any differences between them? In this chapter, I will look into St. Peter's Seminary in Cardross which Professor Metzstein was engaged in the design and is going to be converted to a new creative and productive landscape by NVA.

5-1 HISTORY

St. Peter's Seminary was commissioned by the Archbishop of Glasgow in 1958 and completed in 1966 serving as a teaching college for the Catholic Church before being closed in 1980. It was designed by architects Isi Metzstein and Andy McMillan, who ran Gillespie, Kidd and Coia.¹ The client wanted a seminary building isolated from the modern culture as was the traditional thinking for the location of seminary buildings at that time.² The capacity of the students was 100 though the number of candidates entering the seminary had decreased and the building never reached its full capacity.¹ Take the situation, the ideals on how priests should be trained, had changed from the conservative idea of complete seclusion from society to more urban approach.² The Seminary was finished by the new policy in 1980 only 14 years after it opened. After a brief spell of use as a drug rehabilitation centre by the end of the 1980s, the buildings fell into a state of disrepair. In 1995, a fire so badly damaged Kilmahew House that it had to be demolished.

St. Peter's Seminary is hailed as one of the finest modern buildings of the day and was recognized as such when it was awarded the prestigious RIBA Architecture Award in 1967. Influenced by the Architect of Le Corbusier and in particular his monastery of La Tourette, they took the traditional monastic plan and reshaped it to form and materials and with

¹ www.hiddenglasgow.com/stpeters/

² Claire Donnelly, "St. Peter's Seminary Caedross dissertation" (2007).

technical virtuosity they achieved a complete of buildings of amazing effects and sculptural quality.³ The Building was category A listed by Historic Scotland in 1992 and in October 2005 was named Scotland's greatest post-world war II building by the architecture magazine *Prospect*.⁴

In June 2007, it was announced that the building was to be included in the World Monuments Fund's '100 Most Endangered Sites' list for 2008. Also in 2007, developer Urban Splash became involved. Although no firm proposals have been put forward, Urban Splash have continued to work with architect Gareth Hoskins, and in 2009 community arts group NVA were awarded a grant £45,000, by the Scottish Arts Council to develop temporary and permanent artworks as part of the redevelopment of the building and surrounding woodlands. In the end of 2011, NVA manifested the masterplan for Kilmahew / St Peter's.⁴

³ ARGYLL AND BUTE COUNCIL, "Historic Scotland Argyll and Bute Council" (1992).

⁴ Wikipedia St. Peter's Seminary, Cardross
<http://en.wikipedia.org/wiki/St._Peter%27s_Seminary_%28Cardross%29>



Figure 34 – Refectory in 1967



Figure 35 – Refectory in 2012

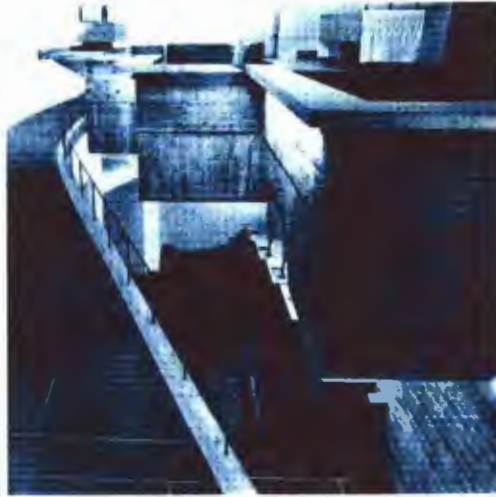


Figure 36 – Slope behind the sanctuary in 1967



Figure 37 – Slope behind the sanctuary in 2012

5-2 DESIGN OF THE BUILDINGS

The monumental main block takes its cue from La-Tourette, though at St. Peter's the bunker-like profile has been softened by stepping back successive storeys behind circulating balconies. The undercroft entrance to the adjacent classroom building, extravagantly cantilevered above the trees, that properly echoes the soaring, aspirant qualities of French monastery. The interior of all of the building were generously paneled in solid wood or veneer, so that the whole seems to hark back also the style of Charles Rennie Mackintosh.

A small concrete block, modeled after the lower storeys of the main residential and chapel building, nurses a huddle of mini-Ronchamps: a rounded common room, kitchen and refectory randomly dotted with small windows.⁵

Even though the building was received great honor, it was a nightmare for the trainee priests who lived there. The roof leaked, the building was almost impossible to heat, and it was draughty and uncomfortable to live in.

⁵ Barian Dillon, "The Spaceship" (the guardian, 2009).

One of the students who lived there gave his memory of the building at the *Hidden Glasgow* website;

I was a student at St Peter's College from August 1965 to November 1967. My first year was spent at the house at Darleth and I entered the new college in 1966 as one of the first students to take position of the new college building design as were many Catholic Churches by Mr Coia in the late 50' and early 60's. Even as it was being built, it was already out of date due to the second Vatican council. You can clearly see evidence of this if you descend behind the high altar where you will see a large number of individual alters cast in concrete but never finished as the council brought in the idea of concelebration of a mass by all the priests present as a congregation. Coia seems to have had a fixation with underfloor heating but he always buried it so deep under the floor that it was useless. In Cadross the bottom floor used glass as the wall giving you the impression that you were out while being. In truth in the winter you could not survive within six feet of the glass as it was not double glazed as this area was always cold.⁶

The Catholic Church has been trying for 25 years to find a new owner and use for the building. A spokesman for the Church said: Over the years, we have been happy to work with developers who have come along with a plan but every single one has run into problems with getting permission because of where building is and what they intended to do with it. "Or they have run into funding difficulties because of the A-listing."⁷

⁶ Charles McLaughlin, "St. Peter's Seminary Cardross College," in *Hidden Glasgow* (2003).

⁷ Vivienne Nicoll, "Joy at bid to save landmark building" (*Evening Times*, 2009).

5-3 INTERVIEW WITH HENRY MCKEOWN

NVA were invited by the Scottish Government, in partnership with Creative Scotland and the British Council Scotland, to curate a distinctive Scottish presence at La Biennale di Venezia's 2010 International Architecture Exhibition. They presented a programme of public events, entitled To Have and To Hold, responding to the themes of restoration and reuse of our built heritage, particularly on the potential restoration of St Peter's Seminary. Henry Mckeown from JM Architects was involved in the discussion in Venice. The purpose of this interview was to ask about the difference conversion of The Lighthouse and St. Peter's Seminary.

Compare with The Lighthouse and St. Peter's Seminary, The Lighthouse is a very much cultural resource. The original building attempted to cultural design to the city rather than just design of architecture to the city. Therefore for The Lighthouse, pure architecture centre was never attention. The bigger question was how you put architecture in the cultural design along design such as product design, graphic design and the illustration. The idea of the building was a showcase of all the different aspects of design in very broad level.

He also mentioned about lack of public about The Lighthouse.

The Lighthouse is not success enough because of people who organized have different ideas from local architects. Local architects desired the space to work in though it never happened. A lot of local architects were not involved in The Lighthouse.

5-4 COMMENTS

Mr. Mckeown insisted cultural background of The Lighthouse and denied the idea of pure architecture center in it. I agree the idea that showcase of the different aspect of design in The Lighthouse. When I visited St. Peter's Seminary in February 2012, the building was standing only with its structure without interior. The existence of the building was impressive. There is no doubt about its importance. However, this pure architecture seems to be refusing to be inhabited or refusing to nestle people's live. It was isolated. May be because it is ruin or its location. Architects know the importance of the St. Peter' s building, though it seems difficult to know for people who do not have any ideas about architecture. On the way to the St. Peter's Seminary, I asked about the place to locals. Their explanation of the building was just "ruin". There was no further interest.

What is the difference between pure architecture centre and fusion of architecture and design centre? The answer might be the difference of the targets. Architecture and Design Centre is able to involve broad range of people who relate to design or just interested in design. On the other hand, like NAI, pure architecture centre is required architectural idea to get involved in. Charls Rennie Mackintosh created his works throughout graphic design, furniture design and building design. This is the main reason that he was widely recognized in the world and have a lot of visitors to his works. The Lighthouse originally has such a gene, therefore, I think it should succeed as the Architecture and Design Centre as a symbol of Scottish design.

6 Conclusions

6, conclusions

Throughout this essay, I have looked at five different aspects of the Lighthouse's conversion. In the first part, the reasons for reusing rather than demolishing were found out. The Lighthouse, the former Glasgow Herald building, was considered to be worth conserving from historical and cultural aspects of Glasgow. And the conservation of the building was thought to be able to contribute to improve tourism of the Glasgow. In the second part, the features of the Lighthouse have been discussed. Page and Park succeeded in conserving Mackintosh's original façade and designing new circulation. The scheme of the new extension carefully considered the feature of original building. In the third part, the spatial experiences of the converted building have been studied. The conversion of the water tank tower and designing of the gallery 1 are attractions of the Lighthouse though the management of spatial use does not work well as a whole. It really needs to improve the way of using the spaces. Fourthly, I focused on the policy and current situations of the Lighthouse as an architecture and design centre. The target visitors and aim of this centre have been a dilemma from the beginning. Additionally, lack of funding, absence of a director and the lack of information dispatching and gathering ability have come out as main problems. The direction was shifted after the Lighthouse went into administration. The new direction is in progress. It takes more time before be judged if it is good or not. Finally, taking from professor Metzstein's question, I looked at the difference between pure architecture and fusion of architecture and design. Considering that the background of the building, the Lighthouse is reasonably enough to be architecture and design centre.

In conclusion, the background of the Lighthouse is significant enough to be preserved and reused the building. Then architecture and design centre is suitable programme from its context. However, definition of architecture and design centre is not concrete yet. There are gaps between organizer and users. As well as clear proposal to be architecture and design centre, the Lighthouse needs to think about spatial use since it locates on accessible city centre.

Lastly, this research project can give some insight into the elements that contribute to the attractions of the converted building which new building cannot achieve. To make clear the following points and how to answer is the key point to lead successful conversion.

- 1,The significance and purpose of the conservation
- 2,Features and attractions of the original building
- 3,The interaction between the programme and context of the site
- 4,Who are the targets?
- 5,The scheme of long-term management.

The Lighthouse has good potential to be an efficient Scotland's architecture and design centre. How relate to local community and how can be information centre are key issues for the future of the Lighthouse.

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