

# THE GLASGOW SCHOOL OF ART

Millar, Harris and Shankland, Kirsty (2015) Recover, rebuild, renew: an exploration into the possible approaches to restoration in light of the Mackintosh fire [dissertation]. The Glasgow School of Art, Glasgow.

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# RECOVER REBUILD RENEW

An exploration into the possible approaches to restoration, in light of the Mackintosh fire.

STAGE 4 RESEARCH PROJECT

Harris Millar & Kirsty Shankland

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# Section 1 : The Friday Lecture Series

## 1.0 Introduction

At the Mackintosh School of Architecture, the working week is traditionally concluded for both students and staff with The Friday Lecture. This provides a platform for distinguished guests to present at the school; giving a unique resource of both inspiration and knowledge. Now in its third year, the 'Friday Lecture Series' research project provides the opportunity for selected students to curate these guests and host their subsequent lectures. Furthermore, as well as providing a captivating series for the school, the brief for the project instructs students to decide upon a central theme and to explore this through the medium of the lectures.



01. Friday Lecture Series, Reid Auditorium

## 1.1 Theme

'Recover Rebuild Renew' was the theme selected for the winter term of the Friday Lecture Series 2015. The subject correlates closely with the current situation at the Glasgow School of Art, following the fire in May 2014 and was quoted by Tom Inns to describe the present circumstance. The lecture series is an opportunity to raise discussions regarding current topics and is a unique platform for engaging with professionals outside of the school. Since the fire there have been many questions surrounding the possible approaches to the restoration. We have used this series to instigate an important conversation between architects, tutors and



students regarding the future of The Mackintosh Building. The lectures are used as the primary source of material in constructing a piece of writing regarding the topic '*Recover Rebuild Renew*'.

## 1.2 Organisation of the Lecture Series

Once the theme had been decided upon, we began to research potential speakers to ensure we invited guests whose work related to the topic. We also designed a logo early on which appeared on all of the documentation; it helped to develop an identity for the series. (Appendix 02.1)

After drawing up a list of potential speakers, invitations were sent out. Hard copy invitations were designed, as we hoped these would engage the speakers and encourage them to attend. (Appendix 04.1) All further correspondence was conducted via email.

Once the speakers had confirmed, they sent us an image, along with a title if they wished, to be used on the publicity material. Posters were designed and used to promote the lectures throughout the Bourdon Building as well as the wider school campus. A separate template was designed to be used as a 'Cover Image' for the Facebook page. (Appendix 02.2 & 02.3)

We ensured suitable arrangements were made for their transport to Glasgow and organised any accommodation they required during their stay. We also arranged for members of staff to attend lunch with the speakers and hosted them for the duration of their time at the school; often giving tours of the new Reid Building. In the lead up to each lecture it was vital that we promoted the event through the use of posters, emails and social media to ensure a positive attendance.

All of the lectures were recorded and, with the speakers' permission, published on the school website to provide a comprehensive resource. The recordings are attached to supplement the dissertation. (Appendix 04.3)

Following the final lecture, we handed out a survey asking the student population for feedback. We were eager understand how they felt the series responded to current themes in

architecture as well as its relation to studio work. It also allowed us to understand their perception and relevance of the topic '*Recover Rebuild Renew*'. (Appendix 05.1 & 05.2)

Building on the success of the social media platforms established from the research project in 2014, we were able to elevate the series to a wider audience. The social media outlets were updated regularly to promote the coming lecture and strengthen the conversation beyond the school. (Appendix 03.1 & 03.2)

The annual publication of student work, MacMag, will contain an article regarding the lecture series. This will focus both on the topic of the series, a theme very relevant within the school currently, but will also encourage a discussion on the organisational aspects of the lecture series. (Appendix 06.1)

### 1.3 Structure of Lecture Series

To begin the series, we held an 'Opening Forum' which introduced and explored our proposed topic. It felt appropriate considering recent events in Glasgow that we invited a selection of speakers that strongly represent the city's artistic community.

The event comprised of four speakers:

- Tom Inns, *Director of Glasgow School of Art*
- Chris Platt, *Head of Mackintosh School of Architecture and Co-Founder of Studio KAP*
- Brian Evans, *Head of Urbanism at Glasgow School of Art and Partner at Gillespies*
- Toby Paterson, *Painter and Sculptor*

The remainder of the series took place every Friday at 3pm in the Reid Auditorium.

- *16th January 2014* - Jon Matthews, Director of 5plus
- *23rd January 2014* - David Page, Director of Page \ Park

- 30th January 2014 - Liz Davidson, Senior Project Manager of the Mackintosh Restoration Project
- 6th February 2014 - Stephen Taylor, Director of Stephen Taylor Architects
- 13th February 2014 - Sunand Prasad, Senior Partner of Penoyre & Prasad and Ex-President of the RIBA
- 27th February 2014 - Luis Laplace, Director of Laplace Studio
- 6th March 2014 - William Mann, Director of Witherford Watson Mann

### 1.4 Summary

With the loss of the Mackintosh lecture theatre, the lectures were held in the Reid auditorium, something we were anxious about due to its significantly larger capacity. However the series was well attended both from students at the school as well as those from the wider Glasgow community. We have received a considerable amount of positive feedback from students, speakers, tutors and guests.

We hope it has helped to strengthen the conversation regarding the Mackintosh restoration project and opened up ideas and possible solutions regarding its future.



02. William Mann, Friday Lecture

## Section 2 : Research Topic - Recover Rebuild Renew

### 2.0 Introduction

This section introduces the theme for our research project and the lecture series, *'Recover Rebuild Renew'*.

### 2.1 Outline

*'RESTORATION... To restore an edifice means neither to maintain it, nor to repair it, nor to rebuild it; it means to reestablish it in a finished state.'*<sup>1</sup>

The writings of French architect and theorist Eugène-Emmanuel Viollet-le-Duc, throughout the nineteenth century, begin to highlight the significance and importance of architectural restoration. The definition of restoration from Viollet-le-Duc's *Dictionnaire raisonné de l'architecture française* focuses primarily on returning buildings to usable, habitable states. This conversation is extremely relevant within Glasgow following the fire at the Glasgow School of Art in May 2014 and the subsequent loss of elements to the Mackintosh building, most notably the library.

It is vital to understand the significance and importance of a building in order to consider its restoration. The Mackintosh Building has been appreciated as a piece of important architecture, winning the Royal Institute of British Architect's best building of the last 175 years in 2009<sup>2</sup>. In light of the fire at the school Stephen Hodder, the current President of the RIBA, was quoted saying *'Damage to a building of such immense significance and uniqueness is an international tragedy. It is irreplaceable.'*<sup>3</sup> Viollet-Le-Duc credits the importance of restoration of such

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<sup>1</sup> Eugène-Emmanuel Viollet-le-Duc, *The Foundations of Architecture*, trans. Kenneth D. Whitehead, (New York: George Brazier, 1990), 195.

<sup>2</sup> Stuart MacDonald, "Mackintosh Building is Britain's Favourite" *The Sunday Times*, May 05, 2009.

<sup>3</sup> Stephen Hodder, "Glasgow School of Art Fire" *RIBA*, May 23, 2014.

architectural monuments 'serving as a kind of living museum'<sup>4</sup>, preserving a period of time or style of architecture.

In contrast, there is the view that questions the restoration of a building which has been destroyed or damaged. John Ruskin, a leading art critic of the Victorian era, expressed this thought in his extended essay, *The Seven Lamps of Architecture*, published in 1849. *'Restoration, so called, is the worst manner of Destruction... Restoration... is always a lie... It means the most total destruction which a building can suffer... It is impossible, as impossible as to raise the dead...'*<sup>5</sup> This theory must also be considered to allow for a balanced understanding of the varying opinions regarding restoration.

The purpose of this lecture series was to invite a variety of guests whose work responded to the theme. The projects varied from historical restorations, to environmental retrofits as well as new builds which engaged with historical context. Through examination of the different approaches and resolutions, we hope to open up a conversation regarding the potential future of The Mackintosh Building.

<sup>4</sup> Viollet-le-Duc, 208.

<sup>5</sup> John Ruskin, *The Seven Lamps of Architecture*, (New York: John Wiley, 1849), 162.

## Section 3 : The Lectures

### 3.0 Introduction

This section analyses the content from the lectures. Using The Mackintosh Building as a point of departure it explores the topic, examines the role of the building within the city and discusses the future in regards to its restoration. The ideas and thoughts of the visiting lecturers are then investigated and their responses explored through how they respond to history, converge with the old and acknowledge the future.

### 3.1 The Glasgow School of Art

*'our personal identities are not objects, they are not things... sense of self can only arise from the context of culture and its historicity.'*<sup>6</sup>

The 'Opening Forum' discussed the pivotal role of The Mackintosh Building within the city and its future in Glasgow. Not only is the building an important architectural monument, but also a significant contributor to both the identity of Glasgow and its people. Osbert Lancaster, an English art critic, discusses the complex decision of which buildings should be preserved, suggesting *'no yard stick of aesthetic judgement is of universal validity'*<sup>7</sup>. Therefore a detailed understanding of the role of The Mackintosh Building within the city is paramount in conveying the importance of its restoration.

Christopher Platt, Head of Mackintosh School of Architecture, described Glasgow as a *'place of making'* and cited The Glasgow School of Art as the *'home for smart thinking and making'* that elevated the city to the *'international community'*.<sup>8</sup> Brian Evans, Head of Urbanism also recognises the art school community as important in the city, *'creative places beget creative*

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<sup>6</sup> Juhani Pallasmaa, 'Newness, Tradition and Identity' *Architectural Design*, ed.220 Nov/Dec 2012, (London: Wiley, 2012), 20.

<sup>7</sup> Osbert Lancaster, 'What should we preserve?,' in *The Future of the Past*, ed. Jane Fawcett, (London: Thames and Hudson, 1976), 65.

<sup>8</sup> Chris Platt, 'People Purpose Place', *Recover Rebuild Renew: Friday Lecture Series*, Mackintosh School of Architecture, Glasgow, 9 January 2015.



people,<sup>9</sup> he states that the energy of the art school has always been present within Glasgow. Tom Inns, director of the Glasgow School of Art, questions *'what is the ambition...what is the grand vision for the city?'*<sup>10</sup> Whilst this may not be entirely resolved, the significance of The School of Art and specifically the Mackintosh Buildings within Glasgow is evident throughout its history. Glasgow City Councils supports the branding of Mackintosh in their ambition to market the city as having international status, part of their economic regeneration strategy<sup>11</sup>. This international significance further supports the necessity of its restoration.

The 'Opening Forum' highlighted the role of The Mackintosh Building, its prominence in Glasgow and its importance to architecture. Due to the selection of the theme it seemed essential to invite Liz Davidson, Senior Project Manager of the Mackintosh Restoration Project to present a lecture. Liz Davidson OBE was previously Head of Heritage and Design at Glasgow City Council and played a pivotal role in the regeneration of Glasgow's Merchant City. In her lecture *'Rediscovery and Re-imagination: Taking Advantage of Adversity'* she was able to discuss more closely the issues regarding the conservation and restoration of the building.

Some uncertainty has arisen over the validity of replicating the Mackintosh design. Following the fire, David Mullane, a former director of the Charles Rennie Mackintosh Society, was quoted as saying that he *'believed works of art, if damaged, can be restored. The library, however, has been completely destroyed and the library was a work of art'*<sup>12</sup>. Cesare Brandi, the first Director of the Central Institute of Restoration, believed that *'Once the material has been used to produce the work of art, it has become historic, and cannot be replaced... without committing an offence against historic time'*<sup>13</sup>. Whilst many of Brandi's theories refer to the

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<sup>9</sup> Brian Evans, 'VISIONS OF A FUTURE FORETOLD Art, Architecture & Economics in the City' *Recover Rebuild Renew: Friday Lecture Series*, Mackintosh School of Architecture, Glasgow, 9 January 2015.

<sup>10</sup> Tom Inns, *Recover Rebuild Renew: Friday Lecture Series*, Mackintosh School of Architecture, Glasgow, 9 January 2015.

<sup>11</sup> Ian Colquhoun, *Urban Regeneration*, (London: Batsford Ltd, 1995), 24.

<sup>12</sup> David Mullane, "Mackintosh library plan should be ditched, says expert" *Herald Scotland*, September 03, 2014.

<sup>13</sup> Jukka Jokilehto, *A History of Architectural Conservation*, (PhD diss., The University of York, 1986), 417.



restoration of art, he also references historic buildings in his work, this thought therefore supports Mullane's argument to design and build new. Whilst Mullane supports the rebuilding of the school he believes that a new approach, particularly within the iconic library, would be more appropriate. He argues that it is an opportunity to do something new, and any reinstatement of the original design would result in '*mockintosh*'. Platt confronted this opinion maintaining '*the difference between art restoration and architectural restoration, it's the architect's ideas opposed to the artist's hand*'.<sup>14</sup>, this idea is supported by Davidson when referring to Mackintosh's buildings, '*he didn't build them, he designed them*'<sup>15</sup>.

As well as considering the influence of the original Mackintosh design on the restoration, it is appropriate to understand how the building was being used in its most recent years '*architecture, unlike painting... suffers the effects of the wind and weather, and the additions and alterations of man*'.<sup>16</sup> Davidson acknowledges additions, such as studio partitions and the insertion of a stair case in the library, and realises it must be discussed as to how we incorporate or learn from such alterations. The purpose is to return the school back to a working building and arguably such modifications were crucial in how the spaces were used. By ignoring these are we at risk of '*the total destruction of its existing contemporary value*',<sup>17</sup> for is it not the intention to return the building to a functioning art school?

In spite of this, Davidson also acknowledges there had been a lot of '*adding over the years*' and saw this current period as an opportunity to '*scrape back to the form of the building and be clever about bringing back*.' This involves the integration of better services such as lighting, fire protection systems and internet. This hopefully allows the building to become a more useable space, responding to current needs. Not only has the fire presented an opportunity to subtly

<sup>14</sup> Platt.

<sup>15</sup> Liz Davidson, '*Re-Discovery and Re-Invention: Taking Advantage of Adversity*', *Recover Rebuild Renew: Friday Lecture Series*, Mackintosh School of Architecture, Glasgow, 30 January 2015.

<sup>16</sup> Lancaster, 69.

<sup>17</sup> Ibid.

incorporate technology, but Davidson also expressed the hope that the building would become *'less of a museum.'* Spaces such as the library would return to their primary use and she hopes that the restoration will take *'out the preciousness that has crept in'*.<sup>18</sup>

Along with the opportunity of making the building a more usable space, Christopher Platt identified the architectural opportunities which have presented themselves. Juhani Pallasmaa, Finnish architect and writer, shares this view; *'Architecture's true quality is not revealed until it is a ruin, after everything superfluous has decayed, when only the faded skeleton of the building remains'*<sup>19</sup>. Platt has called for a period of reflection, inviting the *'smart thinkers and makers'* into the space, allowing them to respond and *'find new meanings in loss.'*<sup>20</sup> Whilst he was forthright in his desire for the return of the library, he also expressed an aspiration to celebrate the space in a way it hasn't been experienced before, to find new meaning in the architecture, to learn from it and to appreciate it. Toby Paterson, a critically acclaimed artist and sculptor, also explored the idea of transformation when he converted the city's uninhabited built environment to host cultural events. At the 'Opening Forum', he outlined two projects in which he transformed an abandoned bank office into an exhibition space and a deserted bus station into a concert venue for the Scottish ensemble. He described this process as culturally *'inspiring innnovation.'*<sup>21</sup>

It seems there is a general agreement that the building should return back to its users, as a habitable space, one that not only services the current generation but that will last for many more. It is a building that must be *'beautifully restored so the next generation of students can be inspired by the building.'*<sup>22</sup>

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<sup>18</sup> Davidson.

<sup>19</sup> Juhani Pallasmaa, 'The Rooms of Memory,' in *encounters 1*, ed. Peter MacKeith, (Finland: Rakennustieto Publishing, 2012), 103.

<sup>20</sup> Platt.

<sup>21</sup> Toby Paterson, *Recover Rebuild Renew: Friday Lecture Series*, Mackintosh School of Architecture, Glasgow, 9 January 2015.

<sup>22</sup> Davidson.

## 3.2

### 3.2.1 RESPONDING TO HISTORY

*'Often buildings or parts of buildings dating from a certain era have been repaired, sometimes more than once, and sometimes by workers who were not native to the province... Should the unity of style simply be restored without taking into account the later modifications..'*<sup>23</sup>

When commencing a restoration project, one must consider to what extent the building is reconstructed, to what degree later additions are of value and how modern technologies could be used within the building. Such changes and additions are often never formally recorded as they have accumulated over time, however they are usually integral to the working of the building and therefore should not be ignored.

After recognising the success of The Hauser and Wirth Gallery in the architectural press, Luis Laplace, Director of Laplace Studio in Paris, was invited to present a Friday Lecture. His presentation focused on the restoration of the gallery and went into some detail regarding the conversion of a historic farm into a contemporary gallery and arts centre. With the growth of the farm, the site in Somerset, had significantly expanded over time. As a result, when studying the existing infrastructure it was crucial for Laplace to work closely with historians in deciding which elements to keep.<sup>24</sup> This in-depth understanding of the building and its layers is crucial for its successful restoration as without being in possession of all the knowledge, *'is to plunge into the hypothetical, and, in restoration work, nothing is more dangerous than the hypothetical'*<sup>25</sup>. Within a restoration project it is important to work with a variety of expertise to truly understand the layering of a place.

Adjacent to the art gallery was the former farm house which was to be converted into a guest house. As they began to peel back and expose the original building, Laplace

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<sup>23</sup> Viollet-le-Duc, 210.

<sup>24</sup> Luis Laplace, *Recover Rebuild Renew: Friday Lecture Series*, Mackintosh School of Architecture, Glasgow. 27 February 2015.

<sup>25</sup> Viollet-le-Duc, 226.

acknowledged that there was *'so much information in the place... an enormous amount of layers'*<sup>26</sup>. This is important to the history of the place, the RIBA Guidelines for Conservation discusses the historical merit of such elements and advocates *'the conservation in situ of anything that could have any value, such as fragments of decorated plaster, stained glass...'*<sup>27</sup>. The studio was committed to retaining this history of the house and allowed time to be spent understanding the building as it revealed itself on site. All of the physical alterations in the house, such as additional partitions, bathrooms and internal windows were kept. Whilst some of the decor was replaced, each room was themed according to its individual history. Artists were invited to come and design the interiors of the spaces, the attitude towards the restoration process allowed them to blend the transition between building and art. Laplace stated, the success was that you, *'don't know where the art starts and where the art ends'*<sup>28</sup>.

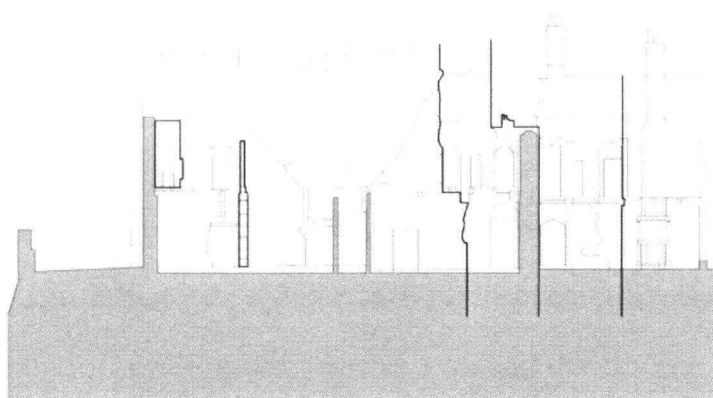


03. Hauser & Wirth Art Gallery, Guesthouse Interior

In 2013 Astley Castle became the first domestic property and restoration project to win the RIBA Stirling Prize<sup>29</sup>, highlighting the growing interest in this area of study. As significant contributors to architectural restoration it was essential to invite a representative from the office,

<sup>26</sup> Laplace.  
<sup>27</sup> Jokilehto, 314.  
<sup>28</sup> Laplace.  
<sup>29</sup> RIBA Stirling Prize, accessed March 24, 2015, <http://www.architecture.com/RIBA/Awards/RIBASTirlingPrize/RIBASTirlingPrize.aspx>

Witherford Watson Mann. After accepting the invitation, William Mann, founder and director of Witherford Watson Mann Architects, presented his lecture *'To Finish What Others Have Begun'*, giving a thorough insight into the Astley Castle project. Much like The Hauser and Wirth Gallery of Laplace studio, Astley Castle is a building of, *'complexities, organic growth, with a bit of nineteenth century brickwork, some gothic arches and then some Elizabethan windows. You begin to get a sense that it wasn't a singular thing, it was multiple'*<sup>30</sup>. Mann decided to build directly upon the ruins, not to remove anything existing, but celebrate the history of the castle. There was much speculation at the beginning of the project. It had been part of the area for many years as both a functioning building and then as a ruin and so the community were therefore concerned as to the outcome.



04. Astley Castle, Section

*'we value buildings for different reasons, some of which are very personal: sentiment, pride, nostalgia...a familiar reference point in a changing world'*<sup>31</sup>. Mann told the story of a young local couple spending their honeymoon at Astley Castle following the completed restoration. Upon their family visiting them, they learnt that their grandparents engagement had happened there. It becomes apparent that *'it is not just the stones that are accumulating'*<sup>32</sup>, but the narrative of the

<sup>30</sup> William Mann, *'To Finish What Other Have Begun'*, *Recover Rebuild Renew: Friday Lecture Series*, Mackintosh School of Architecture, Glasgow. 6 March 2015.

<sup>31</sup> Nick Lee Evans, *An Introduction to Architectural Conservation*, (Newcastle Upon Tyne: RIBA Publishing, 2014), pvii.

<sup>32</sup> Mann.



building is continuing. Whilst undoubtedly a new chapter for the building, it still maintains its acknowledgement of its past yet facilitates the development of new memories, '*for the same process will happen again, as the present passes into memory.*'<sup>33</sup> This is arguably one of the most important elements of restoration, allowing a building to continue to service the future.

### 3.2.2 CONVERGING WITH THE OLD

*'new projects... in historic settings usually aimed at an integrated dialogue of old and new elements.*'<sup>34</sup> The dialogue between new and old and the treatment of this intersection was explored in many of our guests' lectures and projects.

With 5plus Architects being announced as 'RIBA Emerging Architect of the Year 2014'<sup>35</sup> and their project Trafford Town Hall being shortlisted for the 'AJ Retrofit Award 2013', it was felt Jon Matthews, a founding Director of the Manchester based practice, would be a very appropriate speaker in exploring our theme.<sup>36</sup>

Matthews defined his approach to converging the old and new in the design of Trafford Town Hall. The council had requested that the original Grade 2 listed town hall had to be completely refurbished and a new office block to be constructed in place of the old 1960's building. 5plus decided to mitigate the relationship between the old and new by creating an '*internal street*' that acted as the major circulation route whilst linking the old and new elements of infrastructure. Furthermore, this '*internal street*' served as a threshold between the '*contrast of the old and new gable ends*'.<sup>37</sup>

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<sup>33</sup> Edward Hollis, *The Memory Palace*, (Portobello Books: London, 2013), 305.

<sup>34</sup> Glendinning, Miles, *The Conservation Movement: A History of Architectural Preservation: Antiquity to Modernity* (New York: Routledge, 2013), 435.

<sup>35</sup> 5plus Architects Homepage, accessed March 31, 2015, <http://www.5plusarchitects.com/>

<sup>36</sup> Trafford Town Hall Project Description, accessed March 31, 2015, <http://www.5plusarchitects.com/work/project/trafford-town-hall>

<sup>37</sup> Jon Matthew 'Shit Happens', *Recover Rebuild Renew: Friday Lecture Series*, Mackintosh School of Architecture, Glasgow, 16 January 2015.

The idea of *'celebrating the old by contrast rather than copying'*<sup>38</sup> is another method when dealing with this relationship between the old and new. This idea has been employed in particular in the work of Karl Josef Schattner in Eichstatt.<sup>39</sup> This concept was further explored in the work of 5plus in the internal progression from the new office building to the existing listed town hall where an *'amazing juxtaposition between the old and the new ceilings'*<sup>40</sup> was created. This idea of distinction between the old and new is a fundamental of the conservation movement and stems *'from the general Western concept of the inexorable march of history'* but also architecturally from the Ruskinian and Modern Movement insistence on *'honesty'* and condemnation of *'pastiche'*.<sup>41</sup>



05. Trafford Town Hall, Nighttime Exterior

In spite of this, Matthews also spoke about the great lengths 5plus went to when analysing the elevation of the existing town hall in order to continue the rhythm of glazing and structure through to the new facade of the office building. Despite the contrast in materiality and construction method this employed the idea of *'weaving the existing into the new'*.<sup>42</sup> This in depth

<sup>38</sup> Kenneth Powell, *Architecture Reborn; The Conversion and Reconstruction of Old Buildings*, (London: Laurence King Publishing, 1999), 12

<sup>39</sup> Ibid.

<sup>40</sup> Matthew.

<sup>41</sup> Glendinning, 432.

<sup>42</sup> Matthew.



studying of the existing town hall fenestration correlates with Viollet-Le-Duc's idea of *'synthesis follows analysis'*.<sup>43</sup>

This idea was continued by Stephen Taylor in what he similarly described as *'weaving between the old and the new'*<sup>44</sup>. Founder and Director of Stephen Taylor Architects, Taylor specialises in housing and masterplanning and was voted AYA Architect of the Year in 2009. The practice's belief that architecture is a *'ongoing economic, social and cultural continuum'*, combined with their modern approach to architecture made for an interesting interpretation of the theme.<sup>45</sup>

In his lecture, *'Buildings Are Not Alone'* Taylor described his approach to historical context as architectural *'patchwork'*. He talked at great length of the vitality of an architect in *'referencing and learning'* from what has happened before yet still retaining a clear consciousness of the present. This method of working was demonstrated in the Inner Block Housing Project, Fulham. The project focused on the texture and materiality of brick in order to manifest itself in a scheme that is grounded in its West London historical context. This modern articulation of a historic material creates an unusual nostalgic aesthetic.<sup>46</sup> This project plays on the idea of an environment being created *'where the architectural and socio-cultural heritage is brought into line with the needs of future generations without compromising the urban identity'*.<sup>47</sup>

David Page is a director of Page \ Park Architects, an employee owned architectural practice founded over thirty years ago in Glasgow. The practice works primarily on residential and civic projects with a strong ambition to *'contribute to the quality of urban and landscape*

<sup>43</sup> Viollet-le-Duc, 208.

<sup>44</sup> Stephen Taylor *'Buildings Are Not Alone'*, *Recover Rebuild Renew: Friday Lecture Series*, Mackintosh School of Architecture, Glasgow, 6 February 2015.

<sup>45</sup> Stephen Taylor Architects Practice Profile, accessed March 28, 2015, <http://www.stephentaylorarchitects.co.uk/practice/profile/>

<sup>46</sup> Taylor.

<sup>47</sup> Meinolf Spikermann, *The Sustainability of Urban Heritage Preservation*, (Buenos Aires: Inter-American Development Bank, 2010), 71

settings' with a '*constantly evolving response to the particularity of place*'.<sup>48</sup> After a series of high profile Glasgow restoration projects including The Centre of Contemporary Arts, Kelvingrove Band Stand and small modifications to the Mackintosh Building visitor amenities, it was felt Page \ Park could give a local insight into the restoration process.<sup>49</sup> In addition, after accepting the invitation it was announced that Page \ Park had been shortlisted for the restoration of the Mackintosh Building and have subsequently been appointed as lead architects.<sup>50</sup>

*'The architect needs to know the structure, anatomy, and temperament of the building. He needs to know these things because before everything else, his task is to make the building live.'*<sup>51</sup>

Page also explored in-depth the idea of bringing new life into an area through integration with the old. He introduced his approach to mediating the relationship between the old and new with the analogy of the architect's role as '*the conservative surgeon*'; developing this idea further when stating '*The surgeon has not to kill the patient. The architect has not to kill the city.*' This concept was supported with the example of Glasgow and its influx of high-rise residential towers replacing the traditional tenement in the 1960's, an event that he said had left the '*city riddled with bullet holes*'. He went on to describe the architectural process his practice employs in balancing the extremes of old and new as architectural '*stitching*'; developing further upon the analogy of surgery.<sup>52</sup>

When discussing Rosslyn Chapel Visitor Centre, Page/ Park referenced the forms of existing historic stone gateways to define the timber structure of their '*gateway building*' in order to '*re-engage with the past*'. Furthermore this timber structure is respectful to the '*richness*' of the

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<sup>48</sup> David Page, *Recover Rebuild Renew: Friday Lecture Series*, Mackintosh School of Architecture, Glasgow, 23 January 2015.

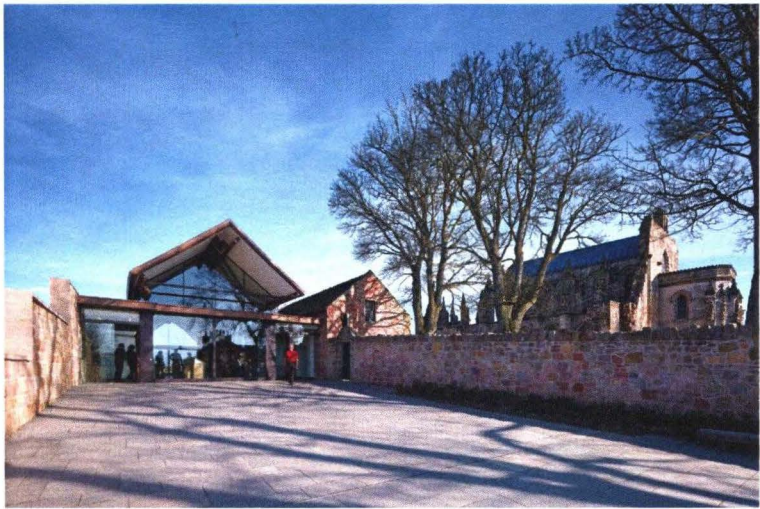
<sup>49</sup> Page \ Park Conservation Projects, accessed March 31, 2015, <http://pagepark.co.uk/projects/cog/conservation/>

<sup>50</sup> Page \ Park news: Glasgow School of Art Shortlist, accessed January 9, 2015, <http://pagepark.co.uk/news/glasgow-school-of-art-shortlist>

<sup>51</sup> Viollet-le-Duc, 214.

<sup>52</sup> David Page, *Recover Rebuild Renew: Friday Lecture Series*, Mackintosh School of Architecture, Glasgow, 23 January 2015.

Rosslyn Chapel itself, providing a structure that is not *'minimal'* but provides *'aesthetic preparation'* for the *'richness'* of the chapel it precedes.<sup>53</sup> This references the idea of *'artistic modern contextualism'* described in the 2008 English Heritage Bulletin where chief executive Simon Thurley and architect Richard McCormac asked for a *'harmony of differentiated new and old'*.<sup>54</sup>



06. Rosslyn Chapel, Approach

Whilst examining Astley Castle, William Mann was very aware of his input being one of many layers within the *'organic growth of the building'* and did in fact build upon the ruins of what laid there before. Whilst keen to add his layer of construction, he strived to have the building read *'as one'* and maintained an honesty about what was new.<sup>55</sup>

It is this idea of combining select elements of new and old that Miles Glendinning refers to as being influenced by buildings like Alte Pinakothek in Munich where *'the English Ruskinian and Anti-Scrape world-outlook'* is employed yet there remains the juxtaposition *'of new interventions and repaired, ruined fragments'*.<sup>56</sup> It is these new interventions and repairs that Mann describes as adding *'integrity'* to the *'crumbling shell'*; its structural solution for the new house is *'one and*

<sup>53</sup> Ibid.  
<sup>54</sup> Glendinning, 434.  
<sup>55</sup> Mann.  
<sup>56</sup> Glendinning, 435.



the same' as the structure that binds the ruins together. This begins the discussion of how modern techniques offer an alternative to disrepair as we look to the future.<sup>57</sup>



07. Astley Castle, Roof Assembly

### 3.2.3 ACKNOWLEDGING THE FUTURE

As well as acknowledging and integrating with history, it is important to recognise the benefits of the present. Using modern techniques and technology to improve building performance, strengthen structure and extend the life of a building.

*'When we build, let us think that we build forever. Let it not be for present delight, nor for present use alone; let it be such work as our descendants will thank us for.'*<sup>58</sup>

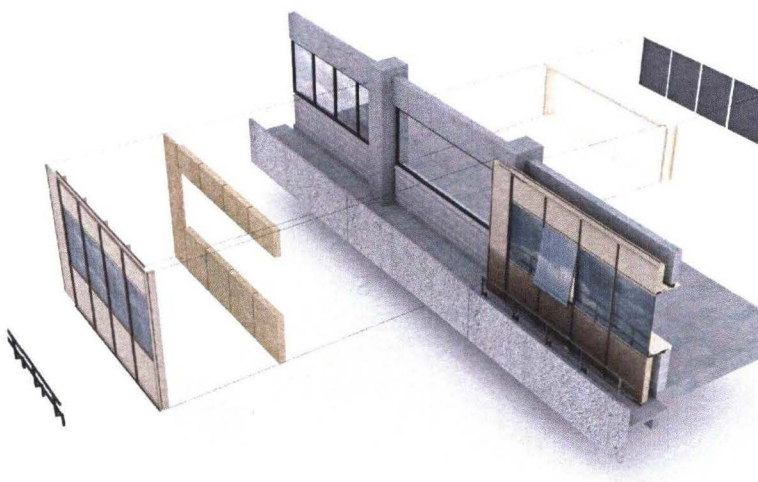
Sunand Prasad is a founding director of Penoyre and Prasad architects and after serving as the head of the RIBA from 2007 to 2009, has published a number of books including *'Retrofit for Purpose'* and *'Designing For Your Future'*.<sup>59</sup> It was felt his practical experience in retrofit work and updating buildings with the use of modern solutions would lead to an interesting investigation of the theme.

<sup>57</sup> Mann.

<sup>58</sup> Ruskin, 186.

<sup>59</sup> Sunand Prasad, Practice Profile, accessed March 29, 2015, <http://www.penoyreprasad.com/about/people/2012/10/sunand-prasad/>

During his lecture, Prasad presented his retrofit of Guy's Hospital Tower in London. This project looked at addressing the issue of the failing concrete cladding that was falling off and creating a hazard. Penoyre and Prasad responded to this problem by proposing the complete re-clad of the 1970's tower to make the building fit for purpose '*for many, many years*' to come. Making use of the underused balconies on the perimeter of the hospital, the solution materialised itself in the application of light-weight, clip in '*folded plate aluminium*' panels and a modern curtain walling system. This not only solved the problem of the failing concrete cladding, but also resolved the issues of thermal bridging and increased the floor area.<sup>60</sup>



08. Guy's Hospital Tower, Overclad Diagram

The idea of connecting, adapting and improving an existing building's structural composition with modern technology was also explored by David Page in the Theatre Royal Project.

Within the project, the architect, along with significant assistance from the structural engineer, employed a structural system that connected back in with the existing building to create a '*structural nest*'. Using large circular steel beams that formed a series of '*rings*', the building was able to cantilever over the street in order to significantly add floor area whilst also freeing up space in the central entrance atrium. He described this as '*working with the nature of*

<sup>60</sup> Sunand Prasad, *Recover Rebuild Renew: Friday Lecture Series*, Mackintosh School of Architecture, Glasgow, 13 February 2015.

*the body*'. By connecting into the existing building it led to the capability of a hung, sculptural spiral staircase that acted as an extension of the street; allowing *'the pavement to continue up through the building*'.<sup>61</sup> This highly complicated system was tested using the engineers' advanced computer software to calculate its response to large levels of occupancy. The process of installing a new, light-weight steel structure works with the idea of *'materials of construction employed by the restorer'* always being *'of superior quality*'.<sup>62</sup>

With the modern day pressures of sustainability and product lifespan, it comes as no surprise that recent restoration projects have looked at integrating modern technology into their designs; this is vital in maximising the building's lifespan and minimising its maintenance demands. One of the reasons behind this is that today it is fundamental that *'architecture must function as a business'*. For architects to succeed in modern day, it is crucial that they *'adapt to prevailing attitudes'* when working *'with existing buildings and cities*'.<sup>63</sup>

<sup>61</sup> Page.

<sup>62</sup> Viollet-le-Duc, 214.

<sup>63</sup> Powell, 10.

## Section 4 : Conclusion

*'We should not live in a bright shining new future, any more than we should hide in a comfortable pastiche of the past. We must inhabit an ever-evolving present, motivated by the possibilities of change, restricted by the baggage of memory and experience.'*<sup>64</sup>

To conclude, over the course of the series we have seen a wide range of approaches towards restoration; we feel that the *'Recover Rebuild Renew'* series has been successful in providing an opportunity to explore several of these attitudes and approaches. The projects presented throughout the lectures found common ground within the ideas of the connection with history, the dialogue between the old and new and their response to the future.

In terms of the conservation movement, we are at a point in time where inheriting an existing building is now viewed as an architectural asset. Many argue that *'conversion and rehabilitation schemes now generate some of the most innovative and intelligent work'* and that *'saving old buildings is no longer enough. The aim is not preservation but transformation, an architectural, rather than sentimental or historicist approach to creating new form out of old fabric.'*<sup>65</sup> One could argue that the most successful projects presented within our series are testament to this.

The school will have to balance these ideas and considerations to not only restore The Mackintosh Building to a working art school but also eliminate the *'architectural preciousness'*<sup>66</sup> that has developed over time.

Following the series, it was announced that Page \ Park had been appointed as lead architects for the Mackintosh restoration project. It will be of great interest to see how David Page applies

---

<sup>64</sup> David, *David Chipperfield: Recent Work*, (Barcelona: Gustavo Gili, 1997), 131.

<sup>65</sup> Powell, 10.

<sup>66</sup> Davidson.



the approach of the '*architectural surgeon*'<sup>67</sup> to a project of such cultural and sentimental significance. Regardless of architectural preference, it remains vital that we follow the call of Muriel Gray, the first Chairwoman of The Glasgow School of Art, and make it our priority that,

*'We will rebuild, and we will rebuild well'*<sup>68</sup>

<sup>67</sup> Page.  
<sup>68</sup> Davidson.

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The Opening Forum : A discussion into the future vision of Glasgow and the pivotal role of the Art School within the city

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- Chris Platt, *Head of Mackintosh School of Architecture and co-founder of Studio KAP*
- Brian Evans, *Head of Urbanism at Glasgow School of Art and partner at Gillespies*
- Toby Paterson, *Painter and Sculptor*

## 'Recover Rebuild Renew' Friday Lecture Series

- Jon Matthews, director of 5plus  
*'Shit Happens' (16th January 2014)*
- David Page, Director of Page \ Park  
*(23rd January 2014)*
- Liz Davidson, Senior Project Manager of the Mackintosh Restoration  
*'Re-Discovery and Re-Invention' (30th January 2014)*
- Stephen Taylor, Director of Stephen Taylor Architects  
*'Buildings Are Not Alone' (6th February 2014)*
- Sunand Prasad, Senior Partner of Penoyre & Prasad and ex-president of the RIBA  
*(13th February 2014)*
- Luis Laplace, Director of Laplace Studio  
*(27th February 2014)*
- William Mann, Director of Witherford Watson Mann  
*'To Finish What Others Have Begun' (6th March 2014)*

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## Figures & Sources

01. Friday Lecture Series, Reid Auditorium

Aaron Borchardt

02. William Mann, Friday Lecture

Aaron Borchardt

03. Hauser & Wirth Art Gallery, Guesthouse Interior

Luis Laplace, *Recover Rebuild Renew: Friday Lecture Series*, Glasgow. 27 February 2015.

04. Astley Castle, Section

William Mann, '*To Finish What Others Have Begun*'. Glasgow. 6 March 2015.

05. Trafford Town Hall, Nighttime Exterior

Jon Matthew, '*Shit Happens*'. Glasgow. 16 January 2015.

06. Rosslyn Chapel, Approach

David Page, '*Recover Rebuild Renew*'. Glasgow. 23 January 2015.

07. Astley Castle, Roof Assembly

William Mann, '*To Finish What Others Have Begun*'. Glasgow. 6 March 2015.

08. Guy's Hospital Tower, Overclad Diagram

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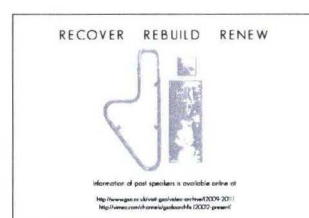
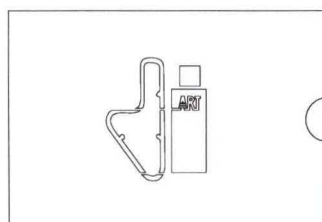
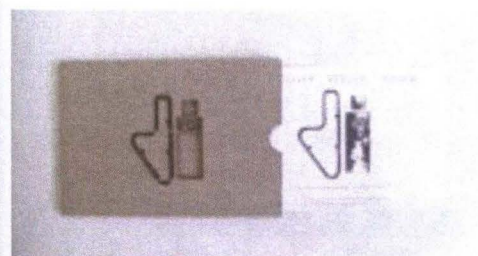
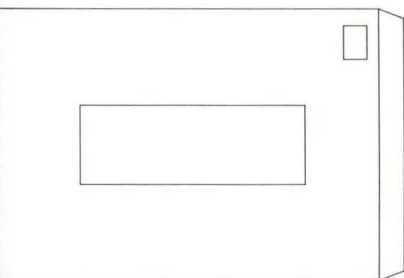
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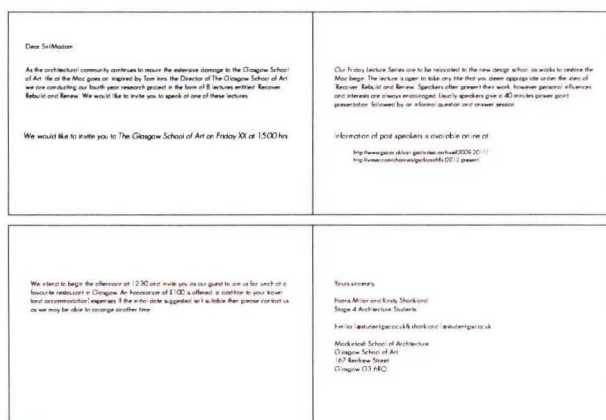
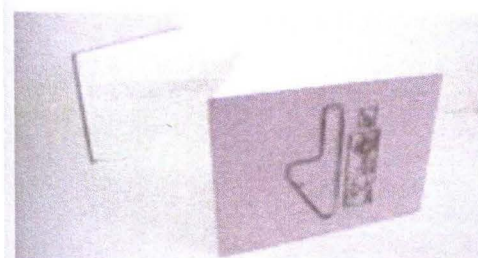
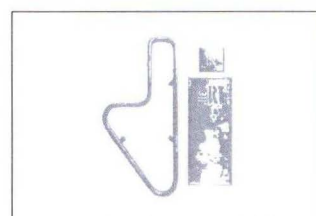
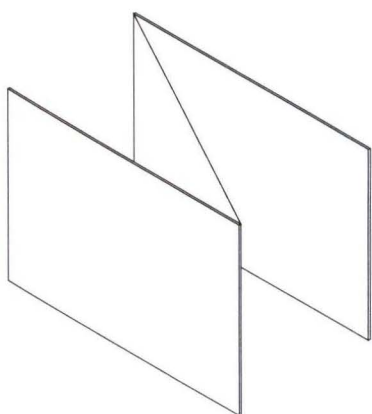
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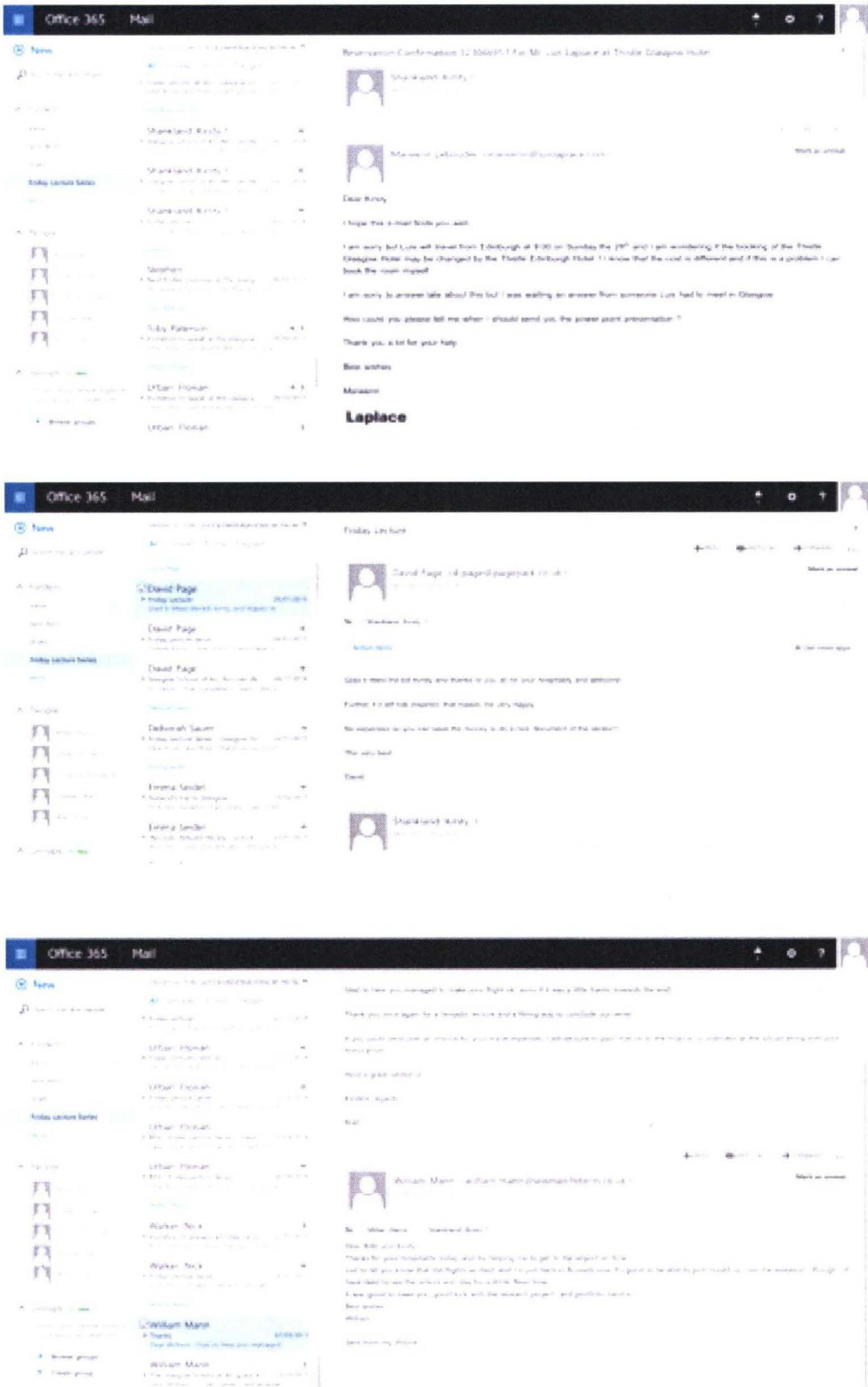
### Option 2 : Concertina





01.2 Invitations : Email & Correspondance

The remainder of correspondence was done via email.

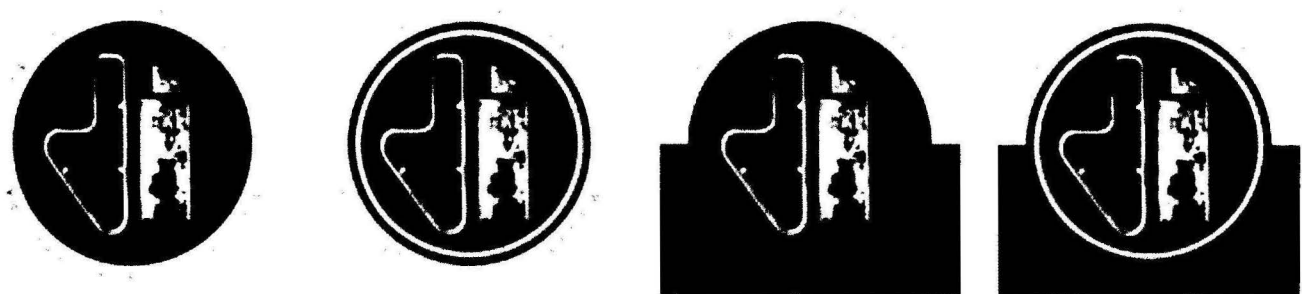


02.1 Publicity : Logo

The following logo was developed to feature on all of our documentation. The combination of door handles from the new Steven Holl building and the other from the original Glasgow School of Art, depicts the adjacency and relationship between these two buildings. With the completion of the new design school and the recent destruction to large parts of the Mackintosh building we felt this logo encapsulated the essence of the lectures series.



Development.



**RECOVER - REBUILD - RENEW**  
*The Opening Forum*

A discussion regarding the future vision of Glasgow and the pivotal role of the Art School within the city



*Speakers:*

CHRISTOPHER PLATT   ·   BRIAN EVANS   ·   TOBY PATERSON   ·   TOM INNS

*Reid Lecture Theatre  
Friday 9th January  
3pm*



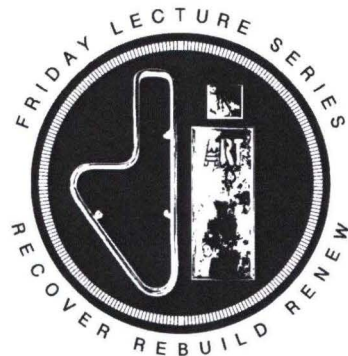
# JON MATTHEWS

5plus Architects

*Reid Lecture Theatre*

*Friday 16th January*

*3pm*

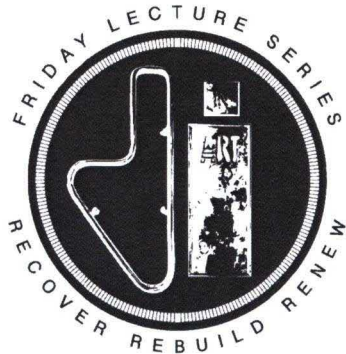




# DAVID PAGE

Page \ Park Architects

*Reid Lecture Theatre  
Friday 23rd January  
3pm*



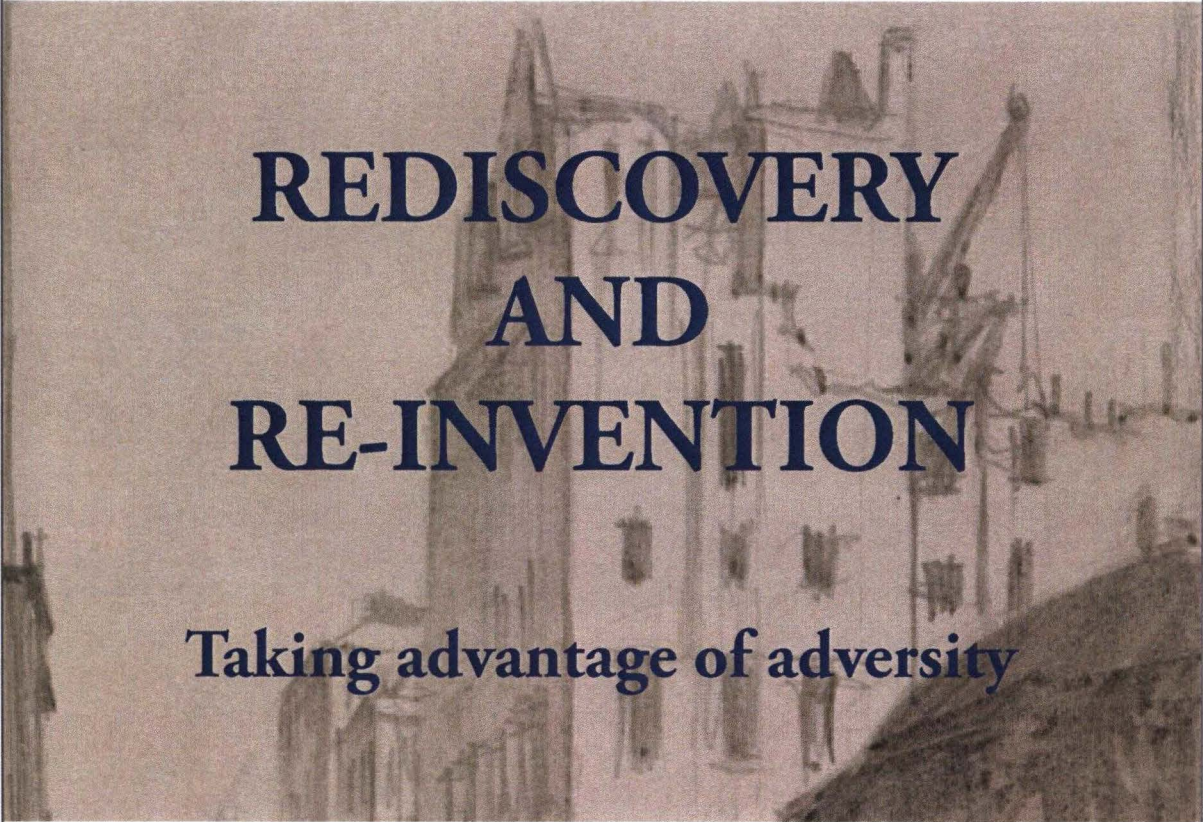


LIZ DAVIDSON

Senior Project Manager / Mackintosh Restoration

*Reid Lecture Theatre  
Friday 30th January  
3pm*

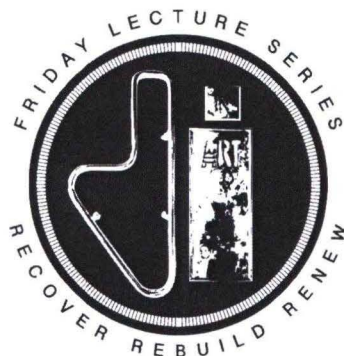
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# REDISCOVERY AND RE-INVENTION

**Taking advantage of adversity**

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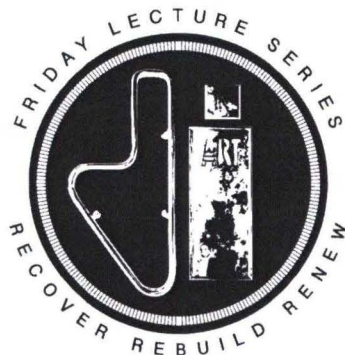




# STEPHEN TAYLOR

Director at Stephen Taylor Architects

*Reid Lecture Theatre  
Friday 6th February  
3pm*



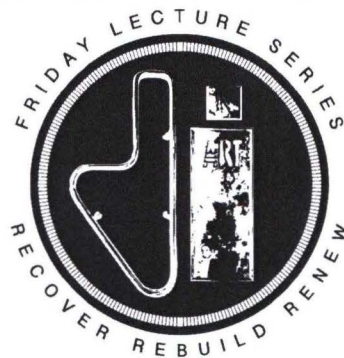


# SUNAND PRASAD

Senior Director at Penoyre & Prasad Architects  
Ex-President of the RIBA

*Reid Lecture Theatre  
Friday 13th February  
3pm*

## RECOVER REBUILD RENEW

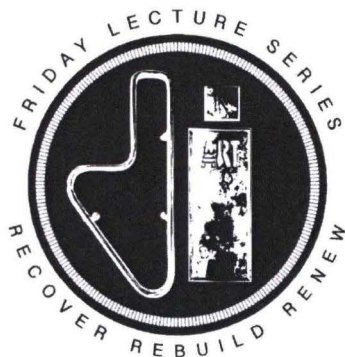




# LUIS LAPLACE

Founding Director of Laplace Studio

*Reid Lecture Theatre  
Friday 27th February  
3pm*



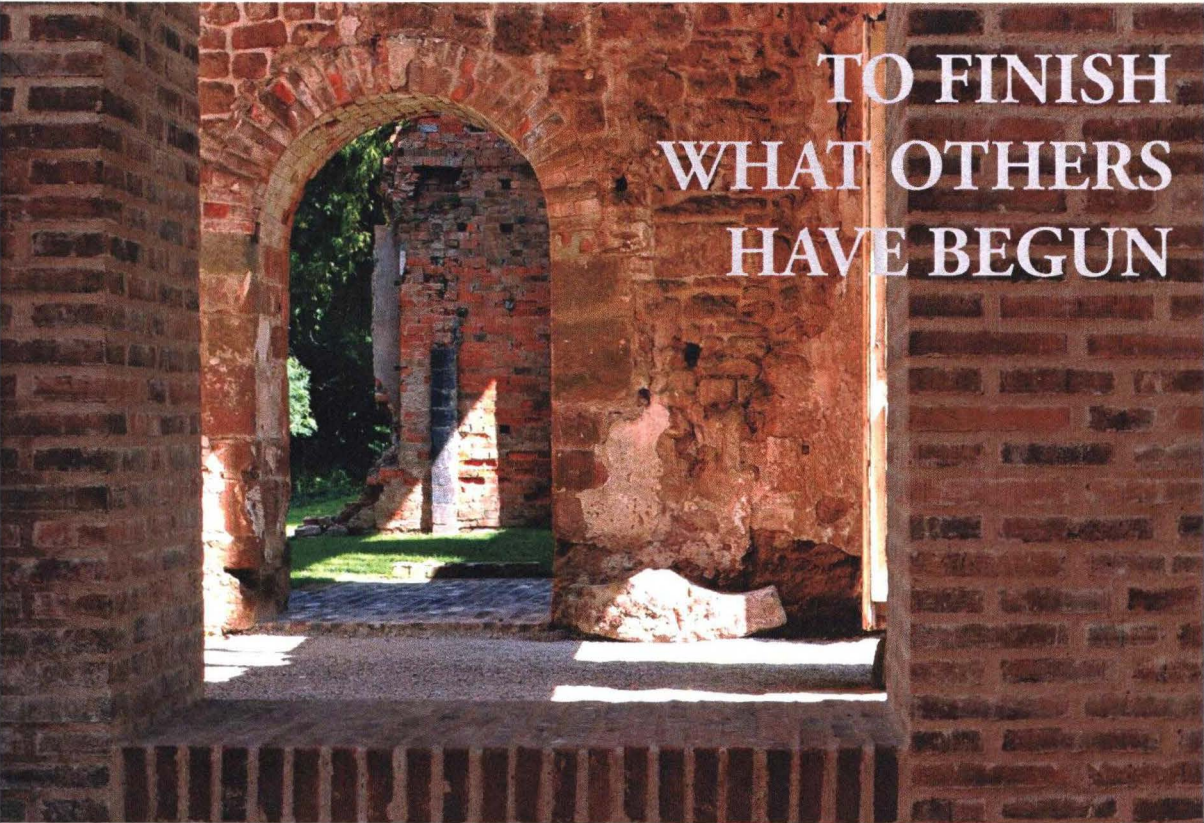


# WILLIAM MANN

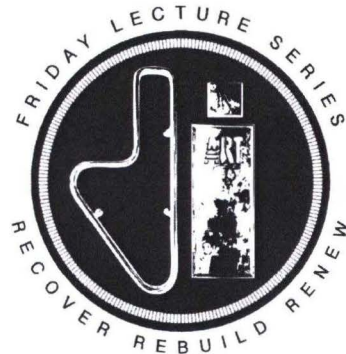
Director at Witherford Watson Mann  
RIBA Stirling Prize Winner 2013

*Reid Lecture Theatre  
Friday 6th March*

*This week at 2pm*



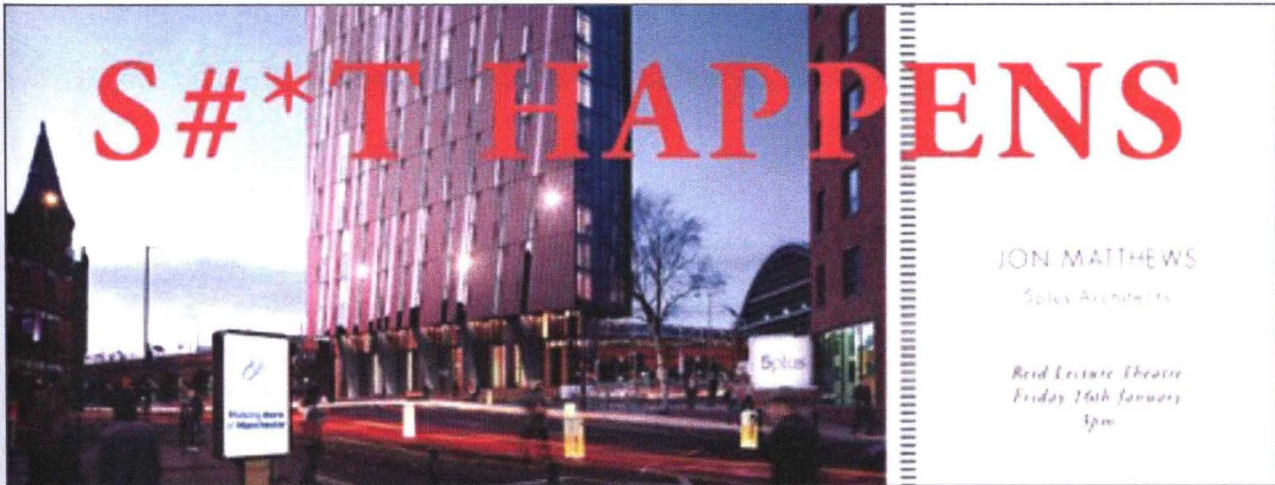
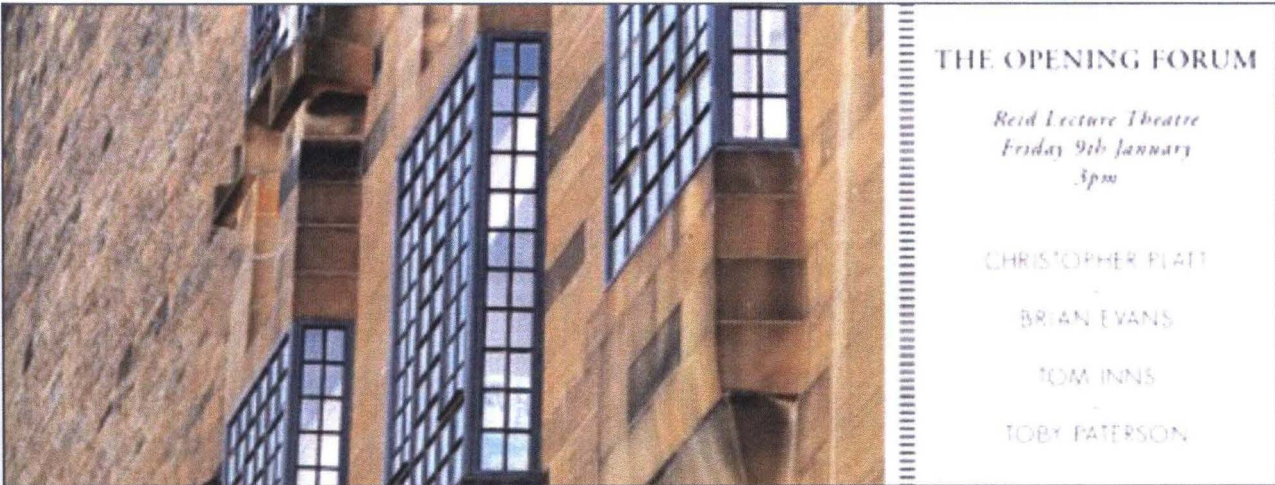
TO FINISH  
WHAT OTHERS  
HAVE BEGUN





02.3 Publicity : Cover Images

The information from the posters was reformatted to feature on the Facebook page as a 'Cover Image'. We updated this weekly as part of the publicity strategy of the lecture series.







DAVID PAGE  
Page & Park Architects

*Reid Lecture Theatre  
Friday 23rd January  
3pm*

## REDISCOVERY AND RE-INVENTION

Taking advantage of adversity

LIZ DAVIDSON  
Senior Project Manager  
Mackintosh Restoration

*Reid Lecture Theatre  
Friday 30th January  
3pm*

## BUILDINGS ARE NOT ALONE

STEPHEN TAYLOR  
Director at  
Stephen Taylor Architects

*Reid Lecture Theatre  
Friday 6th February  
3pm*



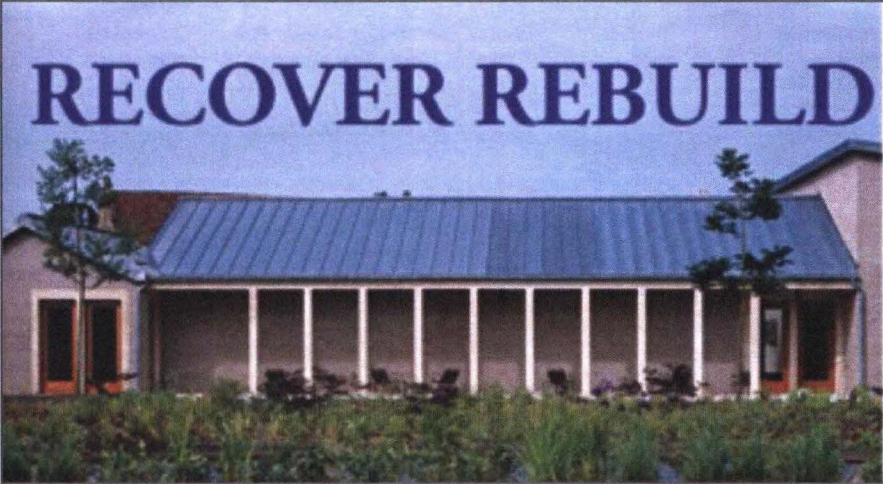


# RECOVER REBUILD RENEW

SUNAND PRASAD

Senior Director at  
Penoyre & Prasad Architects

*Reid Lecture Theatre  
Friday 13th February  
3pm*



# RECOVER REBUILD RENEW

LUIS LAPLACE

Founding Director of  
Laplace Studio

*Reid Lecture Theatre  
Friday 27th February  
3pm*



# TO FINISH WHAT OTHERS HAVE BEGUN

WILLIAM MANN

Director at Witherford Watson Mann  
RIBA Stirling Prize Winner 2013

*Reid Lecture Theatre  
Friday 6th March  
This week at 2pm*



03.1 Social Media : Facebook

Developing upon the social media platforms established in the previous year, we were able to elevate the series to a wider audience. In the three months of the series the contacts of the page have been increased from 208 to 632. As well as promoting the lectures, we have been able to have direct contact with an audience beyond the school. It has allowed the discussion regarding the Mackintosh to continue beyond the lectures.



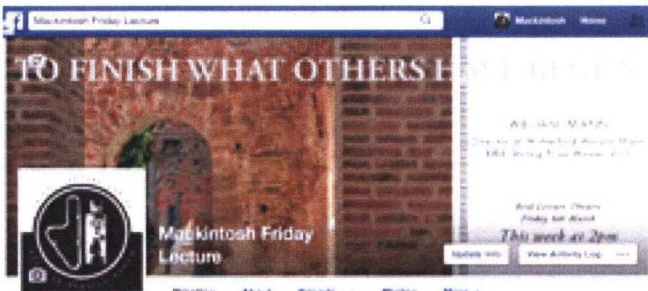
profile picture



promotion of upcoming lectures and guests

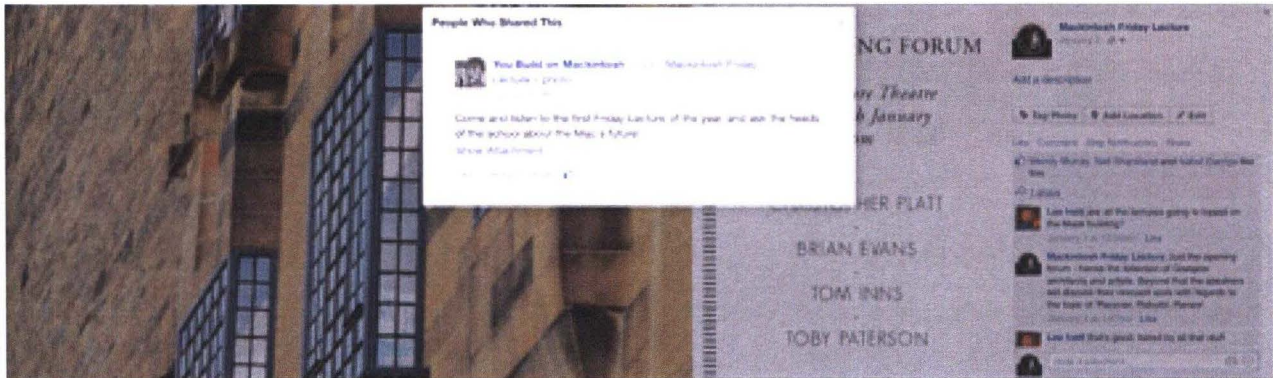


03.01.2015



02.04.2015

You Build on Mackintosh 'sharing' the Opening Forum



**Lee Ivett · Mackintosh Friday Lecture**  
 these are the projects and the people who are going to change the world over the next 10 years. Some interesting work here that has your theme of 'recover rebuild and renew' at it's heart but in a way that goes far beyond just a physical impact



**Adhocracy**  
 From making things to making the commons.



Unlike · Comment · Share

You, Kirsty Anna Shankland, Issay Fraser, Ian Milne and 2 others like this

Write a comment

Platform for sharing ideas

**Mackintosh Friday Lecture**  
 March 21 at 4:04pm · Public · View  
 Prof Tom Inns, "The team assembled by PagePark Architects impressed us not only with their deep knowledge of the building, but of the wider work of Charles Rennie Mackintosh... They also bring an understanding of the building's particular importance to Glasgow - its people and history - as well as of its status as an international design icon."  
<http://www.bbc.co.uk/news/uk-scotland-glasgow-west-32124683>



**Glasgow School of Art: Architect to be chosen for restoration**

Glasgow School of Art is due to announce details of the architect chosen to lead the restoration of the fire-damaged Mackintosh building  
 BBC, CO.uk

Like · Comment · Share

Nimet Nini Minasyan, Shantazamin Mazari, Joseane Ruivo and 7 others like this

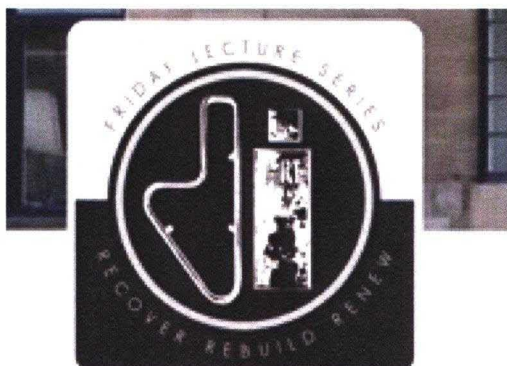
1 share

Write a comment

Sharing the progress of the restoration

## 03.2 Social Media : Twitter

Similary to the facebook page, the twitter account was used to promote the lecture series.

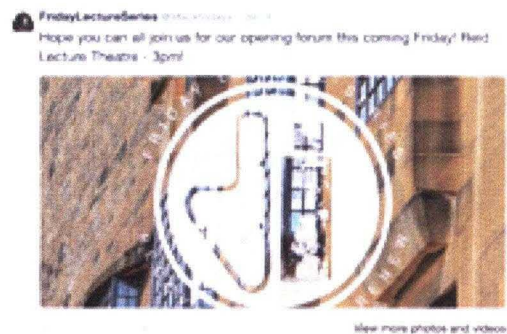


**FridayLectureSeries**  
 @Mackfridays

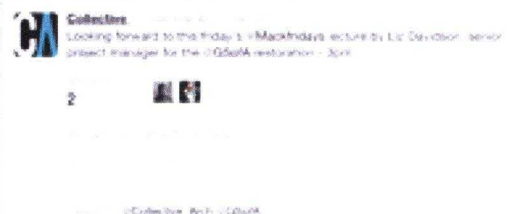
Friday Lecture Series 2015 @ The Mackintosh School of Architecture

Glasgow

Updated profile



Promotion of lectures



Local architects respond to upcoming guests



## 04.1 Lectures : Lecturers Invited

We invited a selection of speakers whose work encompassed a spectrum of scale, location and type.

### Speaker

Alison Brooks - *Alison Brooks Architects*

Cecile Brisac - *Brisac Gonzalez*

Gillian McInnes - *M U M A*

Graham Haworth - *Haworth Tompkins*

Jon Matthews - *5plus Architects*

Liz Davidson - *Mackintosh Restoration*

Luis Laplace - *Laplace Studio*

Mark Smout and Laura Allen - *Smout Allen & Senior Lecturers at the Bartlett School*

Mary Arnold-Forster - *Dualchas Architects*

Niall McLaughlin - *Niall McLaughlin Architects*

Sarah Wigglesworth - *Sarah Wigglesworth Architects*

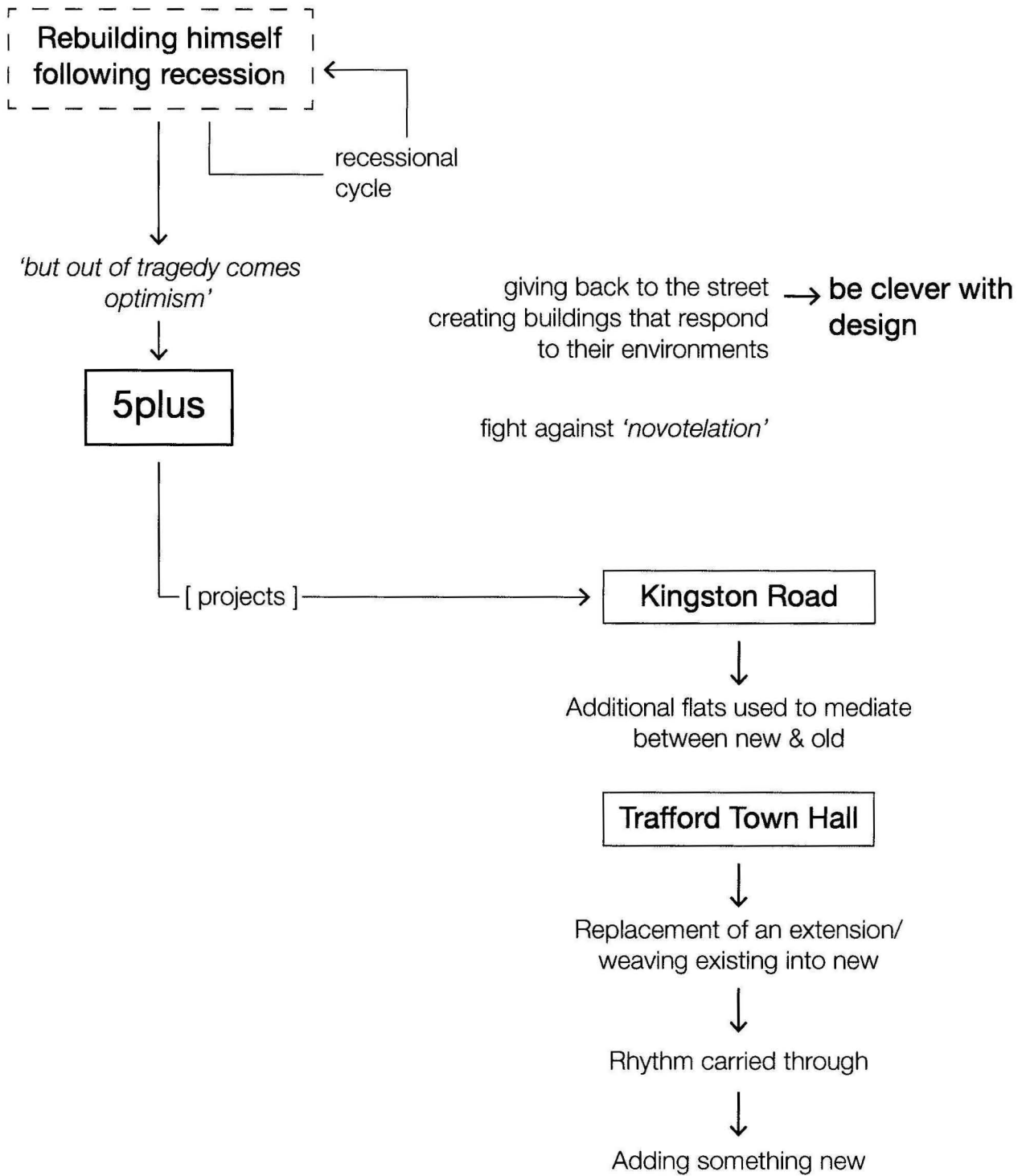
Stephen Taylor - *Stephen Taylor Architects*

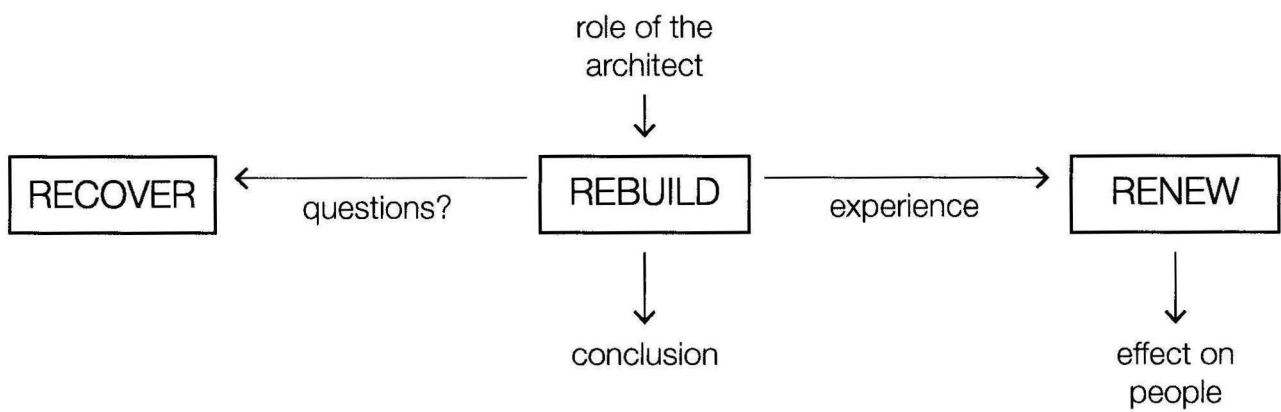
Soraya Khan - *Theis and Khan Architects*

Sunand Prasad - *Penoyre & Prasad*

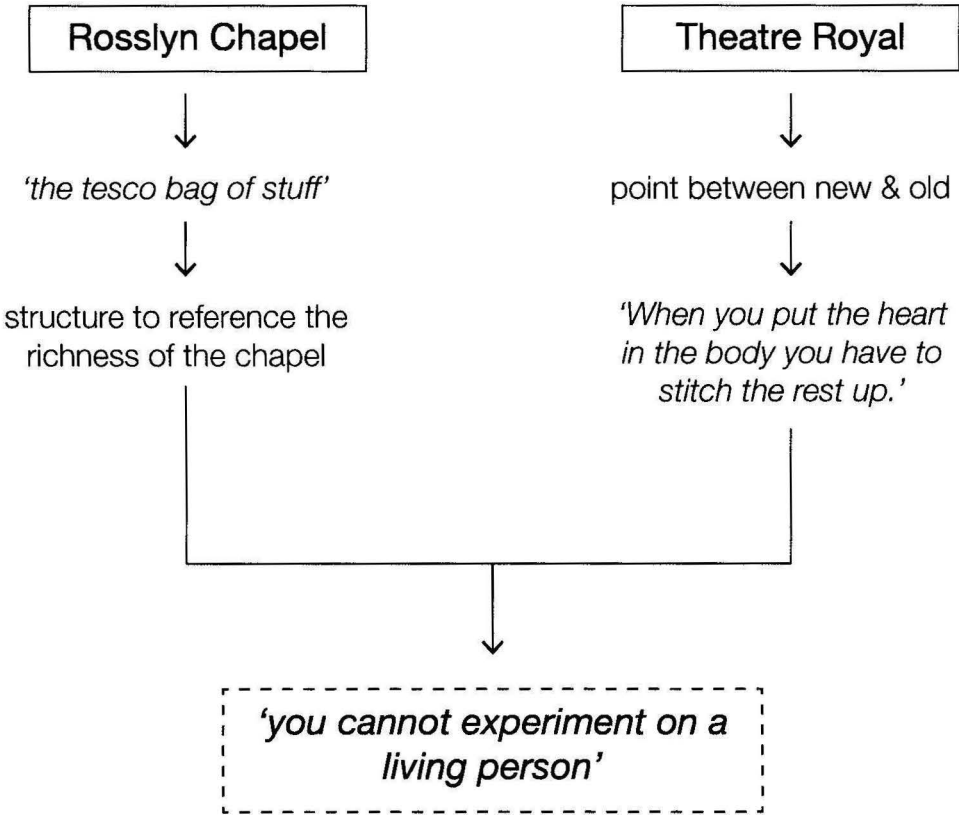
Toby Paterson - *Artist*

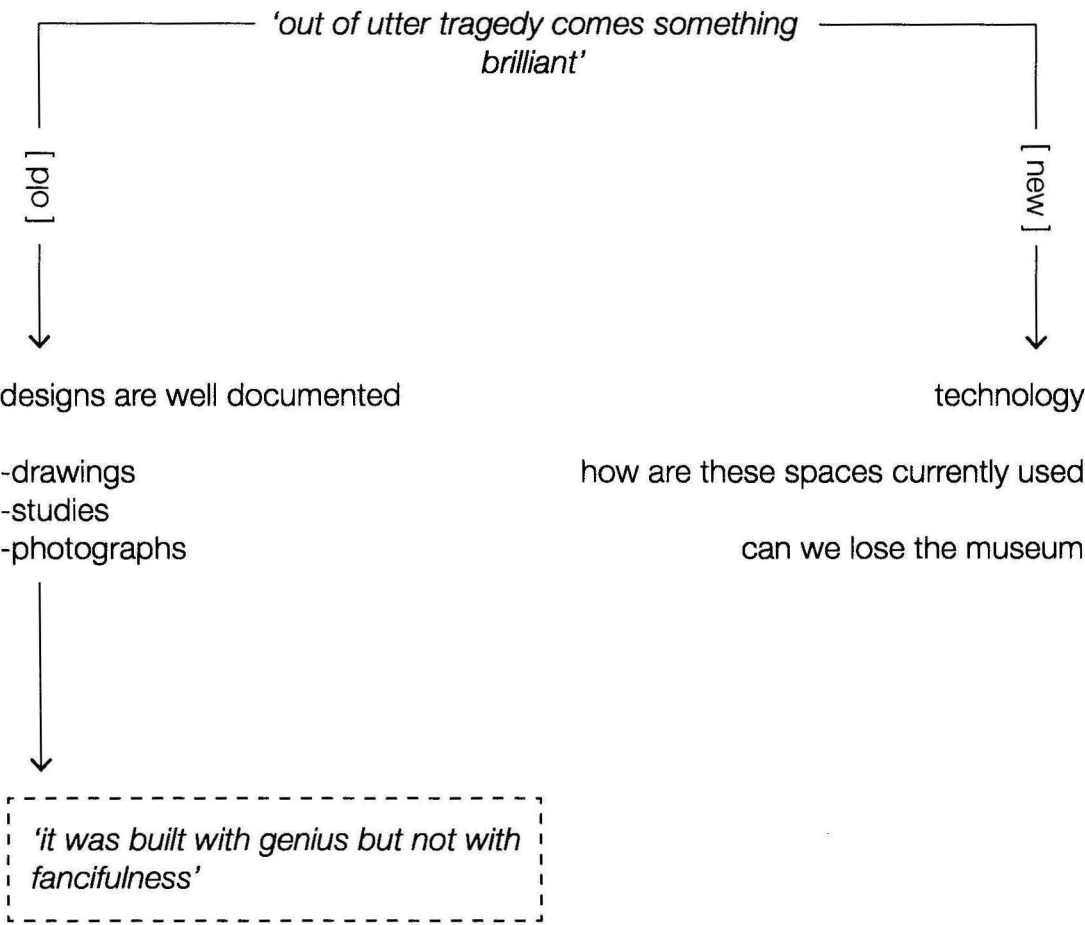
William Mann - *Wetherford Watson Mann*





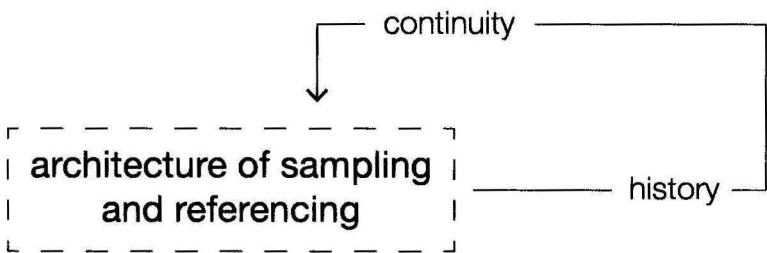
architect as the: **Conservative Surgeon** → *'The surgeon has not to kill the patient. The architect has not to kill the city.'*



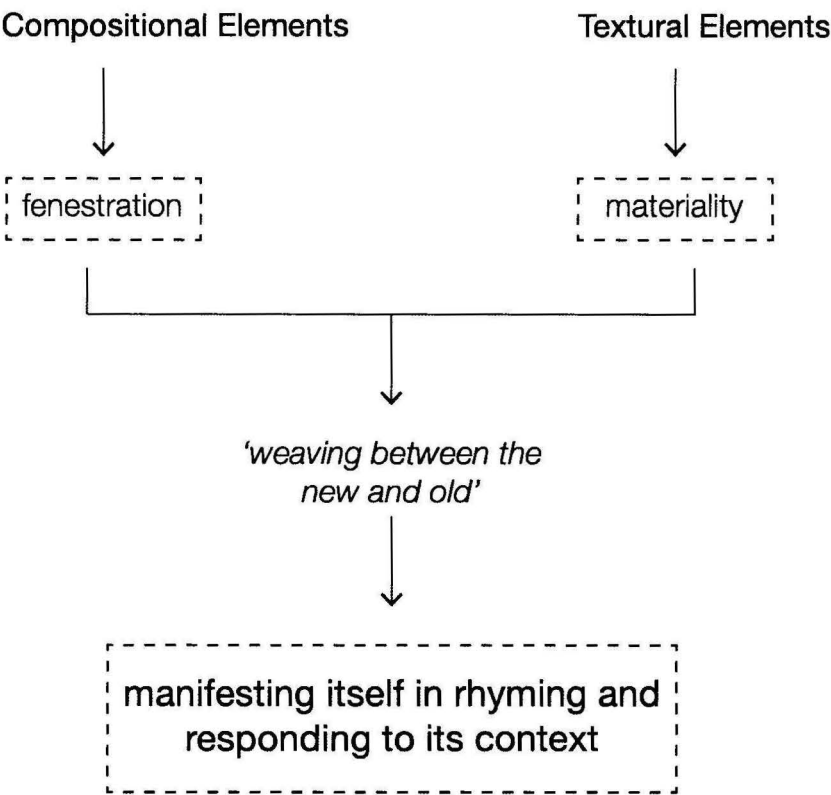


Stephen Taylor - 'Buildings Are Not Alone'

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engaging with:

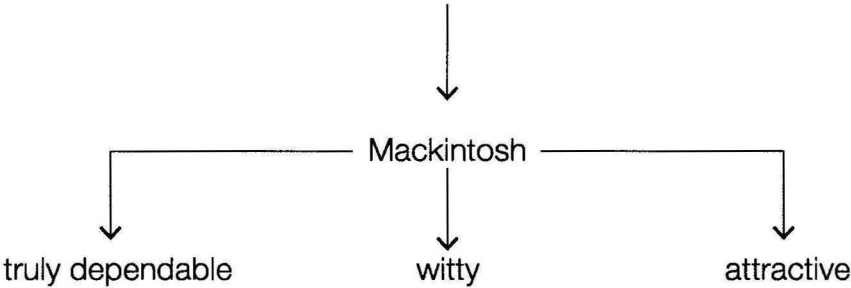
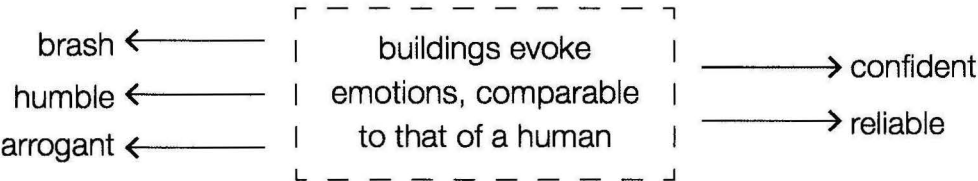




RIBA's best building of the last 175 years:  
MACKINTOSH at The Glasgow School of Art

Runner up:  
CRYSTAL PALACE

↑  
ironically both damaged  
or destroyed by fire  
↑



SIR LUDWIG HEALTH & WELLBEING CENTRE

strong civic building

small building having presence

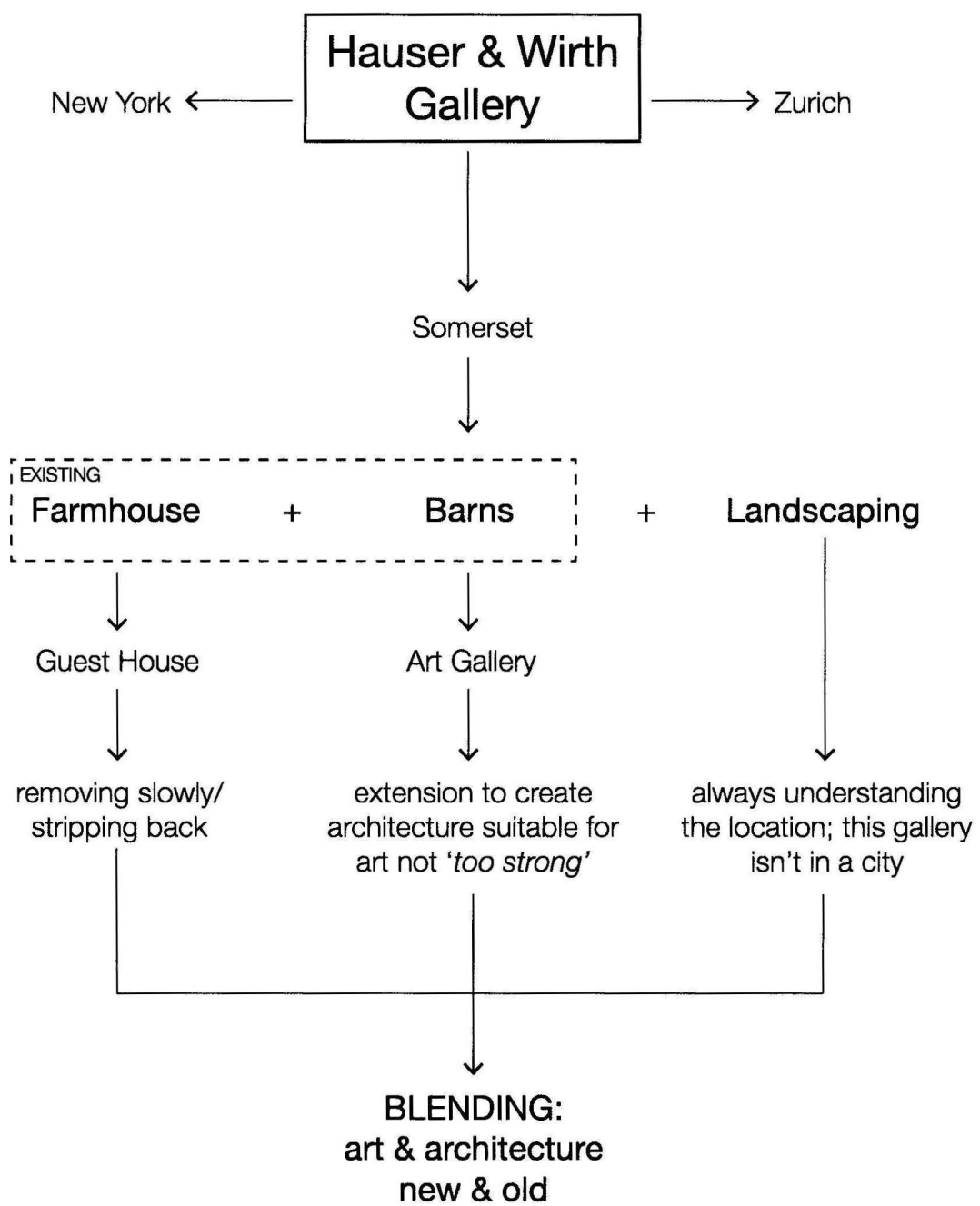
GUYS HOSPITAL TOWER

crumbling facade/ low environmental integrity

in-situ overclad

reflective facade - responsive to surroundings

continuing narrative of health & wellbeing into public realm      INTERSECTION      how does building meet ground?



*'the beauty is not knowing where the either begins and the other ends'*

continuing  
narrative

# ASTLEY CASTLE



## 05.1 Student Feedback : Feedback Survey

Following the lectures we circulated a survey around the students regarding the series. We were interested in understanding what relevance they felt it had to studio work, how their appreciation of the theme had progressed and what lecturers and projects they found most memorable.

How useful was the Mackintosh, Modernism and Modernism lecture series?

1. How useful was the Mackintosh, Modernism and Modernism lecture series?

2. Which lecture did you find most enjoyable/interesting?

3. Did you find that the Mackintosh lecture made you think differently about the series?

4. How useful was the Mackintosh, Modernism and Modernism lecture series?

5. What is your understanding of the Mackintosh, Modernism and Modernism lecture series?

6. Other comments:

How useful was the Mackintosh, Modernism and Modernism lecture series?

1. How useful was the Mackintosh, Modernism and Modernism lecture series?

2. Which lecture did you find most enjoyable/interesting?

3. Did you find that the Mackintosh lecture made you think differently about the series?

4. How useful was the Mackintosh, Modernism and Modernism lecture series?

5. What is your understanding of the Mackintosh, Modernism and Modernism lecture series?

6. Other comments:

'Given then relevance of the Mackintosh restoration, everybody should have found them to be interesting'

'Taking from the past, context and reinterpreting for future use'

How useful was the Mackintosh, Modernism and Modernism lecture series?

1. How useful was the Mackintosh, Modernism and Modernism lecture series?

2. Which lecture did you find most enjoyable/interesting?

3. Did you find that the Mackintosh lecture made you think differently about the series?

4. How useful was the Mackintosh, Modernism and Modernism lecture series?

5. What is your understanding of the Mackintosh, Modernism and Modernism lecture series?

6. Other comments:

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4. How useful was the Mackintosh, Modernism and Modernism lecture series?

5. What is your understanding of the Mackintosh, Modernism and Modernism lecture series?

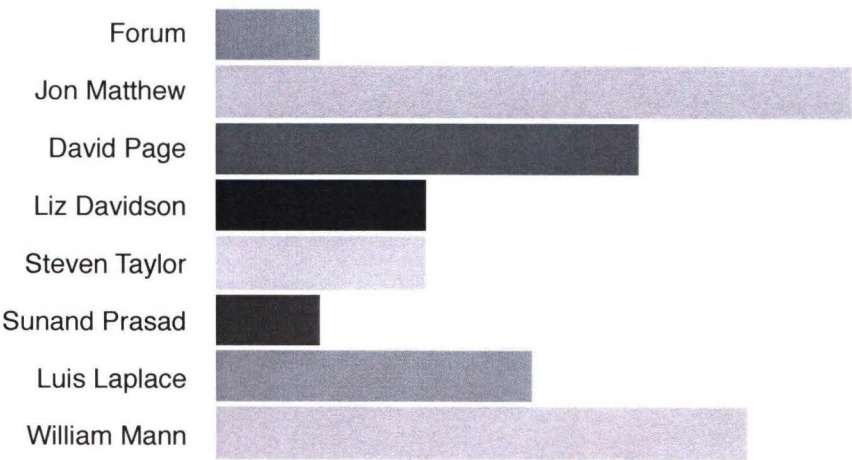
6. Other comments:

"Provide different opinions on an important and controversial topic'

'Choice of topic made for a more coherent series and pushed a better quality of presentation'

05.2 Student Feedback : Collation of Feedback

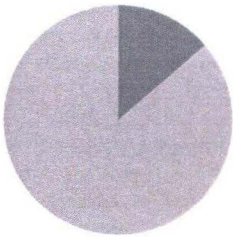
What lecturer did you find most enjoyable/memorable?



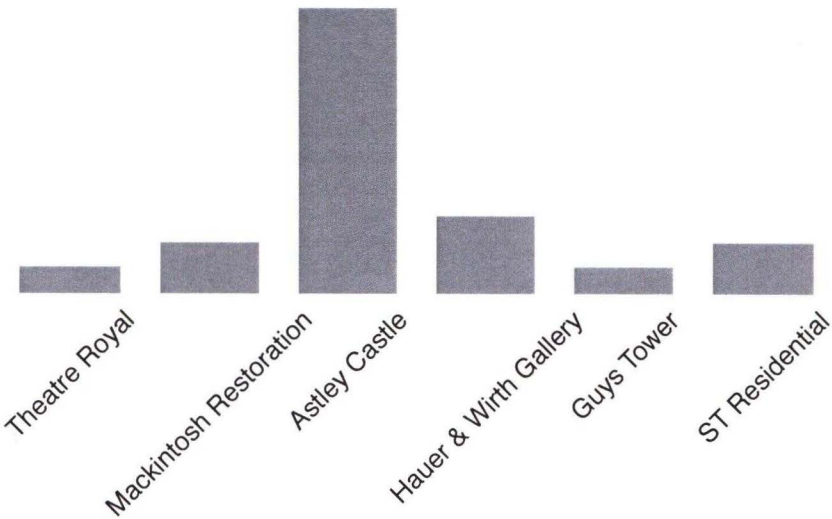
How would you rate the relevance of the 'Recover Rebuild Renew' lecture series?



Did you find the theme filtered in to studio work of had relevance beyond the series?



Favourite project present at a 'Recover Rebuild Renew' Lecture?





## 06.1 MacMag Article : Proposed Article

As part of the brief for the Friday Lecture Series we are required to submit an article for the annual MacMag publication, the editors this year wanted to structure the piece in an interview style. Below is the first draft of the article.

# FRIDAY LECTURE SERIES

*This year's series of talks gave GSA students a wider understanding of the theme, 'Recover, Rebuild and Renew', a theme inspired by the fire last year. It is the first time that the lecture series is not held in the Glasgow School of Art building. We met with Kirsty and Bob, the two 4th year organisers.*

**BM** : Breb Millar

**KS** : Kirsty Anna Shankland

*Why did you decide to do Friday Lecture series?*

**BM** : It was only towards the back end of my first year as an architecture student at the Mac, I really discovered the importance of the Friday Lecture Series. I was really excited to find the lectures as a new source of inspiration and learning. Over the course of my first three years, lectures such as John Tuomey's 'Bricks and Vessels' and Alan Pert's 'Future Nostalgia' really did have a distinct influence on my architectural way of thinking. For me, the idea of being involved in this and meeting a selection of these inspirational people was an opportunity I really wanted to be a part of.

**KS**: These lectures have always been an informative and enjoyable end to my week throughout my time at the Mac. When the opportunity presented itself to take part in the organisation of a series of lectures, where I would be able to meet and engage with such an interesting array of people, I was really keen to get involved.

*Why Recover, Rebuild, Renew?*

**BM&KS** : With the destruction of large sections of the Mackintosh building and in particular the Mackintosh Library, an integral part of the school has no doubt been lost. In spite of this and the subsequent inability to house the lecture series in the iconic Mackintosh Lecture Theatre, we felt this year's Friday Lecture Series was unique in terms of opportunity. We were inspired by Chris Platt calling this year a 'defining moment' for the Glasgow School of Art and with the

'world's spotlight' on the school. We felt this could be utilised in order to attract an unprecedented range of ambitious and distinguished guests. The Statement 'Recover Rebuild Renew' was inspired by a quote of Tom Inns, the Director of the Glasgow School of Art.

*What did you learn by doing this project?*

**BM** : A great deal! I think the most important thing I learnt was how to administrate the lecture series. Write appealing invites, sending accurate, concise emails and making sure everything is in place on the day all require a skill set that was developed and improved as each lecture was delivered.

**KS** : I learnt the value of using the lectures as a method of research and platform for discussion. Expanding the conversation of restoration beyond the school, and learning from a variety of architects. It has definitely developed my understanding of the topic and I feel like I recognise a great deal more in regards with what could potentially happen to the Mackintosh.

*What was challenging and what was enjoyable?*

**BM** : A particular challenge of the series was to get guests to commit to dates; it proved very difficult to juggle their commitments and our dates to form a cohesive series; thankfully we got there in the end. I particularly enjoyed meeting and conversing with such a diverse range of interesting people.

**KS** : Spending every Friday with a guest that you have been looking forward to meeting, having discussions



with them and then watching them presentations was by far the most rewarding.

*What do you learn more from - going to the lecture or going to Mass bar with the speaker afterwards?*

**KS :** Difficult question to answer as we didn't often manage to arrange a Mass bar - often the speakers had to leave quickly following the lecture. However what I did find most valuable is the dialogue that happen following the lecture, whilst at times it takes a while to begin - those conversations between students and guests are often some of the most informative discussions.

*What was your favourite lecture?*

**BM :** It's difficult to pick a 'favourite lecture' it's like picking your favourite band! I personally really enjoyed William Mann's talk 'To Finish What Others Have Begun' on the fantastic Astley Castle but I also found Jon Matthew's 'S\*\*t happens' really refreshing and uplifting!

**KS :** Probably Luis Laplace. I enjoyed his synthesis of both art and architecture. I also appreciated his approach to understanding the existing building, watching it reveal itself on site and making decisions in situ. This arguably lead to a successful project!

*Why is Friday lecture series important to the Mac?*

**Breb & Kirsty:** I think the Friday Lecture Series allows a new input of inspiration into the school. I feel that the opportunity for someone to come into the

school for an hour on a Friday afternoon and gift you with their architectural outlooks accumulated over the course of, most probably, years is a real asset to our school and everyones' architectural education. The Friday lecture Series offers such a unique resource of inspiration and ideas; they really can help feed into studio projects.

*Have we milked the Mackintosh brand?*

**BM :** I think when something is really of such quality it is almost difficult to be seen as 'milking it'. For me, particularly growing up outside of Scotland, there is still a definite ignorance towards the talent of Mackintosh from the general public. In an almost perverse way, the fire itself has arguably seen him pushed into the limelight more than ever; maybe it's only with destruction the real value of his work has been realised.

**KS :** What I have learnt through this project is the importance of the The Glasgow School of Art within the city. The artistic community is highly connected with the creative culture in Glasgow, it brings an energy to the city that is present throughout. When referring to Glasgow perhaps the Mackintosh brand has been 'milked' in order to help develop an identity - as seen in much of the 'Mockintosh' around the city. However when referring to 'we' as an Art School I believe it is much more genuine. As the heart of the artistic community, I believe it is imperative that it is restored as a working building which continues to service the students and city.

07.1 Budget Record : Draft Record

When inviting guests we had to consider and manage the budget. As not all have yet invoiced, we have had to estimate the cost of travel based on the average price of an economy ticket.

	SPEAKER	LOCATION	TRAVEL	HOTEL	HONORARIUM	LUNCH	TOTAL
09.01.14	Chris Platt Tom Inns Brian Evans Toby Paterson	Glasgow	0	0	100	75	175
16.01.14	Jon Matthews	Manchester	80	0	100	70	250
23.01.14	David Page	Glasgow	0	0	0	70	70
30.01.14	Liz Davison	Glasgow	0	0	0	60	60
06.02.14	Steven Taylor	London	140	0	100	60	300
13.02.14	Sunand Prasad	London	140	0	100	40	280
27.02.14	Luis Laplace	Paris	200	80	100	75	455
06.03.14	William Mann	London	140	0	100	90	330
Total Budget			[ draft ]				1920