



GLASGOW'S POST-WAR LISTED BUILDINGS



HISTORIC SCOTLAND
ALBA AOSMHOR



' We tried to extend the idea of modernism. . . We did not take on board the full dogma of modernism. We just wanted to strengthen the vocabulary of modernism wherever it was necessary.'

Isi Metzstein in 2007 (Gillespie Kidd and Coia Exhibition Catalogue, Lighthouse, Glasgow)



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Foreword

Glasgow City Council is very pleased to have been offered the opportunity to work together with Historic Scotland on this stimulating and informative publication which celebrates the city's post-Second World War built heritage.

Glasgow's social and economic history is reflected in the richness and variety of its architecture and design, earning it the title of 'City of Architecture and Design' in 1999. Its listed buildings, some 1,829 in number, date from the medieval period to the post-Second World War period and include the works of architects and designers that have become household names such as Charles Rennie Mackintosh and Alexander 'Greek' Thomson. This tradition continued in the post-war period when local architects such as Isi Metzstein and Andy MacMillan produced powerful, innovative places of worship.

We are proud that the significance of the post-war architecture of the city has been recognised by Historic Scotland in this informative and accessible publication. I am sure that readers will find it worthwhile and timely.



Bailie Elizabeth Cameron
Executive Member for
Development and Regeneration
Glasgow City Council

While a period of austerity initially followed the Second World War, a new optimism quickly ensued, bolstering a boom for new architecture and transforming how we built houses, schools, churches, factories and offices in the post-war years. This produced a notable legacy of buildings of architectural quality. The statutory protection of buildings built after 1945 is often a controversial issue. People often associate the listing of buildings with those of greater antiquity, with Victorian or earlier examples, constructed of traditional materials. Modern buildings do not have the advantage of age and their innovative design may mean that their architectural value is not immediately apparent. With the passing of time, however, later 20th-century heritage has become more valued as these buildings have settled in our shared landscape of place, culture and memory. We have seen the protection and conservation of significant post-war buildings return a heritage dividend, by giving new life to under-used or redundant buildings, establishing a sense of place, and attracting investment and support for regeneration.

Through its images and descriptions of post-war listed buildings in Glasgow, this book celebrates the richness of the city's modern architecture. Historic Scotland and Glasgow City Council have worked together to produce this short publication in response to the growing interest in buildings of this dynamic period of architecture and town planning. I hope you will join me in commending Glasgow's distinguished modern heritage, and the significant contribution it makes to the city's distinctive identity.



Barbara Cummins
Director of Heritage Management
Historic Scotland



Glasgow's Post-war Listed Buildings

The architecture of Glasgow has always been one of originality and dynamism, representing the city as a place which embraces creativity wholeheartedly. The pace, ambition and scale that characterised the city's expansion in the decades leading up to and at the turn of the 20th century resulted in buildings that were at the forefront of new structural technology, as well as architectural innovation. This architecture responded to the needs of a diverse and growing urban population, many of whom had migrated from the Highlands and Ireland and Europe, providing them with buildings in which to live, work and play.

By the 1930s, 1.1 million people were living in central Glasgow, a figure which is double that of its population today. The cradle of engineering excellence, Glasgow was home to tens of thousands of working families and its modern architectural legacy truly reflects the story of the city after the Second World War - a story dominated by an alarming housing crisis. Glasgow is also a diverse city coexisting in neighbourhoods where newly

formed communities were provided with schools, churches, houses, shops and factories. Indeed, architects, planners, builders, sociologists and politicians responded with a typically bold problem-solving approach in the decades after 1945, the result of which has provided a number of distinctive buildings, ranging from local to national or international significance.

Currently, there are around 220 buildings erected after the Second World War in Scotland which have been listed for their special architectural or historic interest. Almost one fifth of these are within Glasgow. Listing is intended to recognise the special interest of Scotland's built heritage and to prevent unthinking change. Any building or man-made structure can be considered for listing. Buildings erected after 1945 may merit listing if their special interest is of definite architectural quality. The listing of buildings less than 30 years old requires exceptional rigour because there is not a long historical perspective and they will normally only be considered if they face immediate threat.

The first lists of buildings of special architectural or historic interest in Glasgow were compiled in the late 1960s and early 1970s. In the 1980s all of its building stock was comprehensively resurveyed and at this time many of the prominent Victorian and Edwardian buildings were added to the lists, along with a handful of outstanding interwar buildings - many of which were begun before the Second World War and not completed until afterward. Unsurprisingly, it was not possible to recognise the best post-war buildings a mere decade or so after they were first erected, therefore an understanding of them has been built up gradually. In the mid-1990s, with the benefit of growing research into this area of study, post-war buildings have been suggested to Historic Scotland as individual listing proposals, or have been listed following reviews of the work of well-known architects, such as the practice of Gillespie, Kidd and Coia, or Sir Basil Spence and more recently as part of the reviews of significant estates such as the University of Glasgow and the University of Strathclyde.

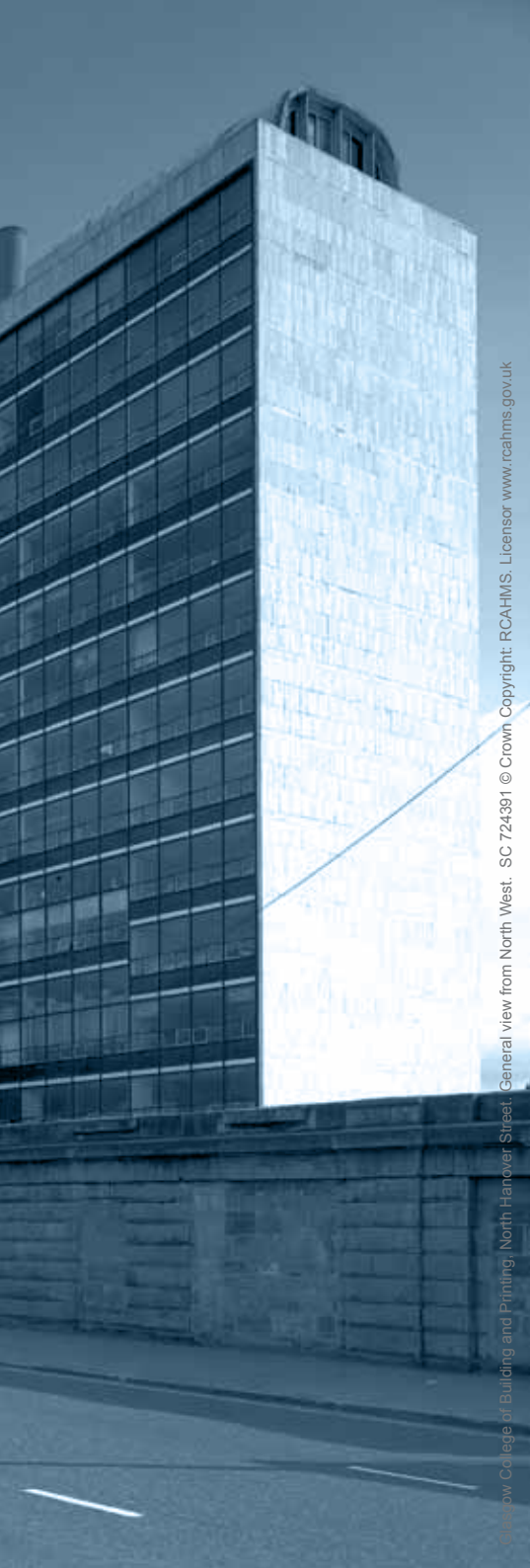


1 Bugh Hall Street, View from West. SC 676012 © Crown Copyright. RCAHMS. Licensor www.rcahms.gov.

Icons of modern design are recognisable across the city in its listed buildings such as the College of Building and Printing (No 24), the Scottish Ambulance building (No 35), or the many enigmatic churches of Gillespie, Kidd and Coia (Nos 17, 23, 26, 28, 32 and 33). The influence of heroic European architects such as Le Corbusier and Mies van der Rohe on the architects working in Glasgow had a lasting effect from before the Second World War well into the 20th century. Many of the earliest post-war listed buildings in Glasgow were in fact designed in the late 1930s, but their construction was interrupted by the War and delayed until the early 1950s once post-war building restrictions were lifted. An important transitional version of the International Modern style is found in T Harold Hughes's and D S R Waugh's powerful design for the Institute of Chemistry at the University of Glasgow (No 2). Also appearing at this time were Scandinavian National Romantic motifs seen in Thomas Cordiner's Notre Dame High School (No 3). The influence of American Art Deco architecture thrived during the 1930s in Glasgow's many magnificent cinema buildings and this style continued on an even greater scale at the Wills Tobacco Factory in Alexandra Parade (No 5). Glasgow's taste for bold Beaux Arts- and American-inspired architecture also re-emerged after the war in the symmetrical, classical design by Lanarkshire County Architect, William Watt, for Daldowie Crematorium, one of the earliest local authority-owned crematoria buildings in Scotland.

Less recognised to date, however, is the architecture of the modern housing estates and neighbourhoods that appeared almost overnight and within which are found key buildings, usually new schools and churches, that encouraged the development of new communities. Particular to Glasgow is the great number of modern church designs, many of which have been recognised through listing, found in the new areas of peripheral expansion. There are 17 listed post-1945 churches in Glasgow, and this is no mean feat considering that this figure represents a significant percentage of all the listed post-war places of worship in





Glasgow College of Building and Printing, North Hanover Street. General view from North West. SC 724981 © Crown Copyright. RCAHMS. Licensor www.rcahms.gov.uk

Scotland. The designs for these churches range from those adopting new interpretations of traditional or historical styles with basilican (rectangular) plans to radical new concepts which make dramatic use of light and space with a range of new plan forms. The most significant and prolific architects producing extraordinary church buildings during the period were Thomas Cordiner, Reginald Fairlie, A R Conlon, Alexander McAnally, Jack Coia, Isi Metzstein and Andy MacMillan. The earliest listing of a post-war church is Cordiner's Immaculate Heart of Mary, Balornock (No 10). It is one of a group of his churches that, like those of his contemporary, Jack Coia, broke away from sometimes conventional earlier Gothic designs with well-detailed brick facing and decorative sculptural groups. From the late 1950s, Isi Metzstein and Andy MacMillan's designs for churches reconceptualised the traditional plan form, moving in step with new liturgical developments in the Roman Catholic church. Of their 17 listed churches in Scotland, six are found in Glasgow, including the outstanding Our Lady of Good Counsel, Dennistoun (No 32). The most recent listed post-war church in Glasgow is Peter Whiston's more modest Corpus Christi in Scotstounhill, dating to 1969 (No 36).

Along with striking new church buildings, imaginative designs for schools have also come to define the modern character of these communities which in large part are typified by vast areas of similar housing schemes. Glasgow Corporation had taken over from the School Boards in 1919, and for many years perpetuated standardised symmetrical buildings executed in a variety of different architectural styles. Following the War new thinking in school planning and design emerged, based on innovative ideas emanating from England and in particular the work of Peter and Alison Smithson. Although the City Architects' Department would be responsible for many of the schools located in the new housing schemes, some of the best examples of post-war school design were by private practices. The earliest post-war listed school in Glasgow is by Jack Coia, designed in 1938 but erected in 1954-8 as Knightwood Secondary (No 1) (much admired and



Courtyard of the Willis Tobacco Factory, Imperial Building, showing walkways in the air
000-000-130-723-R © Daniel Dubowitz. Licensee: www.scran.ac.uk

showcased in a popular TV drama 'This Man Craig'). However, one of the first schools in Scotland to demonstrate the new post-war thinking, setting out a looser grouping of linked blocks of varying heights, is Ninian Johnston's Chirnside Primary (No 8), a building which was more specific to its location and its purpose. Following less formulaic planning, the 1963 extension to Our Lady and St Francis School (No 31) in the Gorbals by Gillespie, Kidd and Coia adheres to the ethos of the later mannerist designs of Le Corbusier. Although no longer used as a school, it is one of Glasgow's finest and most sculptural post-war buildings.

To understand the nature of Glasgow's architectural landscape in the second half of the 20th century, it is necessary to be aware of the context in which it developed. A look at earlier planning policies reveals that much of what we see today sprung from the need to provide adequate housing for a rising population. This ambition followed on from that of the City Improvement Trust, which had replaced most of the medieval centre with

residential and commercial development in the later 19th and early 20th centuries. Just prior to the 1914-18 War, Glasgow Corporation had expanded its boundaries, taking in the burghs of Partick, Govan, Pollokshaws and Cathcart, as well as previously undeveloped areas beyond, and had broadened their programme of public housing by establishing new schemes in Knightswood, Mosspark and Riddrie along Garden City principles. In reality, the need to house people quickly meant that those living in slums were simply relocated to new and improved tenemented dwellings in the suburbs.

The ideals of modernisation and improvement for the city continued post-1945, but the plan for reconstruction was reassessed radically by architect-planners such as Robert Matthew and Patrick Abercrombie, and in 1946 the Clyde Valley Regional Plan (CVRP) was proposed to create New Towns across Scotland. The result of this would be the mass migration of families out of Glasgow to new settlements in East Kilbride, Glenrothes and Cumbernauld. However, the

de-population of the city was opposed by the Corporation, and the City Engineer, Robert Bruce, would put forward as an alternative a set of drastic proposals. His utopian plan advocated that the city centre be rebuilt almost entirely, including within it a modern ring road, and for the programme of suburban development to be up-scaled radically, beginning with the Glasgow Development Plan of 1951, which established the large townships of Pollok, Castlemilk, Easterhouse and Drumchapel. In the end, much of the city centre remained intact but the inner ring road went ahead in the 1960s, and 29 Comprehensive Development Areas (CDA) were planned from 1957, including Hutchesontown-Gorbals, Springburn and Royston-although only half of these planned districts were built.

Glasgow's skyline was transformed by many of these towering developments that, along with lower-density dwellings, explored new prefabrication building technology which could provide multi-storey blocks of flats across the city. Although many of the high-density housing estates were provided



Gorbals Hutchesontown Area C by Basil Spence and Partners. DP 021294 © RCAHMS (Spence Glover Ferguson Collection). Licensor: www.rcahms.gov.uk



Dempster, Our Lady of Good Counsel Church, SC 1021792 © Crown Copyright: RCA/HMS. Licensor: www.rcahms.gov.uk

by the main building companies of the day, a number of private practices also contributed to this major building programme, some with inspired designs. At the redeveloped and renamed Gorbals, Robert Matthew's Hutchesontown B (remodelled - unlisted) and Basil Spence's Hutchesontown C (demolished) were some of the most iconic schemes of the period. One of the most distinguished of the built tower blocks is Anniesland Court (No 34) of 1966, at Crow Road, a one-off 'megastructure' with integrated shops by Jack Holmes and Partners. A direct contemporary of Ernő Goldfinger's Trellick Tower in London, the only listed (Category A) high-rise block of flats in Scotland.

In the centre of Glasgow itself, high-rise building was the result of the recently invigorated higher-education sector, whose institutions were transformed in the 1950s (with new buildings appearing from the early 1960s), and was supported, at least notionally, by Bruce's earlier plans to aggressively modernise the heart of the city. The Central College of Commerce and Distribution founded in

1956 and the separate Colleges of Building and of Printing established in 1927 would be redefined with two new buildings both by the lauded commercial practice of Wylie, Shanks and Underwood (Nos 24 and 27), who hitherto had mainly worked on large industrial commissions. The tower blocks for these colleges stand as emblems of modern architecture in the hub of the city and convey the distinctive vocabulary of Le Corbusier's modular system for urban living, skilfully translated into a technically advanced educational establishment. With Jordanhill College and the University of Glasgow, they belonged to a set of 'clustered citadel' sites in the city proudly announcing the astonishing new growth in the educational sector. The recently completed United Nations building in New York and, closer to home, in Hamilton, the Lanark County Buildings would certainly have set the tone for their Glaswegian counterparts.

The seminal Robbins Report (of the Committee of Higher Education), published in 1963, would positively influence the direction the universities

in Glasgow would take. The newly instituted Strathclyde University followed the lead of the central colleges in consolidating a number of city centre buildings, and created the city's first truly mixed-use megastructure in the new Brutalist style of the 1960s at Montrose Street, including a tower block for the university, a multi-storey car park and retail premises. Towers were springing up across the city for the purpose of higher education, including prominent buildings such as the Newbery Tower at the Glasgow School of Art and probably the most successful of these, William Whitfield's library tower at the University of Glasgow, now altered.

The University of Glasgow campus itself is a microcosm of the developments in modern architecture in the city, and this development can be traced back to some of the large interventions from the 1930s onwards, including the Institute of Chemistry as above (No 2). Many of its departments were being reorganised and enlarged during this time, and the Second World War crystallised the need for the institution to invest



significantly in its faculties of Science and Medicine. Basil Spence's practice helped the university establish the Natural Philosophy Department as one of the pre-eminent physics departments in the UK, providing them with a new building that included the required lecture room and teaching space, as well as purpose-built accommodation for the electron synchrotron, an important piece of equipment in the international development of nuclear and particle physics research. This established Glasgow as a centre of excellence at the forefront of the burgeoning 'white heat of technology' to be championed by Harold Wilson's Labour government in the next decade.

Although traditional industry was declining in the 1960s, Glasgow continued to strive to maintain its status as a thriving modern city, and as a testament to its commitment, it created Scotland's first motorway ring road, the Glasgow Inner Ring Road, begun by engineers Scott Wilson Kirkpatrick in 1965. The Comprehensive Development Areas at Cowcaddens, Woodside and Anderston were already underway and their clearance provided the


opportunity to follow up plans conceived almost twenty years earlier. One of the buildings re-sited because of the new motorway was the St Andrew's Ambulance Association, giving the opportunity for the practice of Skinner, Bailey and Lubetkin (founded by the pioneering Modern Movement architect, Berthold Lubetkin) to design an extremely striking, one-off building for the organisation in Maitland Street in 1966 (No 35).

The post-war period in Glasgow did not produce many new public or commercial buildings, perhaps because there had been so many fine examples erected in the city during the 19th and early 20th centuries which were still eminently useful. The city centre certainly did not change a great deal after the ring road was begun in the mid 1960s until new major developments started appearing again from the late 1980s onwards, with projects such as the Glasgow Royal Concert Hall and the building of the St Enoch Centre. In the interim, sparks of brilliance were again lit by Gillespie, Kidd and Coia in 1970, with an office design (No 37) for

BOAC (later known as British Airways) inserting itself into Glasgow's grid-plan and creating a contextual counterpart to the city's celebrated Victorian and Edwardian steel-framed commercial chambers.

Finally and somewhat poetically the youngest listed 'building' in Glasgow is the fibreglass statue of Dolores Ibarruri, known as La Pasionaria (No 38), a heroine of the Spanish Civil War (1936-9) in which over 2,000 British volunteers took part. Her life-long campaign to improve the condition of women, workers, housing and health of her people undoubtedly chimes with the aspirations of the city of Glasgow, that continues to flourish with sheer determination, creativity and imagination.





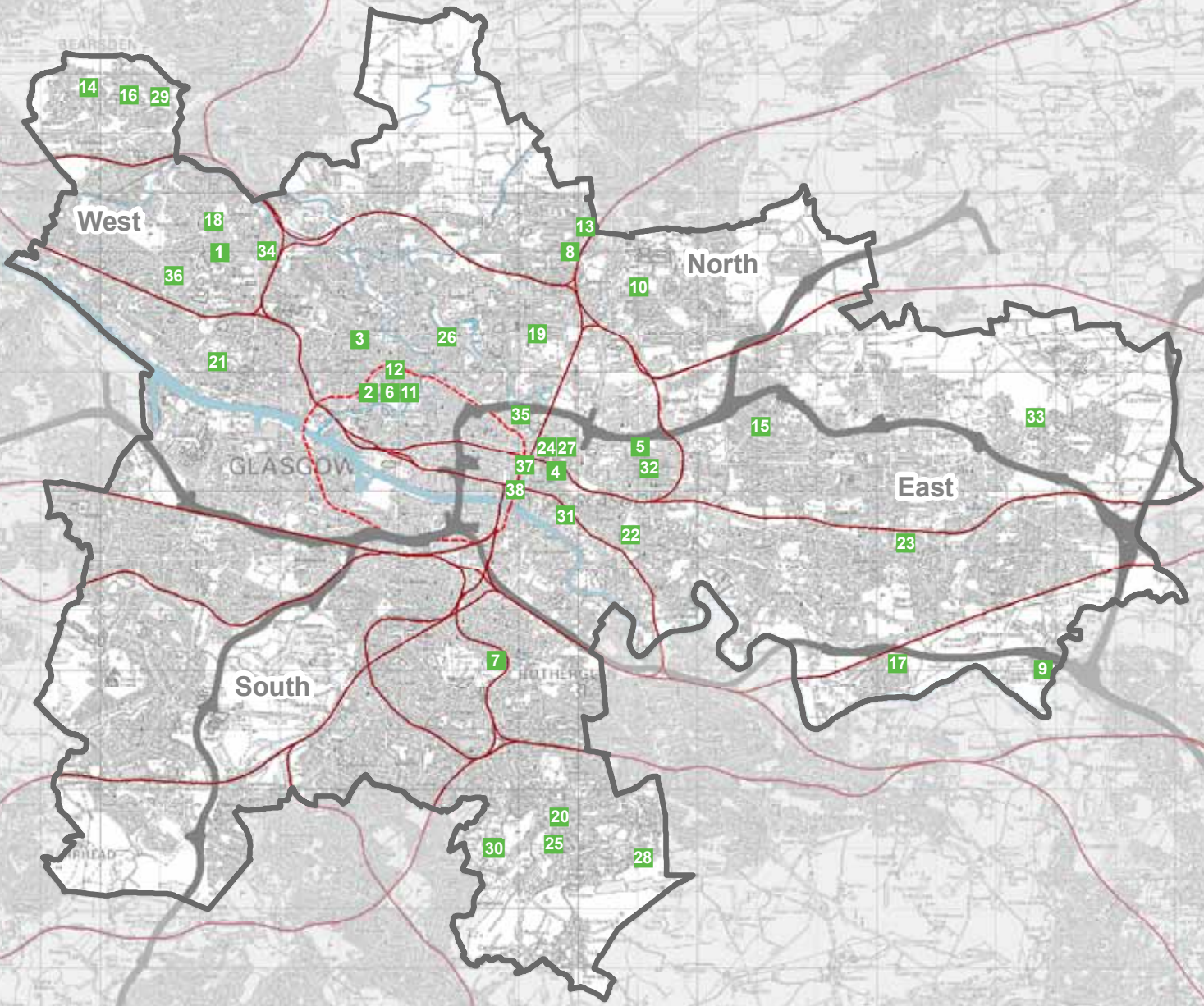
Our Modern Heritage

Historic buildings reflect all aspects of life, and much of Glasgow's recent social and economic past is expressed in its post-war listed buildings. The lists of buildings of special architectural or historic interest are continually being refreshed and new proposals for the post-war period are increasingly being suggested. As we move further away from the living memory of seeing and experiencing these buildings being erected, and now that many have an uncertain future and face redevelopment or are simply left empty, it begs the question more pointedly - what is to become of the disappearing modern heritage? Our first task is to identify this heritage and to decide on how many buildings built after 1945 contribute to the places we value for living, working and playing in. With further scholarship, understanding and appreciation, it is likely that more buildings will be recognised as some of the best examples of the modern, and as time progresses, the post-modern period.

The identification of what is important in our built heritage is an evolving process as each generation re-evaluates what it wishes to pass on to following generations. There is a need for the appropriate assessment and identification of the most significant buildings of quality from this period which represent the best of modern architecture in order that they can be given the appropriate protection. Where listing is not appropriate, a wider understanding of the buildings - and environments - of the period will ensure that an appropriate assessment of significance is carried out and that the best elements of our modern architecture are recognised and celebrated.



- 1 60 Knightswood Road, Knightswood Secondary School
- 2 Gilmorehill, University of Glasgow, Joseph Black Building (Chemistry Building)
- 3 160 Observatory Road, Notre Dame High School
- 4 187 George Street, Montrose House
- 5 368 Alexandra Parade, W D and H O Wills Tobacco Factory
- 6 Gilmorehill, University of Glasgow, Kelvin Building (formerly Natural Philosophy)
- 7 54-82 and 29-61 Crosshill Avenue
- 8 284-288 Ashgill Road, Chirnsyde Primary School
- 9 Hamilton Road, Daldowie Crematorium
- 10 162 Broomfield Road, Balornock, Immaculate Heart of Mary Church
- 11 University Avenue, University of Glasgow, Quincentenary Gates, Gatepiers and Railings
- 12 16 University Gardens, University of Glasgow, Sir Alexander Stone Building
- 13 393 Ashgill Road, Milton, St Augustine's Church
- 14 215 Kinfauns Drive, Drumchapel, St Laurence (Martyr) Church
- 15 826 Cumbernauld Road, Smithycroft Road, Riddrie, St Thomas the Apostle Church
- 16 4 Bayfield Terrace, Drumchapel, St Pius X Church
- 17 101 and 103 Inzievar Terrace, Carmyle, St Joachim's Church
- 18 206 Knightswood Road, Knightswood Cross, St Ninian's Church
- 19 86-90 Saracen Street, Possilpark, St Teresa's Church
- 20 415 Carmunnock Road and Glenacre Terrace, Castlemilk West Parish Church
- 21 1213 Dumbarton Road, Whiteinch, St Paul's Church
- 22 4 Rogart Street, Glasgow Metropolitan College, Rogart Street Campus
- 23 1651 Shettleston Road, St Paul's Church
- 24 60 North Hanover Street and 63 North Frederick Street, Glasgow College of Building and Printing
- 25 99 Dougrie Road, St Margaret Mary's Church
- 26 9 Kelvinside Gardens, St Charles's Church
- 27 300 Cathedral Street, Charles Oakley Campus, Central College of Commerce
- 28 201 Arden Craig Road, Castlemilk, St Martin's Church
- 29 436 Kinfauns Drive, Kinfauns Centre, Drumchapel, former Church of Jesus Christ of the Latter - Day Saints
- 30 Lainshaw Drive, Linn Crematorium
- 31 72 Charlotte Street, former Our Lady and St Francis Secondary School
- 32 73 Craigpark, Dennistoun, Our Lady of Good Counsel Church
- 33 753 and 755 Westerhouse Road, Easterhouse, St Benedict's Church
- 34 833-861 Crow Road, Anniesland Court
- 35 30 Maitland Street, Scottish Ambulance Service and 54 Milton Street, St Andrew's Ambulance Association
- 36 42 Lincoln Avenue, Scotstounhill, Corpus Christi Church
- 37 83 and 85 Buchanan Street and 6 Mitchell Lane, former BOAC Offices
- 38 Clyde Street, Statue of Dolores Ibárruri, La Pasionaria





60 KNIGHTSWOOD ROAD, KNIGHTSWOOD SECONDARY SCHOOL

Category: B

Date of Listing: 2.4.1996

Architect: Gillespie, Kidd and Coia

Building Date: designed 1938, erected 1954-8



Knightswood Secondary School was the first school designed by the celebrated architectural practice of Gillespie, Kidd and Coia, which, under Jack Coia, was responsible for a number of important interwar church commissions. The Secretary of State for Scotland, John Maclay officially opened the school in 1958, its unveiling representing a new optimism in the city, following the initial period of austerity immediately post-World War II.

This remarkable Modernist flat-roofed school building, constructed in carefully detailed brown brick, displays a dominant grid-pattern of flush

windows which forms a striking feature of the design. The classrooms benefit from generous amounts of natural light from the large windows and also borrowed light from the school corridors, with internal screens found just below ceiling height. An important feature of the school is the period interior, with the requisite dining and assembly halls, also including dance studios with wooden herringbone parquet and sprung floors. The assemblage of the block form of the various ranges and elevational composition followed Scandinavian precedents in architecture and were in keeping with contemporary views on modern school provision.







GILMOREHILL, UNIVERSITY OF GLASGOW, JOSEPH BLACK BUILDING (CHEMISTRY BUILDING)

Category: A

Date of Listing: 15.1.1985

Architect: T Harold Hughes and D S R Waugh

Building Date: 1938-9, completed 1950-4, (with later additions)

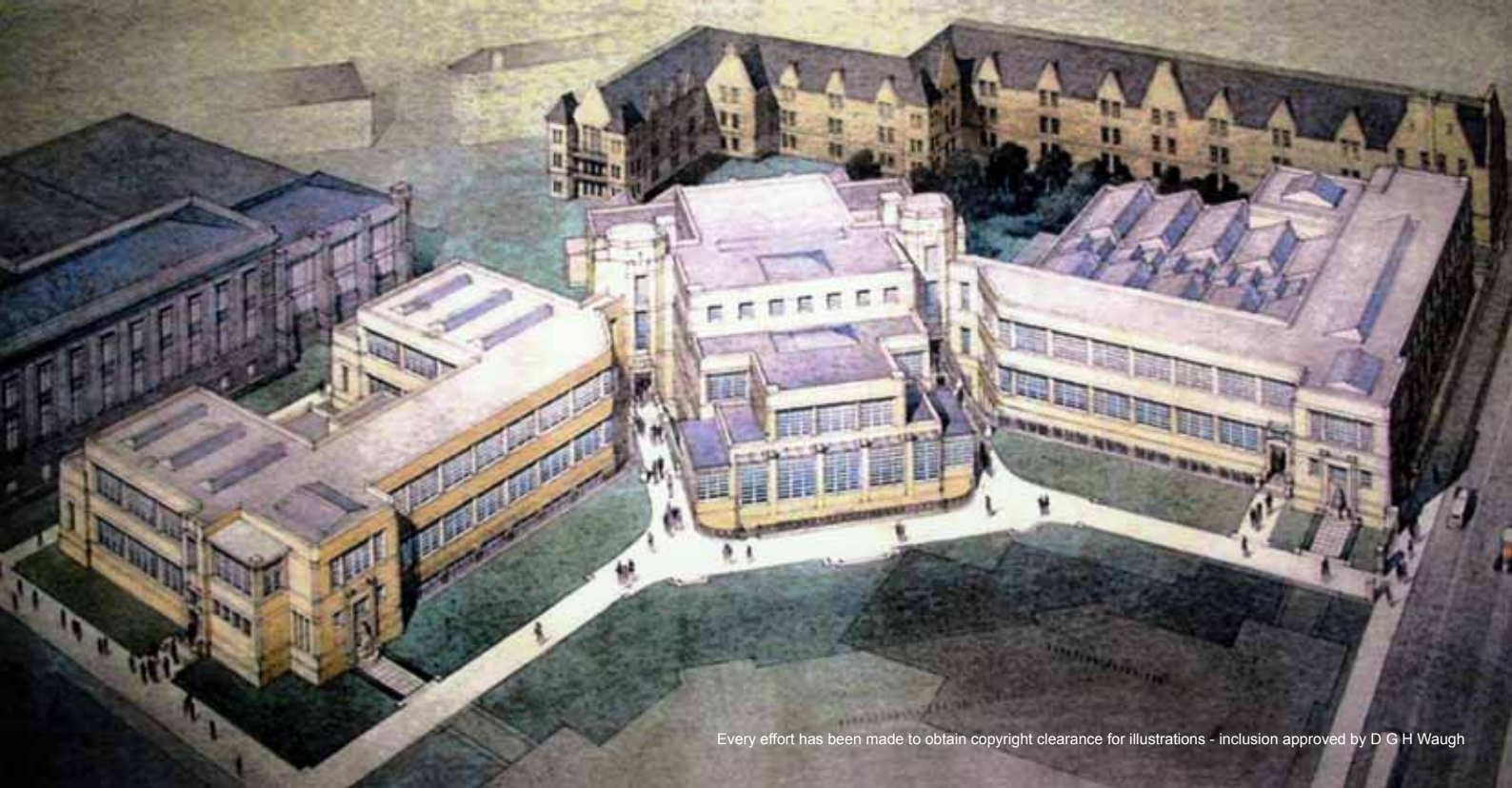
In the pre-Second World War years, the University of Glasgow was expanding its research and development facilities in the pure sciences and, by the time this new building was finally constructed, it was the largest purpose-built chemistry facility in the United Kingdom. Novel features include special foundations to eliminate vibrations from University Avenue, a large central chemical

and equipment store, a 400-seat lecture theatre with projection facilities, and special isolated laboratories for dangerous experiments.

The Joseph Black Building is an outstanding example of a purpose-built mid-20th-century higher-education building. The architectural design of the building is unusual, with an innovative plan form composed

of wings linked by large glazed stair blocks. The choice of materials is also unusual for its date, with a bold use of exposed brick and concrete. The large sweeping staircases, housed in round towers, are characteristic of its Art Deco design features, which are also found in the building's interior.







160 OBSERVATORY ROAD, NOTRE DAME HIGH SCHOOL

Category: A

Date of listing: 28.7.1987

Architect: Thomas S Cordiner

Building Date: designed 1939, resumed 1949, completed 1953

Set on a dramatic elevated site, Notre Dame was built in the location of the old Glasgow University Observatory and has striking views over the city. At the opening ceremony in October 1953, the Lord Provost, Thomas Kerr stated: 'If ever a building was erected to stimulate your imagination and give you true vision, this is one.' This outstanding school building is a tour de force of Scandinavian-inspired architecture in Glasgow and is an exceptional example of its style in Scotland, with skilful architectural

and sculptural flourishes which punctuate the composition. The school is built of narrow bricks, concrete and sandstone ashlar, with minute attention to detail. The main façade is dominated by a prominent entrance tower with a pitched tile roof supporting an elaborate plinth and cross. The interior displays a number of original features including dado-height tiling, wood panelling and a Mackintosh-inspired iron-work baluster-screen.







4

187 GEORGE STREET, MONTROSE HOUSE

Category: B

Date of Listing: 4.9.1989

Architect: Stewart Sim

Building Date: designed 1939, built 1951-3

This is a symmetrical, cream sandstone-clad, steel-framed Modern Movement government office block, built under the supervision of Stewart Sim, Senior Architect to the Ministry of Works in Scotland. In common with other large building projects erected in the 1950s, its construction had been interrupted by the war. The building has regular rectangular elevations to George Street and Montrose Street. At the corner angle is a recessed taller 4-window drum tower emphasised with Art Deco-style vertical fins. The drum tower is further defined by metal bands separating each floor with an ashlar (smooth stone) finish to the rest of the building. The corner steps are at an angle with the main entrance which has a decorative 1950s flavour, especially seen in the wrought-iron balustrade. The rear elevation is as overtly modern as the front and has a curved glazed stair well at the angle, and near-symmetrical flanking bays with horizontal metal glazing. The building was converted to hotel use in 2000 by architects Crerar and Partners.







5

368 ALEXANDRA PARADE, W D AND H O WILLS TOBACCO FACTORY

Category: B

Date of Listing: 17.6.1992

Architect: Engineer's Office, Imperial Tobacco Company (possibly Cecil Hockin)

Building Date: began 1946, completed 1953



Wills formed part of the Imperial Tobacco Company whose architect was Cecil Hockin. This major company expanded their operations in the 1940s and, with financial incentives from the UK government to attract new industry, they established new offices in Newcastle upon Tyne and Glasgow. By taking on American retailing and branding ideas in defiance of aggressive global competition, they became more successful than their competitors.

The tobacco company factory building with offices is a significant accomplishment, conceived and constructed as it was during the period when building materials were rationed and permits were required for new buildings up to 1953. Wills factory was therefore an enormous boon to Glasgow and no doubt provided an important boost to its stalled interwar economy. The gigantic building today still appears like an ocean liner, located next to the later motorway. When built in the 1940s it still recalled the Art Deco aesthetic of the previous decade, with its symmetrical composition facing Alexandra Parade, set around a massive square courtyard block. A central entrance tower rises above the long flanking elevations, and shallow outer pavilions also rise above the roofline. The building was re-glazed and a 4th storey added more recently for use as modern office space.

GILMOREHILL, UNIVERSITY OF GLASGOW, KELVIN BUILDING (FORMERLY NATURAL PHILOSOPHY)

6

Category: B

Date of Listing: 15.12.1970

Architect: James Miller, extended Basil Spence and Partners

Building Date: 1906, 1947-52, 1959, 1966



The traditional Scots Renaissance Kelvin Building was designed by the notable architect James Miller in 1906, with striking Modern extensions by the internationally renowned Basil Spence and Partners. The building has historical significance as the former home of the 300 million watt 'synchrotron', an early particle accelerator (which generated gamma rays).

Spence's Natural Philosophy building extension was a landmark in Scottish architecture, heralding the period of reconstruction and university expansion. It provides the link between the pre-war and post-war approaches to Modernism by demonstrating the connection between the classical and the geometric purism of Le Corbusier. Tradition is acknowledged in the rusticated lower and opaque upper zones, while the whiteness of Modernism is emphasised with Portland stone. The sculpted column at the portico is a direct reference to Le Corbusier. It was the architect's first university contract, one of the first post-war university buildings, and the first major contract for Spence's new practice. The first phase on the north of the site, begun in 1948, was for the internationally important research work of Professor Dee, a leading figure in particle physics. Phase 2 links the first extension to the Miller building and contains mainly teaching facilities, including a 150-seat concrete lecture theatre.





54-82 AND 29-61 CROSSHILL AVENUE

Category: B

Date of Listing: 5.12.1989
Architect: Ronald Bradbury
Building Date: after 1948

The houses at Crosshill Avenue were one of Ronald Bradbury's last housing schemes before moving to Liverpool as City Architect in September 1948. This public housing group is composed in two main L-shape blocks arranged either side of a road corner. The brick detailing and multi-paned windows are characteristic of the early 20th-century Garden City movement, with picturesque cottage appearance typically using red brick and roof tiles,

small-paned casement windows and diminutive open porches. This type of housing is exceptional in Glasgow where much of the pre-war housing schemes consisted of 4-in-a-block or 4-storey tenemental properties built across the city and contrasted greatly with the city's rational housing policies of the post-war period. The scheme at Crosshill still espoused pre-war housing plans, akin to the developments at Knightswood, north of the Clyde. The houses at Crosshill

are located in an area of large 19th-century sandstone villas. In this context they provide a complementary contrast recognised by the development being given a Festival of Britain Award for Merit in 1951. Bradbury's housing team produced a number of schemes during the post-war period including Balornock, Robroyston and the overtly Modernist Crathie Court, Partick.



284-288 ASHGILL ROAD, CHIRNSYDE PRIMARY SCHOOL

Category: B

Date of Listing: 6.4.1992

Architect: Ninian R Johnston, of Boswell, Mitchell and Johnston

Building Date: 1950

8



Chirnsyde Primary is an early post-World War II school, and among the first in Scotland to define a new approach to Modernist architecture, moving away from the classical and symmetrical designs of the interwar period. These new schools were built to specifically suit their location and their purpose, while still retaining the cool aesthetics of the functional, horizontal, pared-down Modern Movement designs of the 1930s. This school's cubic composition is carefully modulated and is

particularly well designed for the site, taking advantage of the hill rising to the south. At the rear and to the west there are lower ranges of specialist teaching areas stepped down the hill.

The pioneering and contemporary work of Percy Johnson-Marshall in the Herefordshire schools building programme was taking place in England along with other innovations in school design and may have inspired Johnston.



HAMILTON ROAD, DALDOWIE CREMATORIUM

Category: B

Date of Listing: 23.3.1992

Architect: William Watt, Lanarkshire County Architect

Building Date: designed 1950-2

The Burial and Cremation Society was established in Glasgow in 1891, and the city built the first ever crematorium in Scotland in the same year (the 3rd in the United Kingdom). It was only in the late 1930s, following the establishment of funeral director as a profession, that other crematoria slowly began to appear in Glasgow and Scotland. The Daldowie Crematorium was originally known as the Lanarkshire Crematorium and was located on the estate of the ancient manor house of Daldowie, to the east of Glasgow, where it would be within easy reach of major centres of population which were currently expanding to peripheral parts of the city. Providing and sharing cremation services across local authorities was encouraged in the post-war period as the cremation

movement gained popularity and acceptance among the working classes. These buildings, although secular, required solemnity, and often classical architecture was thought to best convey the civic or even humanist nature of the designs.

The crematorium at Daldowie is a striking symmetrical, classical design, like an ancient mausoleum with a smooth stone-built, butterfly-plan composition, incorporating a wide domed central area with a flue, a wide entrance-vestibule at the front, and flanking chapels. The layout creates the feeling of procession and grandeur with the inclusion of a loggia (arcade) and formal steps to the garden.







162 BROOMFIELD ROAD, BALORNOCK, IMMACULATE HEART OF MARY CHURCH

Category: B

Date of Listing: 12.10.1989

Architect: Thomas S Cordiner

Building Date: 1950-2



The church of the Immaculate Heart of Mary is one of a number of commissions by Thomas Cordiner for the Archdiocese of Glasgow. Along with those of his contemporary, Jack Coia, Cordiner's post-war churches broke with the conventional Gothic designs of the early 20th century, although retaining a traditional plan form. He favoured brick with decorative sculptural and innovative gabled compositions.

The entrance to the church of the Immaculate Heart of Mary displays a fine sculpture of Our Lady by John Mortimer and an abstract 4-spoked concrete wheel window.

Thomas Cordiner (1902-1965) completed a large number of Roman Catholic church and school commissions in Glasgow from the 1930s onwards, including the outstanding Notre Dame High School (Category A-listed, see No 3), St Margaret Mary's Church and Presbytery (No 25) and St Thomas the Apostle (No 15) (all listed Category B). The sculptor, John Mortimer (1912-1961), collaborated with Cordiner on a similar project at the Convent of the Good Shepherd, Bishopton (1952).



**11**

UNIVERSITY AVENUE, UNIVERSITY OF GLASGOW, QUINCENTENARY GATES , GATEPIERS AND RAILINGS

Category: B

Date of Listing: 15.12.1970

Architect: A Graham Henderson (artist), Thomas Hadden and Co
(ironsmiths)

Building Date: 1952

The Quincentenary Gates are finely detailed and crafted boundary enclosures to the outstanding group of historic university buildings at Gilmorehill. They were presented by the General Council on 18th June 1952 in honour of 28 celebrated alumni from the first 500 years of the University, including Andrew Melville, Adam Smith, Lord Kelvin and James Watt. Two further escutcheons celebrating John Smith and Donald Dewar were added for the 550th anniversary of the University in 2001. The design symbolises the growth of a tree over 500 years, with each 'fruit' representing an alumnus.

The gates are characteristic of the high-quality work by the prominent company of Thomas Hadden and Co and were designed by A Graham Henderson. The design for the gates is a richly detailed whimsical and allegorical composition. The railings and gates also enclose an area of the university campus containing a number of other listed buildings, including Lord Kelvin's Sundial, to form a park-like setting at the centre of the campus and within the context of surrounding buildings.





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12

16 UNIVERSITY GARDENS, UNIVERSITY OF GLASGOW, SIR ALEXANDER STONE BUILDING

Category: C(S)

Date of Listing: 1.12.2011

Architect: Walter N W Ramsay (architect), Walter Pritchard (sculptor)

Building Date: 1953-9



The Sir Alexander Stone Building provided the University of Glasgow with ranges of office and teaching accommodation for a new arts faculty building. Whilst the design is Modernist in the Scandinavian manner (a style highly suitable and widely used in public commissions during the 1950s), the traditional materials and subtle detailing, such as the recessed architraves, anchor the building in its historic street context. A striking feature is the copper and bronze sculpture titled 'Knowledge and Inspiration' (1959) by Walter Pritchard, who was Head of the Department of Murals and Stained Glass at the Glasgow School of Art during this period.

Walter Ramsay won the competition for the new Faculty of Arts building in 1953, but work did not begin until 1958 and the building was finally finished in 1959. Following his success in competitions for the University of Glasgow, and at the University of Edinburgh Medical Buildings, which Ramsay completed following the early masterplan set out by Basil Spence, the architect left his lectureship at the Glasgow School of Art to set up his own practice, specialising in educational and church buildings.





13

393 ASHGILL ROAD, MILTON, ST AUGUSTINE'S CHURCH AND PRESBYTERY

Category: B

Date of Listing: 6.4.1992

Architect: Reginald Fairlie and Partners

Building Date: 1954-6



St Augustine's was built after the death of its architect Reginald Fairlie, (1883-1952) continuing the historical styling with which he had been known. Fairlie, a devout Roman Catholic, was patronised extensively by the Roman Catholic church and also the Marquess of Bute, and produced a number of interesting designs for the church from the 1920s onwards. St Augustine's church and attached presbytery were designed in a Spanish ranch style laid out in generous grounds elevated above Ashgill Road. Both buildings are harled to complement the ashlar stone dressings of the rectangular-plan church, which include a low-relief carved panel of St Augustine, featuring loaves and fishes, chalice and water above the gabled entrance. The interior is spanned by a

parabolic arched roof and the presbytery to the upper part of the site is adjoined to the church by a loggia (series of arches) to convey the feeling of a monastic settlement.

Fairlie's most recognised public commission was for the National Library of Scotland in Edinburgh (1936-55), which is a monumental civic design of Scandinavian inspiration. However his work overall is typified by unusual and enigmatic designs for churches and country houses which display the architect's vast knowledge of Scottish historical styles from the medieval to the Renaissance periods.

215 KINFAUNS DRIVE, DRUMCHAPEL, ST LAURENCE (MARTYR) CHURCH
AND PRESBYTERY

Category: B

Date of Listing: 2.4.1996

Architect: Reginald Fairlie and Partners

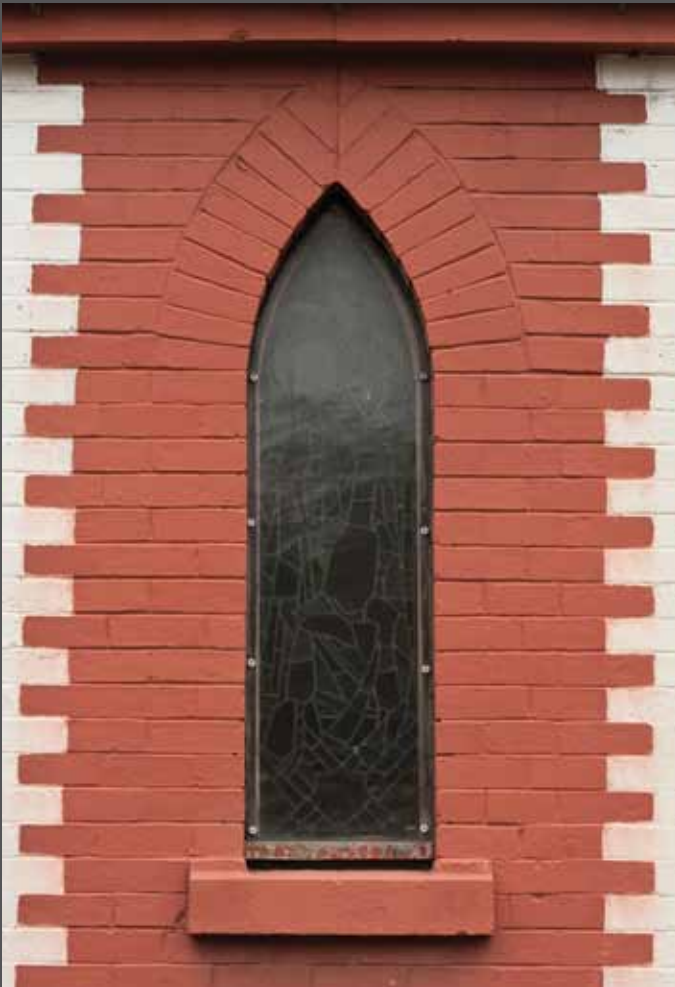
Building Date: 1954-7

14



This church and presbytery by Reginald Fairlie and Partners is a near-identical copy of St Augustine's, Milton, by the same practice (see No 13), composed in an L-plan Spanish-style group. The form of the interior was evidently inspired by Dominikus Böhm's Frielingsdorf Church, Cologne (1926-7) and, closer to home, St Laurence's, Greenock, by Gillespie, Kidd and Coia (1951).

As at St Augustine's, the exterior of the church is harled with a brick base course, painted dressings and battered brick buttresses. Projecting chapels are set at right angles to the presbytery and are joined by a link to an arcaded loggia, also as at St Augustine's. The interior boasts bold pointed concrete arch ribs carried down to the ground as an A-frame to articulate the nave and support the pitched roof and painted concrete ceiling. The shallow arched window openings that flank the chancel arch create striking light effects. The harled boundary wall and gates with iron railings complete the setting of the 'Spanish' churchyard.





15

**826 CUMBERNAULD ROAD, SMITHYCROFT ROAD, RIDDRIE, ST THOMAS
THE APOSTLE CHURCH**

Category: B

Date of Listing: 16.3.1993

Architect: Thomas S Cordiner

Building Date: 1954-7



St Thomas the Apostle is a substantial post-war church set prominently at a major road junction in Riddrie in the east of Glasgow. Its most striking feature is the huge triptych relief sculpture on the gable wall overlooking Cumbernauld Road, which depicts Christ and the doubting St Thomas. The red brick exterior, with concrete detailing, is a feature of Cordiner's designs and the traditional rectangular basilica plan-form is still used to great effect in this long linear site.

Thomas Cordiner's architectural career was primarily dedicated to church and school building for the Roman Catholic faith in Glasgow. He is credited with approximately 27 churches for this denomination, most of which were executed in the 1950s, and found mainly in the Comprehensive Development Areas in the periphery of the city. New churches and schools were built in new communities which were developed to help ease the overcrowding of central urban areas. During the mid-20th century much of the city's population was resettled in new towns and housing schemes. Many of the modern churches and schools found in these areas are representative of new architectural thinking, and are important components of innovative modern environments.





4 BAYFIELD TERRACE, DRUMCHAPEL, ST PIUS X CHURCH AND PRESBYTERY

Category: B

Date of Listing: 2.4.1996
Architect: Alexander McAnally
Building Date: 1954-7

Drumchapel was established as Glasgow's third peripheral housing-scheme. The others, in order, were Pollok, Castlemilk and Easterhouse. The Drumchapel estate was purchased by Glasgow Corporation in 1939 but the scheme was not planned until 1951. At its peak, it housed 35,000 people. Like the other schemes it was planned as a semi-independent township with its own centre (not begun until 1962) and industrial estate. The landscape is dramatically hilly and characterised by a series of similar neighbourhoods, within which one comes across buildings of special architectural interest that help to punctuate and define its modern neighbourhoods.

St Pius X is an architectural landmark within its largely residential setting. The building is a pared-down modern Romanesque-style church with a distinctive deeply bowed apse and is constructed of red brick and contrasting cream sandstone dressings. To the right of the gabled entrance elevation there is a slender campanile (tower) with a distinctive swept, tall, copper pavilion roof with a metal cross finial. The church displays a decorative fine period interior, with modern church fittings. The sanctuary is also distinctive with a panelled base of various marbles, sheltered by a remarkable tall, gabled, timber baldacchino (canopy). Also noteworthy are the Stanley Spencer-inspired paintings depicting the Stations of the Cross.





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17

101 and 103 INZIEVAR TERRACE, CARMYLE, ST JOACHIM'S CHURCH AND PRESBYTERY

Category: C(S)

Date of Listing: 23.9.1994

Architect: Gillespie, Kidd and Coia

Building Date: 1956



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Carmyle is a village to the east of Glasgow bordering what is now North Lanarkshire. It is on land which was first established by the Bishops of Glasgow as early as the 13th century. The settlement is characterised predominantly by its inter- and post-war housing estates erected by the former Lanarkshire County Council.

St Joachim's church is an unassuming grey brick building with an open pitch-roofed belfry framing its entrance. The church was designed during a transitional phase in the Gillespie, Kidd and Coia practice, when the architects moved in new directions. In the same year, Andy MacMillan and Isi Metzstein would change church design in Scotland with their design for St Paul's in

Glenrothes, one of Scotland's five New Towns. The distinctive diamond-shaped windows at St Joachim's imitate the designs at Gillespie, Kidd and Coia's earlier churches of St Michael's in Dumbarton and St Laurence's in Greenock.

The plain, plastered interior of St Joachim's is simple but contains decorative artwork of note. The baptistry is separated from the nave and vestibule by decorative iron screens and contains a painting by leading artist, William Crosbie. Crosbie was also responsible for the unusual, silver-inlaid baldacchino (canopy) and worked with Gillespie, Kidd and Coia in other church commissions.

206 KNIGHTSWOOD ROAD, KNIGHTSWOOD CROSS,
ST NINIAN'S CHURCH

18

Category: B

Date of Listing: 2.4.1996

Architect: C H Purcell; completed by S Stevenson Jones

Building Date: 1956-9



Employing a restrained vocabulary, St Ninian's is a traditional Gothic church design, applying established motifs and solid materials such as cream sandstone ashlar dressings, hoodmoulds and geometric tracery to pointed-arch windows. It fits sympathetically and somewhat majestically in its suburban Garden City setting: Knightswood is Glasgow's largest interwar housing scheme, with thousands of 2-storey cottages and cottage flats laid out in spacious crescents along broad avenues, over the undulating Knightswood estate.

Purcell was the last surviving member of the practice of Pugin and Pugin which dominated Catholic church building in the West of Scotland for several decades. The interior of St Ninian's is laid out traditionally and displays all the requirements of a grand church design including a barrel-vaulted painted ceiling with ribs and corbelled posts. The furnishings were designed by the architect to complement the church's grand exterior, including the distinctive steel lanterns to the nave, a large stone altar reredos, a partially gilded canopied Gothic niche and an altar in Portland stone with gilded mosaic panels.





19

86-90 SARACEN STREET, POSSILPARK, ST TERESA'S CHURCH AND PRESBYTERY

Category: B

Date of Listing: 11.3.1999

Architect: Alexander McAnally, Page\Park

Building Date: 1956-60; 1995 (interior reworking)



St Theresa's Church occupies ground belonging to the earlier Craigbank House and is located in the former Possil estate where Glasgow's famous iron-foundry magnate, Walter McFarlane established the Saracen Foundry and adjacent workers' housing. This large, extraordinarily eclectic church has a domestic flavour and continues the use of brick in Roman Catholic church architecture, perhaps most famously developed in the interwar period by the Gillespie, Kidd and Coia practice (for example, St Patrick's Church, Greenock). The brick aesthetic also finds close parallels in post-war European Modernism, greatly influenced by the brick monumentality of Alvar Aalto's Säynätsalo Town Hall, (1949-52). It is of interest that the main basilica of St Teresa's at Lisieux, France is a dominant Romanesque 1920s structure, thus St Teresa's, Glasgow also follows in this historical architectural tradition. Over the entrance doors there are reliefs to St Mungo and St Andrew. The classical interior is extravagantly decorated by a number of renowned decorative artists, including the work of Mortimer, Willison and Graham. Other notable features include brilliantly coloured stained glass by Guthrie and Wells, metalwork by Thomas Bogie and Sons, and a wooden organ gallery by H A Heinzeller.





415 CARMUNNOCK ROAD AND GLENACRE TERRACE, CASTLEMILK WEST PARISH CHURCH

Category: B

Date of Listing: 29.5.2001

Architect: Thomas O W Gratton and Peter McLean

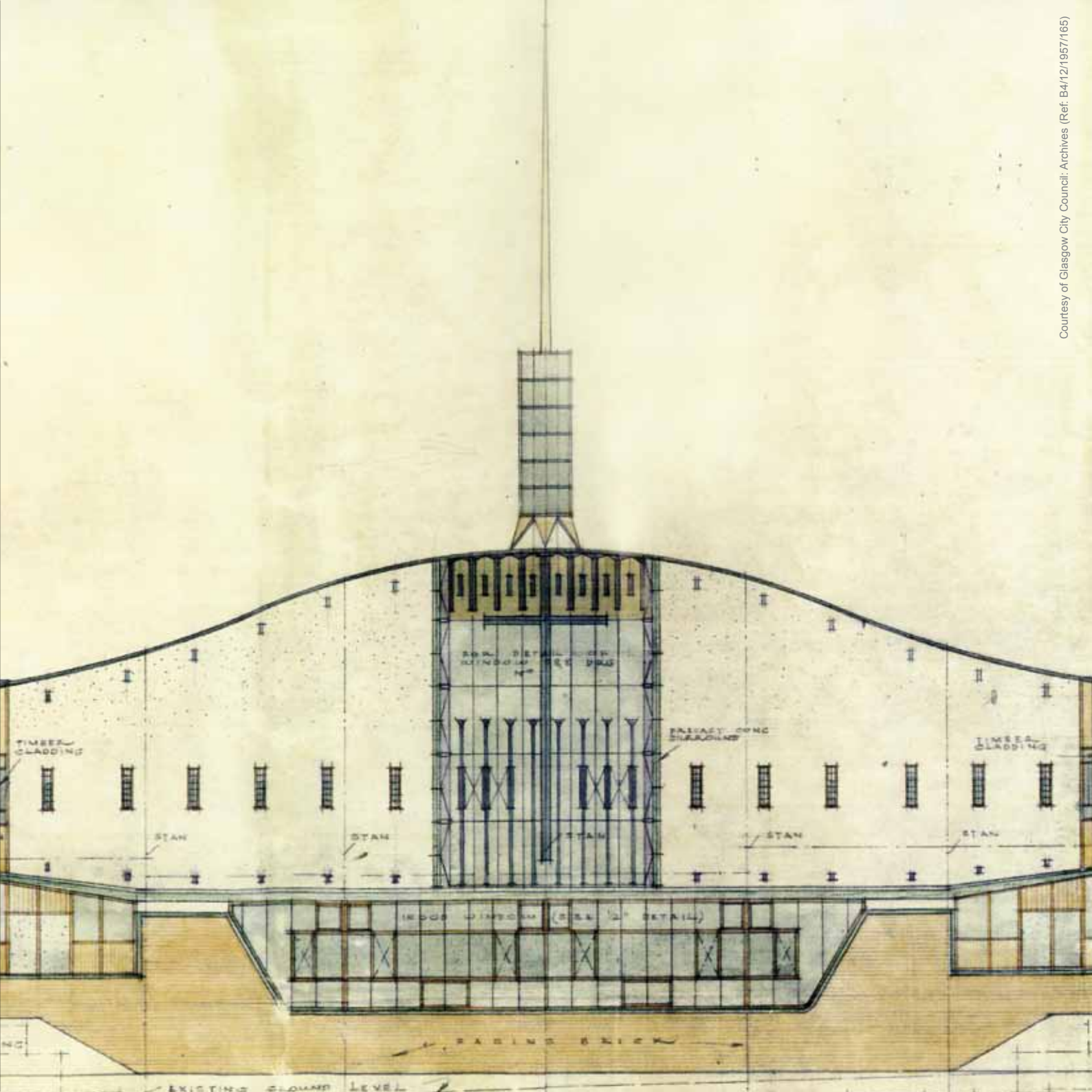
Building Date: 1957-9



Castlemilk West Church is a powerful composition, redolent of Festival of Britain detailing. The former flèche followed a form popularised by the widely hailed extension to Coventry Cathedral by Basil Spence (1951-1962). The design makes a clear and effective reference to a symbolic 'ark' and the church is sometimes referred to as such. The lower hall echoes a ship's hold and coloured and mottled opaque glass in metal-framed windows add further decorative flair.

Thomas Gratton was chief architect to the Scottish Co-operative Wholesale Society (SCWS) in the mid-1940s and entered into partnership with Peter McLean as Gratton and McLean sometime after 1943. His wife Agnes Freeland Gratton (known as Nessie) also became a partner in the firm. In the 1940s Gratton was Chief Architect to the Scottish Special Housing Association. The practice is also known for its enigmatic design of Invergarry Power Station, 1950.





TIMBER CLADDING

STAIR

STAIR

EXISTING CONC. CLADDING

TIMBER CLADDING

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STAIR

WOOD JOISTING (SEE 2ND DETAIL)

RADIUM BRICK

EXISTING GROUND LEVEL



1213 DUMBARTON ROAD, WHITEINCH, ST PAUL'S CHURCH

Category: B

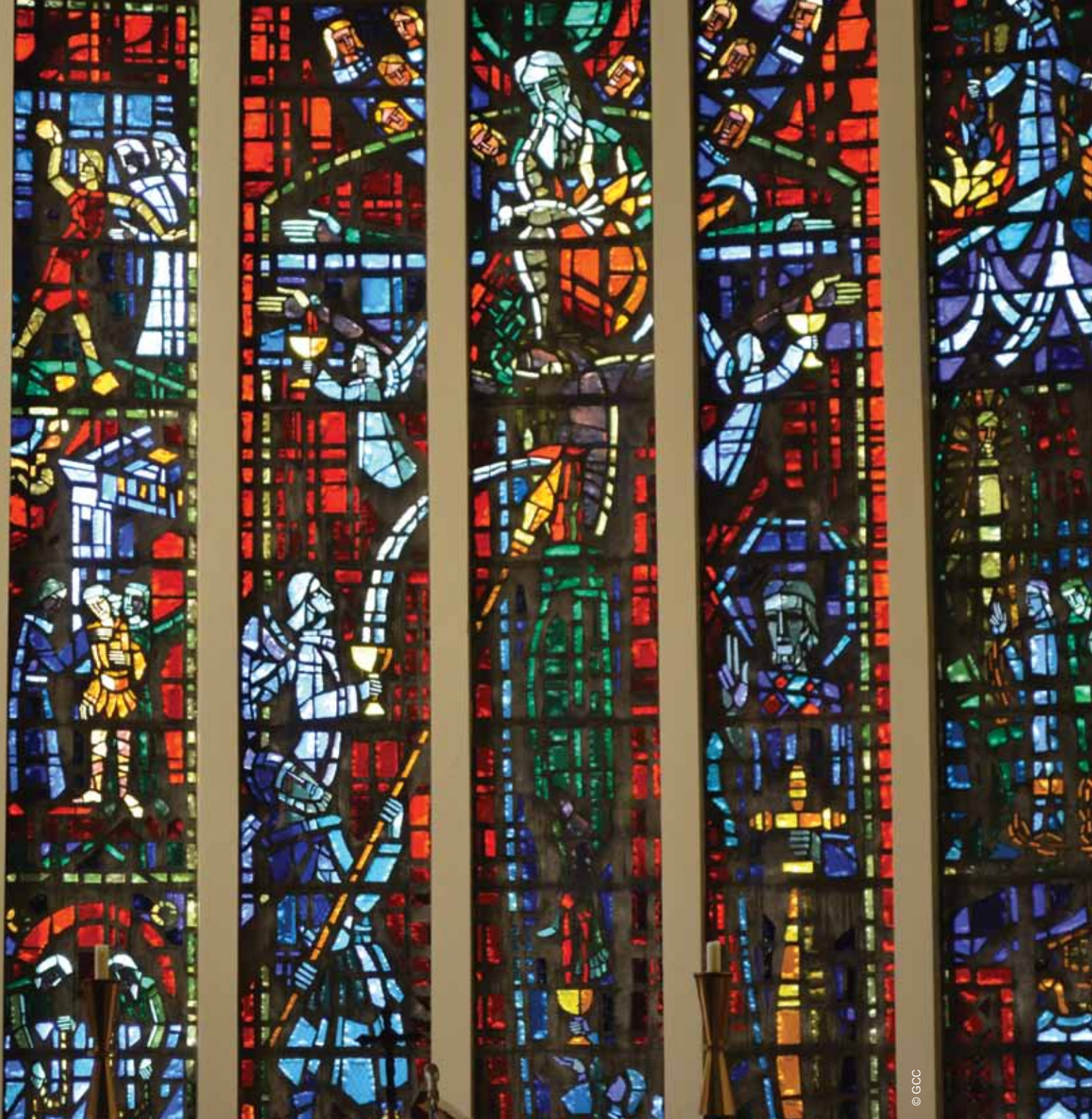
Date of Listing: 14.2.2002

Architect: Reginald Fairlie and Partners (architects), Gabriel Loire (stained glass)

Building Date: 1957-60

The lands of Whiteinch were originally formed from an island in the Clyde but were later joined to the former estates of Jordanhill and Scotstoun after silting to accommodate a planned development of workers' cottages in the 1880s. St Paul's, set back from the Clydeside Expressway, sits respectfully amongst its earlier neighbours. Displaying a traditional and symmetrical basilican-type church plan, it is built in smooth red sandstone, red brick and concrete. Although modest at first glance, upon closer inspection, the church reveals a dramatic entrance, with steps up to a doorway with a statue of St Paul giving way to a tall 3-light window and a slightly advanced central tower. Inside, the purposefully dark and rectilinear interior is of particularly special interest, being illuminated by dramatic colour from the church's renowned stained-glass decoration by Gabriel Loire, of Chartres, France. His work is the epitome of the 'dalle de verre' technique, meaning 'paving-stone glass', with thick glass pieces set into deep-set concrete tracery. There are various spectacular depictions of religious figures and scenes throughout the church, as well as more whimsical abstract designs in glass.







22

4 ROGART STREET, GLASGOW METROPOLITAN COLLEGE, ROGART STREET CAMPUS

Category: C(S)

Date of Listing: 25.3.2011

Architect: John B Wingate (architect), Considered Constructions Ltd (consulting engineers)

Building Date: 1957-60



The former stores building for Mavor and Coulson in Rogart Street is an important example of a post-World War II industrial building constructed in an area of Glasgow closely associated with engineering. Mavor and Coulson Ltd (est. 1881) and was a company of international reputation, specialising in the manufacture of electrically operated mining machinery, including saws, coal cutters and conveyors. It was a major contributor to the industrial and engineering heritage of Glasgow. Their stores building is notable for minimal architectural detail and is an early Scottish example of the frank application of the concrete box frame; the design here is one of practicality and simplicity. John Wingate's design consisted of this 4-storey stores building in Rogart Street, a 4-storey office building in Broad Street and 3 ranges of single-storey assembly bays between. The elevations follow a straightforward pattern, consisting of panels of facing brick with large metal-framed windows, which relied upon crisp detailing and proportion for architectural effect. Although the Broad Street and Rogart Street buildings were similar in construction, the stores building had larger columns and thicker floor slabs, as extremely heavy machinery and components were kept there.

1651 SHETTLESTON ROAD, ST PAUL'S CHURCH

Category: B

Date of Listing: 23.9.1994
Architect: Gillespie, Kidd and Coia
Building Date: 1958-9

23



St Paul's in Sandyhills is among the earlier Gillespie, Kidd and Coia churches following the arrival of Isi Metzstein and Andy MacMillan. The young architects continued the practice of running the firm like an atelier, a system which was started by Jack Coia who had the knack of gathering together a team of talented architects.

St Paul's uses the brick motif of Jack Coia's earlier designs and is one of their last to apply the traditional basilican plan, and presenting the gable to the entrance elevation. The addition of a large open tower containing large rood (by Jack Mortimer) on an open frame above the entrance, makes this late 1950s example stand apart from contemporary church designs. The processional entrance is canopied, with large oak doors bearing crosses, and the central tower is flanked by single-storey set-back wings containing a church shop and baptistry.





60 NORTH HANOVER STREET AND 63 NORTH FREDERICK STREET, GLASGOW COLLEGE OF BUILDING AND PRINTING

Category: B

Date of Listing: 14.2.2002

Architect: Wylie, Shanks and Underwood, later Wylie, Shanks and Partners

Building Date: 1958-64

The College of Building and Printing is one of Glasgow's first high tower blocks. It demonstrates a high calibre of design and can be classed among the best post-war tertiary-education buildings to be built in Scotland. At 13 storeys high, it is significantly sited at the hub of urban Glasgow. The distinctive vocabulary of Le Corbusier's modular system for urban living is skilfully translated into a technologically advanced educational establishment. The significance of this building and the nearby Central College of Commerce can be justifiably considered alongside a limited international cast including Gio Ponti's Pirelli Tower, Milan (1956-60) and the London County Council's Alton Estate, London (1952-60).

It was originally built for Glasgow Corporation as Stow College of Building and Printing. Its sound construction and original features, including the chequer-board glazing pattern and rooftop terrace with principal sculptural objects, are still intact. Design similarities with Le Corbusier's Unité d'Habitation, Marseille of 1947-53 make it likely that Peter Williams, architect of the similar Central College of Commerce (No 27), was involved. Originally conceived as an 8-storey block with the College of Printing subsequently placed above (although clearly early in the planning stage), the building was initially run as two separate colleges. Overt nautical references can be translated as a prow (former gymnasium), funnel and viewing platform on the rooftop, with the curtain walls as sails.







99 DOUGRIE ROAD ST MARGARET MARY'S CHURCH AND PRESBYTERY

Category: B

Date of Listing: 12.10.1989

Architect: Thomas S Cordiner

Building Date: 1959

The former estate of Castlemilk, boasting a dramatic landscape, was purchased by Glasgow Corporation in 1938 but building to create one of the city's four peripheral housing schemes did not begin until 1954. Pastoral care of the increasing number of Catholics in the area was provided by dividing the area into three parishes including St Bartholomew's, established in 1955, St Margaret Mary's of 1957 and St Martin of Tours, of 1958, the churches themselves following shortly after.

St Margaret Mary's is an important example of one of Thomas Cordiner's 27 works for the Catholic Church and is probably one of his larger commissions of the late 1950s. The church displays a fine central tower facing the street and is linked to the body of the church in an imaginative way, melding directly into the rectangular plan with the gable walls splaying outwards to clasp it. Other interesting features include the deep canopied entrance and the very large steep roof. The integral presbytery is also incorporated cleverly into the overall plan.







26

9 KELVINSIDE GARDENS, ST CHARLES'S CHURCH

Category: B

Date of Listing: 6.4.1992

Architect: Gillespie, Kidd and Coia (architects), Benno Schotz (sculptor)

Building Date: 1959-60

St Charles, is a long church set on a tight, steep hillside site in North Kelvinside. The design is partly derived from Auguste Perret's church of Notre Dame at Raincy, France (1922). It intriguingly also partly owes its origin to the form of a top-lit engine works, and its virtually detached cloche is of Scandinavian inspiration. It was erected as a skeletal frame with platforms and bells hung under the concrete roof. The rectangular plan of the church is the only conventional aspect of its form, with the bold use of reinforced concrete with brick infill panels, and a circular apse to the church's north end which is continuous with the main body of the church. The east gable is almost completely glazed and is similar to the design of a factory building.

The interior boasts a vast nave and is capped with an undulating vaulted shuttered concrete ceiling emphasising the overwhelming sense of open space. Between the concrete columns and above the side aisles, broad concrete beams provide the base for an ingenious Stations of the Cross frieze by renowned sculptor Benno Schotz, who was a regular collaborator of Gillespie, Kidd and Coia. The architects and the sculptor worked closely on the decoration of the interior to such an extent that their likenesses can be found in four figures in the frieze for which they acted as models.







**300 CATHEDRAL STREET, CHARLES OAKLEY CAMPUS, CENTRAL
COLLEGE OF COMMERCE**

Category: B

Date of Listing: 14.2.2002

Architect: Peter Williams, of Wylie, Shanks and Underwood

Building Date: 1959-63

27



The 7-storey, curtain-walled Charles Oakley Building is an important example of post-war tertiary-education architecture. It also features as an integral part of Glasgow Corporation's re-establishment of educational facilities as part of the rehabilitation of the city centre. It was built initially as Stow College of Distributive Trades for Glasgow Corporation Education Department. The design bears comparison with Le Corbusier's Unité d'Habitation, Marseille (1947-53), with pilotis (slender columns) and a roof terrace housing a gymnasium and a sculptural ventilator stack as well as horizontal concrete bands (replaced by Vitrolite).

The architect, Peter Williams (1922-2004) was a partner in Wylie, Shanks and Underwood, from 1954 until 1974. The firm, which had specialised in industrial architecture, branched out to educational, medical and commercial, as well as exhibition design, during the 1950s. Williams was also responsible for the nearby Glasgow College of Building and Printing (see No 24) and there is an architectural dialogue, in terms of skyline elements, between the two.





28

201 ARDENCRAIG ROAD, CASTLEMILK, ST MARTIN'S CHURCH

Category: B

Date of Listing: 23.9.1994

Architect : Gillespie, Kidd and Coia

Building Date: 1961

This large, impressive church, located at the western edge of Castlemilk, sits prominently on a high rocky outcrop next to wooded parkland facing the 1950s housing scheme. The presbytery is built directly into the slope of the cliff and, upon approaching, the group of church buildings appear as a large stacked box-like structure, belying the simple layout and grandeur of the building's interior. Inside, the surfaces are of pointed grey brick (matching its original exterior facing brick which has now been rendered) and polished wood. It is like a large auditorium which is a splayed trapezoid on plan and terminates in a wide apse containing a dramatically raised altar set atop a flight of steps.

The complex arrangement of the domestic and the religious buildings in this group demonstrates the architects' concern with the notion of 'architectural promenade' by which the viewer or the worshipper passes between the everyday world outside and the sacred world held within the building. The composition of this enigmatic group clearly anticipated the greater change afoot within Western church culture, coming to a head in the 1960s in the Liturgical Movement and the Second Vatican Council.



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436 KINFAUNS DRIVE, KINFAUNS CENTRE, DRUMCHAPEL, FORMER
CHURCH OF JESUS CHRIST OF THE LATTER-DAY SAINTS

29

Category: B

Date of Listing: 2.4.1996

Architect: John Easton

Building Date: 1961-4



The Church of the Latter-Day Saints' Mormon missionary work in the United Kingdom continued to be successful in the 20th century despite lower numbers joining the church between World War I and World War II. In the 1950s, membership in Britain increased as their church leaders encouraged new members to avoid further mass emigration to the USA and to build the Church in their native lands. This former place of worship is located in Drumchapel and shows how diverse the community was when it was first established, catering to a wide range of beliefs. Kinfauns Drive is the main road looping through Drumchapel with four churches and many of the scheme's schools set along this thoroughfare.

The Church of Latter-Day Saints (now a community centre) is a late but rare example of a building for this denomination. This building demonstrates striking Modern Movement detailing harking back to interwar Art Deco motifs. The elevation is articulated by contrasting painted brick fins on an otherwise simple façade, but are also in keeping with the nautical Art Deco theme. The broad entrance is flanked by a Thomas Tait 'Empire Exhibition'-style Art Deco fin with horizontal flange ornament.





30

LAINSHAW DRIVE, LINN CREMATORIUM

Category: B

Date of Listing: 15.8.1991

Architect: Thomas S Cordiner

Building Date: 1962

By 1962, the Roman Catholic Church had approved cremation for its congregants, and this move led to the need for another large facility to be built in Glasgow to cater to the wider acceptance of this funeral practice. Cordiner was a major architect of the post-Second World War period in Glasgow, known particularly for his commissions for the Archdiocese of Glasgow. Cordiner's training with Burnet, Son and Dick may account for the classical Beaux Arts styling overarching the modern design for the building. It reflects elements of the influential War Graves Commission work of the 1920s led by the prominent Scots architect, Thomas S Tait.

The design of Linn Crematorium is long and low, displaying a strongly mannered silhouette with expressive canopies on tapering pilotis (slender columns) stretching out either side of the central block, and sited on falling ground in landscaped policies overlooking Linn Park. A sweeping concrete centrepiece comprised of glazed panels topped by a canopy and surmounted by a tall, decoratively latticed grid faces the park. Further, taller cantilevered canopies to the side elevations extend beyond the central block and return to enclose rear courtyards.



72 CHARLOTTE STREET, FORMER OUR LADY AND ST FRANCIS SECONDARY SCHOOL

Category: A

Date of Listing: 4.9.1989

Architect: Gillespie, Kidd and Coia

Building Date: 1963



This outstanding school design left the thinking of pre-war school architecture far behind, and is among the first listings of a post-war building in Glasgow. The Le Corbusier-inspired school design was exhibited at the Royal Scottish Academy in 1965. Following the appearance of Le Corbusier's Maisons Jaoul in Paris in 1954, which was the earliest use of the 'béton brut' (raw concrete) aesthetic, architects Gillespie, Kidd and Coia would exploit this overtly modern material, often married with brick, in an expressionistic

and individualistic approach. Our Lady and St Francis Secondary School follows the planning of their larger commission for King's Park Secondary School and displays its clearly expressed concrete frame, with blue-black brick infill and panels. The dynamic horizontal composition is emphasised by its linear windows and a dramatic cantilevered canopy roof. A fine mural frieze, based on an Elizabethan theme, was painted in the school hall in 1965.



32

73 CRAIGPARK, DENNISTOUN, OUR LADY OF GOOD COUNSEL CHURCH

Category: A

Date of Listing: 23.9.1994

Architect: Gillespie, Kidd and Coia

Building Date: 1964-8

By 1964, Gillespie, Kidd and Coia had been designing churches for the Archdiocese of Glasgow for almost 10 years and still continued to develop the dynamism that could be exploited in a 3-D space. By this date, the architects had dismissed the long-aisled rectangular plan, favouring deep roughly square layouts. They created an outstanding and unique group of churches in areas around Glasgow such as St Bride's, East Kilbride, St Patrick's, Kilsyth and St Benedict's, Easterhouse. The developments presaged the changes afoot with the Second Vatican Council which brought radical reforms to the Roman Catholic Church. These institutional changes essentially modernised religious practices, with the substantial outcome of reordering church interiors so that priests could face the congregation, breaking down the physical barriers between clergy and parishioners.

Our Lady of Good Counsel is among one of Gillespie, Kidd and Coia's most exceptional church commissions, and is the only Category A-listed post-war church in Glasgow. It boasts a tapering copper-clad roof raked in two directions, with deep eaves. Unprepossessing at first viewing, upon entering the building, processional wide tiled stairs to either end of the church lead to the baptistery and the main space respectively, dramatically revealing a subtly lit and finely detailed open space. The practice was awarded the bronze regional medal of the RIBA for this building.



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753 AND 755 WESTERHOUSE ROAD, EASTERHOUSE, ST BENEDICT'S
CHURCH

Category: B

Date of Listing: 23.9.1994
Architect: Gillespie, Kidd and Coia
Building Date: 1965

33



Easterhouse is one of Glasgow's four main peripheral housing schemes (which also included Drumchapel, Pollok and Castlemilk) located in a wide-open former mining landscape to the north-east of Glasgow, on land that belonged to Lanarkshire County Council until 1938. Plans to develop Easterhouse as a township were drawn up in 1953 and proposed houses for approximately 25,000 inhabitants. By 1958, most of the settlement had been built but new schools, churches and amenities were slow to follow. St Benedict's, Easterhouse, is one of the more distinctive buildings in the area and is a good example of a Modernist church design with a striking asymmetrical pitched-roof arrangement, clad in copper. The church and presbytery are linked in a long low composition, with the dramatic split-pitched roof displaying a strip of clerestory windows above the lower pitch. The building was restored and extended by a separate stair enclosure in 2004.



34

833-861 CROW ROAD, ANNIESLAND COURT

Category: A

Date of Listing: 2.4.1996

Architect: Jack Holmes and Partners

Building Date: 1966-8 with additions at ground, 1984-5

Anniesland Court is the only listed tower block in Scotland. It presents an outstanding example of 1960s Modernist architecture and is a landmark for the area. It is a striking vertical composition counterbalanced by horizontal banding of windows and recessed drying areas to its north façade. Although many of the high-density infill housing estates were provided by the main building companies of the day, a number of private architectural practices also contributed to the major programme of re-housing Glasgow's over-crowded population. Along with the slightly earlier achievements of Robert Matthew's and Basil Spence's Hutchesontown towers for the Gorbals, Jack Holmes and Partners would provide a one-off megastructure which included a 22-storey flatted tower block with integrated shops. The narrow, rectangular-plan tower is partnered by a distinctive parallel lift tower, and is akin to Ernö Goldfinger's Grade II*-listed Trellick Tower in London, erected in 1968-72.







St Andrew's First Aid

**30 MAITLAND STREET, SCOTTISH AMBULANCE SERVICE AND 54
MILTON STREET, ST ANDREW'S AMBULANCE ASSOCIATION**

Category: A

Date of Listing: 7.2.2005

**Architect: Skinner, Bailey and Lubetkin (Douglas Carr Bailey, partner-in-charge)
and Bailey and Robb**

Building Date: 1966-70

35



Motorway development plans for Glasgow required the St Andrew's Ambulance Association (founded 1882) to vacate their previous interwar headquarters in North Street. The original figure of St Andrew was re-sited to the new building which combined the ambulance service and the association into separate, but linked, blocks. This is a striking building by the practice of Skinner, Bailey and Lubetkin whose work is rare in Scotland. Lubetkin (1901-1990) was the celebrated pioneer architect of the Modern Movement in Britain and principally involved in the design of the building's dominating cross and geometric staircase. It displays an interesting combination of materials, including tesseræ (small tiles), concrete, stone and coloured

glass. The St Andrew's Ambulance Association block also contains an exceptional interior. The exterior is dominated by a cross of St Andrew which is lit at night making for a dramatic streetscape presence.

By the mid-1960s, Lubetkin was based in Gloucestershire, Skinner in London and Bailey in Glasgow. Lubetkin's staircases are usually particularly spectacular and the St Andrew's one is no exception. The Lubetkin leitmotif was the controlled collision of straight and curved geometry, and this would appear to be exemplified here in the triangular-plan geometric staircase which ends in a gentle curve at the ground floor.



**36**

42 LINCOLN AVENUE, SCOTSTOUNHILL, CORPUS CHRISTI CHURCH

Category: C(S)

Date of Listing: 2.4.1996
Architect: Peter Whiston
Building Date: 1969-72

Corpus Christi is a simple but well-planned Late Modernist church design by the architect Peter Whiston, and somewhat akin to the St Joachim's Church design by Gillespie, Kidd and Coia (No 17). A swept valley roof provides movement and a tall brick base course gives some articulation to the plain rendered exterior elevations which also include a

day chapel. There is a tall entrance elevation with a recessed arrangement of doors, supporting a jettied upper stage with a vast and striking window to the gallery. The slender cross acts like an understated punctuation mark as it projects above the higher north-facing wallhead. There is a linked hall and presbytery to the south

of the church. The interior is also simple with timber-boarded walls and ceiling. The altar is on a shallow dais that has a pitched recess as a backdrop, all borrowing light from the day chapel through coloured glass panels. The day chapel displays a dramatic boarded roof and encased supporting beams, as well as brick-lined walls.



83 and 85 BUCHANAN STREET AND 6 MITCHELL LANE, FORMER BOAC OFFICES

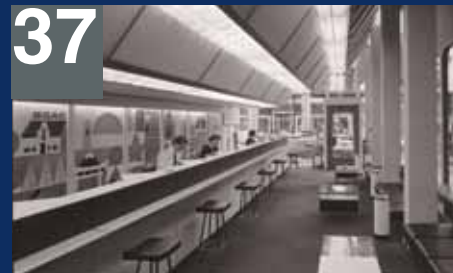
Category: B

Date of Listing: 21.7.1988

Architect: Gillespie, Kidd and Coia

Building Date: 1970

37



GKC/SBU/2/1/3 *

Built for the British Overseas Airways Corporation, this building is an interesting and unusual example of the work of the celebrated architectural practice of Gillespie, Kidd and Coia who were renowned for their institutional architecture, specialising in monumental commissions for churches, schools and university buildings. BOAC was the earlier incarnation of British Airways, and this steel-framed copper-clad office building inserted itself comfortably into Glasgow's grid-plan, creating a contextual counterpart to the city's celebrated Victorian and Edwardian steel-framed commercial chambers. Both partners in the practice, Andy MacMillan and Isi Metzstein, were deeply influenced by the urban dimension of Glasgow, with MacMillan stating: 'If I had grown up in Slammanan, our architecture would have lacked the scale, ambition and urban legibility.' The architects took the opportunity to play with the aviation theme, giving the interior a sloped ceiling to make customers feel like they were inside an airplane, and also inserting a long horizontal neon-lit bank of desks to appear like the check-in area of an airport.



* GKC/SBU/2/1/3 © – 'The Glasgow School of Art Archives and Collections' (1970)



38

CLYDE STREET, STATUE OF DOLORES IBARRURI, LA PASIONARIA

Category: B

Date of Listing: 3.8.2004

Artist: Arthur Dooley

Sculpture Date: 1974-9

The statue of Dolores Ibarruri is an important and striking late 20th-century streetscape feature and is a significant work by Arthur Dooley of Liverpool (1929-1994). He was commissioned by the City of Glasgow to pay tribute to the Spanish Civil War heroine, and to the 2,100 British volunteers who joined the struggle against fascism in the late 1930s. Ibarruri was born into poverty and joined the Communist Party. She wrote newspaper articles under the pseudonym, 'La Pasionaria' (The Passion Flower). Ibarruri campaigned for improvement to women's conditions, legislation to improve working, housing and health circumstances as well as seeking land reform and rights for trade unionists. The phrase on the statue - 'Better to die on your feet than live for ever on your knees' - is one of her most famous quotes.

The proposed statue caused hostility and controversy in Glasgow. Passionately supported by the Labour Party, it was equally disparaged by the Conservatives. Contemporary commentary included a description of the statue as 'an artistic lump of graffiti' and another reported anonymously that the statue, 'would not last ten minutes before being pushed into the Clyde'. A motion to ban the statue from Clyde Street was carried, but later overturned in 1979. A public unveiling was eventually carried out by the Lord Provost, David Hodge, on 23rd February 1980 attended by hundreds of people, including political and trade union figures.





GLASGOW CITY COUNCIL

Glasgow City Council is committed to protecting and enhancing the city's outstanding built heritage. Current strategy recognises the key role that the city's historic environment plays in the placemaking agenda and how its distinctive urban character contributes to sustainable economic development and regeneration. This approach will ensure that Glasgow is well positioned to meet the challenges of the future. It will also support the key objective of providing healthy and attractive living and working environments with a view to meeting the aim of making Glasgow one of Europe's most prosperous and sustainable cities.

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Glossary

A glossary of building and architectural terms is included in *Scotland's Listed Buildings: What Listing Means to Owners and Occupiers* (Historic Scotland, 2011, www.historic-scotland.gov.uk/scotlands-listed-buildings.pdf).

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