

Gallery of Modern Art

Design and Access Statement

Prepared by John Gilbert Architects

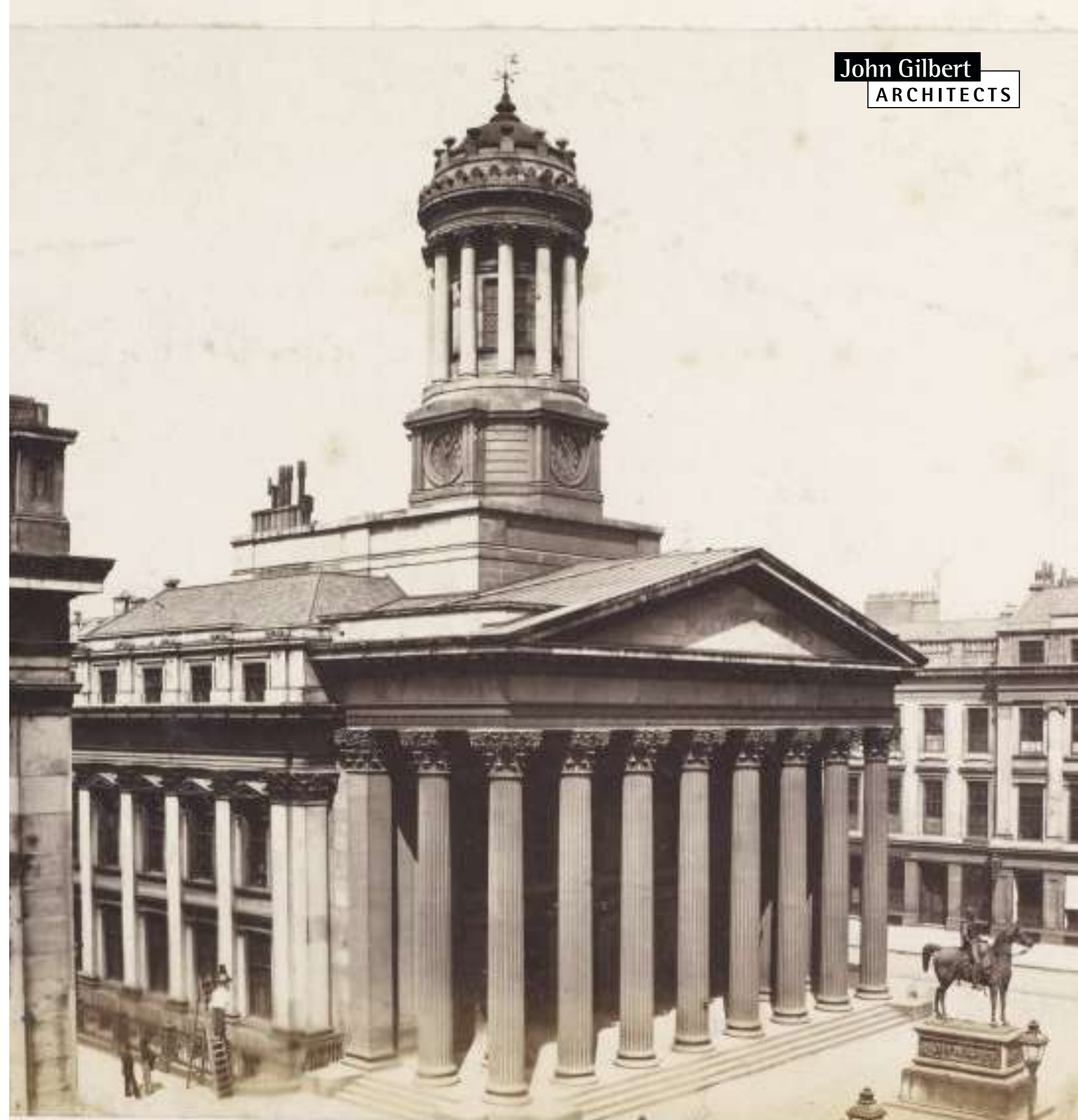
On behalf of Glasgow Life

Version 01

Issued 5th February 2024

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Royal Soc
David

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1. Introduction

John Gilbert Architects is working with Glasgow Life and City Building (Glasgow) on the redevelopment of the north basement at the Gallery of Modern Art. The building is category A-listed and holds high significance as a prominent landmark in Glasgow. It is a tangible reminder of the city's history of development with money from the Atlantic Slave trade.

Our design team consists of:

- John Gilbert Architects – Architects / Conservation Architects
- Narro Associates – Conservation Structural Engineers
- Specialist waterproof tanking subcontractor
- Specialist glazed roofing subcontractor

This project follows on from the successful conservation and repair project of the main GoMA building (previous Planning Permission and Listed Building Consent (22/01017/FUL and 22/00937/LBA)). This document gives a summary of the site history, the north basement areas as existing and highlights the problems which currently mean the spaces are unusable for Glasgow Life staff who operate GoMA.





Tales of the City

W.A. & S. 1857

2. Site History

The building's history can be divided into three key phases: i) a private mansion in late eighteenth century, ii) its extension into the Royal Exchange in the early nineteenth century and iii) its use as a public building (first as a library and then an art gallery) in the twentieth and twenty first century.

- 1774-The city council set out to construct Ingram Street, which Cunningham's Mansion will form a termination too when constructed.

From Senex: "This roup took place immediately before William Cuninghame began to erect his spacious house, now the Royal Exchange. When Mr Cuninghame was building the said house in 1778 I visited it, for it was a wonder and a show to all the citizens of Glasgow, the cost of it being £10,000"

- 1778- Construction of the original Cuninghame Mansion on the site, procured by William Cuninghame of Lainshaw, a tobacco merchant. It is not known who designed it, but Dr Anthony Lewis has found that James Craig (also involved in the Edinburgh New Town) worked for Cuninghame at this time and may have had a hand in the Mansion's design. Built on swampy land, it 'was described as one of the most splendid in the West of Scotland.' (Dr Anthony Lewis, Exhibition within the GoMA) Part of Glasgow's New Town that was built with the wealth generated by slavery, tobacco, sugar and alcohol sales, it was eventually surrounded by tenements on the grid streets that James Craig is known to have designed some of.



Above: Extract of Plan of the City of Glasgow: Gorbells and Caltoun / from an actual survey by John McArthur (1778) Note the mansion (circled). <https://maps.nls.uk/view/102190567>

- 1789 - John Stirling buys the Mansion from Cunningham.

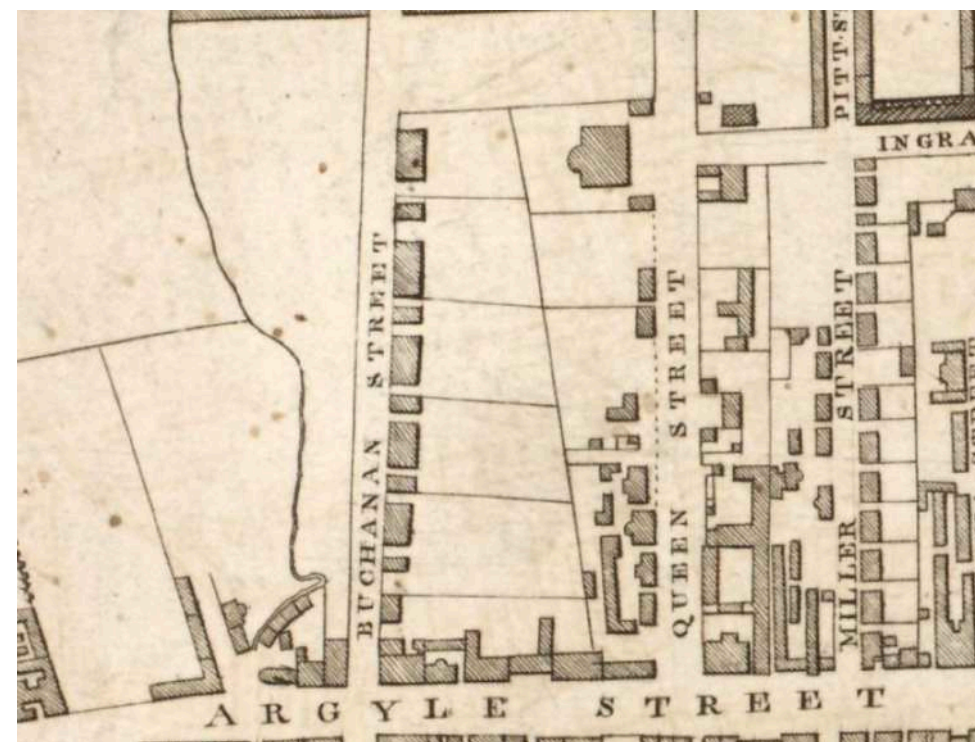
From Glasgow, Past and Present: "Afterwards Mr Stirling purchased Cunningham's splendid house in Queen Street, now the Royal Exchange. This house was, and still would be, considered the most magnificent house in Glasgow. I think Mr Stirling paid £6000 for it; but it cost Mr Cunningham nearly twice that sum. I remember it being built in 1779."

From Senex: Mercury, 5th May 1789 - - "To be sold, by public roup, if not sold privately, that large and elegant dwelling house, offices, and area of ground wherein they stand, containing about 4617 square yards, situated on the west side of Queen Street, and fronting Ingram Street, Glasgow, belonging to William Cuninghame of Lainshaw."

"The property was generally allowed to be the most superb urban place of residence of any in Scotland. It became the dwelling-house of John Stirling, Esq, and the wings were then made into the extensive warehouses of William Stirling and Sons, calico printers. It was afterwards purchased by the Royal Bank of Scotland for the Glasgow branch of that establishment, and, after considerable alterations, it now forms the Royal Exchange of Glasgow.

The mansion house cost Mr Cuninghame £10,000, but was said that Mr Stirling paid only £5,000 for it, which would amount to about 21s 8d per square yard.

I went through the house in 1778 while it was building; indeed, it was quite a rare show to our citizens to inspect it during the progress of its erection. It was built on the site of two small cottages which fronted the Cowloan. The land was rather marshy, in consequence of which Mr Cuninghame was obliged to be at considerable expense in draining it.



Above: Extract of Plan of the City of Glasgow (1792). <https://maps.nls.uk/view/00002954>

- 1817-The building is purchased by the Royal Bank of Scotland. An extract from JM Swan's book of 1829:

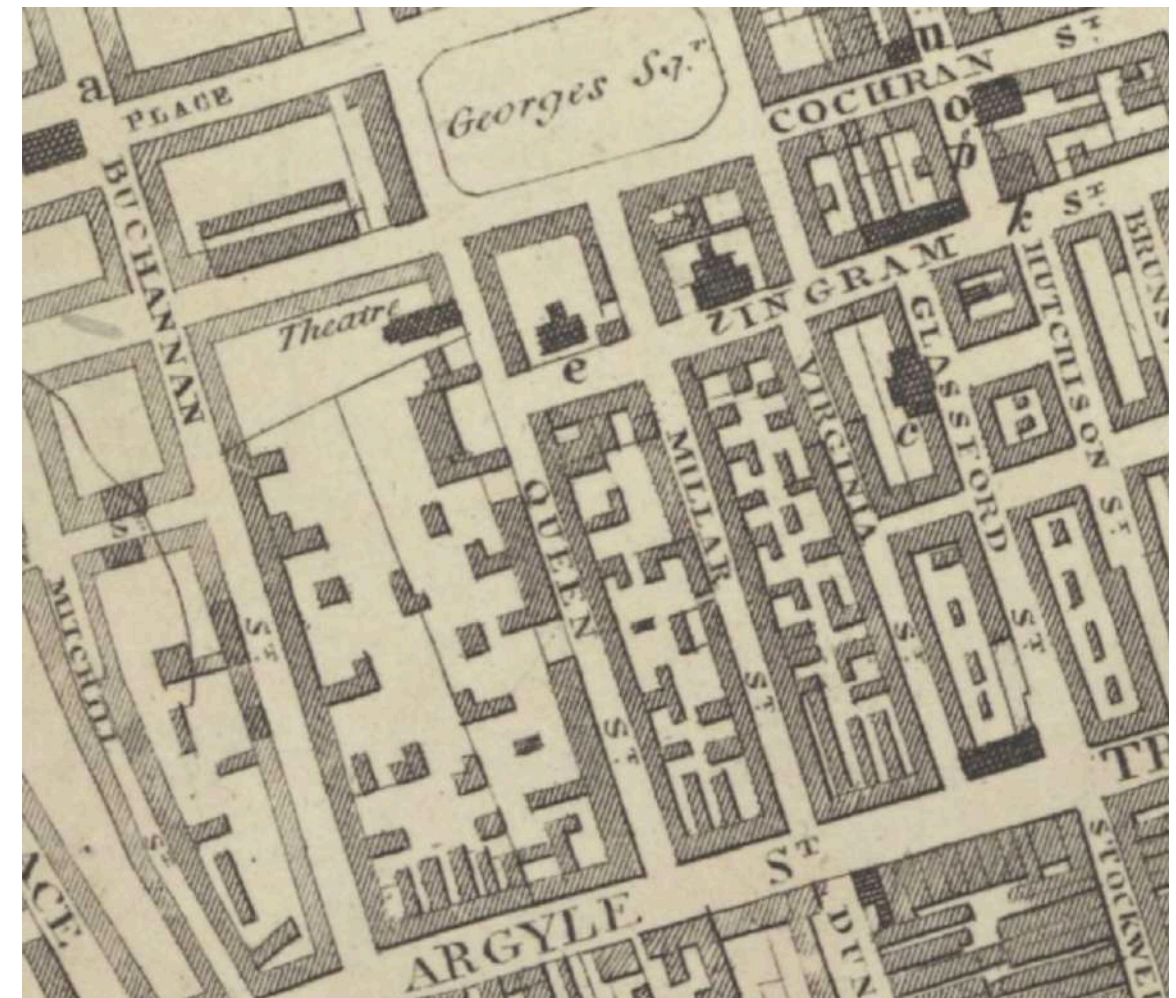
"The Royal Bank, seen in the foreground of this engraving, occupies a very fine situation for a public building. It stands in the line of Queen Street, opposite to the west end of Ingram Street, and forms to it a magnificent termination. There is in front of the building a small enclosed area, ornamented with shrubbery. The front is decorated with ionic pilasters, surmounted by a rich cornice, balustrade and pediment. The principal entry is by a double flight of steps, which opens upon the second story. The area around and behind, is to be the site of the New Exchange; and it is subject of congratulation that the foundation stone has been laid, and that there is now certainty of it being erected. It is to be finished early in 1829; we regret that it cannot form one of the ornaments of our work.

"We have considered it advisable to retain this article as it was originally written; and have merely to add that the New Exchange Buildings have been erected on a most splendid scale, and that alterations are intended to be made on the front of the old Royal Bank, so as that its appearance may correspond with the exterior of the new buildings behind. We are still therefore, unable to give the which which announced in the prospectus to this edition."



Above: JM Swan's engraving of the Royal Bank from his 1829 book. This shows the two buildings present on the earlier map. It also predates any of Hamilton's work.

- 1827 - "This noble edifice occupies one of the finest situations in the city for a public building. It stands on the west side of Queen Street exactly opposite to Ingram Street, to which it forms a splendid termination. The principal entry is by a grand double flight of steps, and the front is ornamented with Ionic pilasters surmounted by a rich cornice, balustrade, and pediment, in the tympan of which are the Royal Arms. The area to the west is proposed as the site of the New Exchange and Government Offices. The interior of the building is fitted up in the most complete and elegant manner for the purposes to which it is adapted." Extract from Glasgow Delineated, 1827



Above: An extract from Peter Flemming's Map of the City of Glasgow and Suburbs (1820). Note the changed footprint of the building. <https://maps.nls.uk/view/216443418>

- 1827 - The building was again sold to the Glasgow Royal exchange. David Hamilton was appointed to extend the building. This extension included the Main Exhibition Gallery and appears to have incorporated the existing mansion. Despite Hamilton's radical changes, the drawings below indicate where the old mansion was enveloped and added to and which parts of it are still visible. John Hertbertson supervised the works on site.

Nb. These works are notionally considered to have taken place between 1827-1829, however Swan notes that the portico was only in the planning stages in 1829 so this phase of works may have extended later.



Above: The Royal Exchange in 1834 from Queen Street. Copyright: Mitchell Library, GC 914.14353 CUL/SCO

- 1844- Duke of Wellington statue erected.
- 1847-Pagan's Sketch of Glasgow published: The Royal Exchange is an institution of which Glasgow may well be proud. It was erected by joint-stock subscription, and opened on 3d September, 1829, at an expense of £50,000. The building can scarcely be termed an original one, having been altered, or entirely reconstructed, from the town-house of the late Mr Cunningham of Lainshaw. It is in the Grecian style, from designs by Mr David Hamilton. The entrance is by a majestic portico, surmounted by a beautiful lantern tower. The great reading-room is 130 feet in length, sixty feet in breadth; and the roof, which is exquisitely ornamented, is supported by Corinthian columns, thirty feet in height. The reading-room, which is supplied with newspapers and periodicals from Great Britain, Ireland and every part of the world, is the great rendezvous for the Glasgow merchants. Altogether the Glasgow Exchange is the noblest institution of its kind in the kingdom. The subscription is £2 2s per annum; and, in 1847, there were upwards of 1800 subscribers.

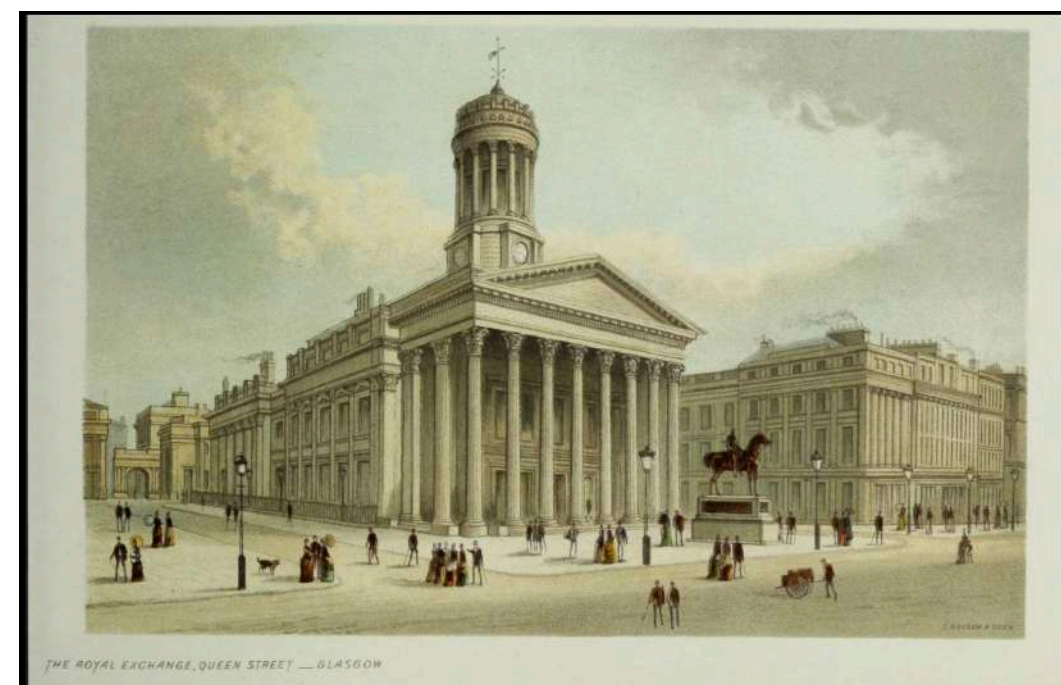
- 1873-Benjamin Disraeli visits the building and comments on the pillars being painted to resemble red granite, the paint is removed after his visit and associated criticism



<https://canmore.org.uk/collection/1075748>

Above: The Royal Exchange in 1875. <https://canmore.org.uk/collection/1075748>

- 1882-1883- Alterations carried out by D Thomson and Turnbull, per Dictionary of Scottish Architects



THE ROYAL EXCHANGE, QUEEN STREET — GLASGOW

Above: 'The Royal Exchange, Queen Street' from *Tourist's Guide to Glasgow* (1887). <https://archive.org/details/touristsguidetog00lond/page/n93/mode/1up>

- 1896 - Partial reconstruction carried out by the National Telephone Company by Thomson and Menzies, per Dictionary of Scottish Architects.
- 1900 - Further alterations by Thomson and Menzies, per Dictionary of Scottish Architects
- 1903 - 'Offices and a test room' formed by Thomson and Menzies, per Dictionary of Scottish Architects
- 1913-191- 'Offices and a test room' formed by Thomson and Menzies, per Dictionary of Scottish Architects
- 1915 - Restaurant created by Thomson and Menzies, per Dictionary of Scottish Architects



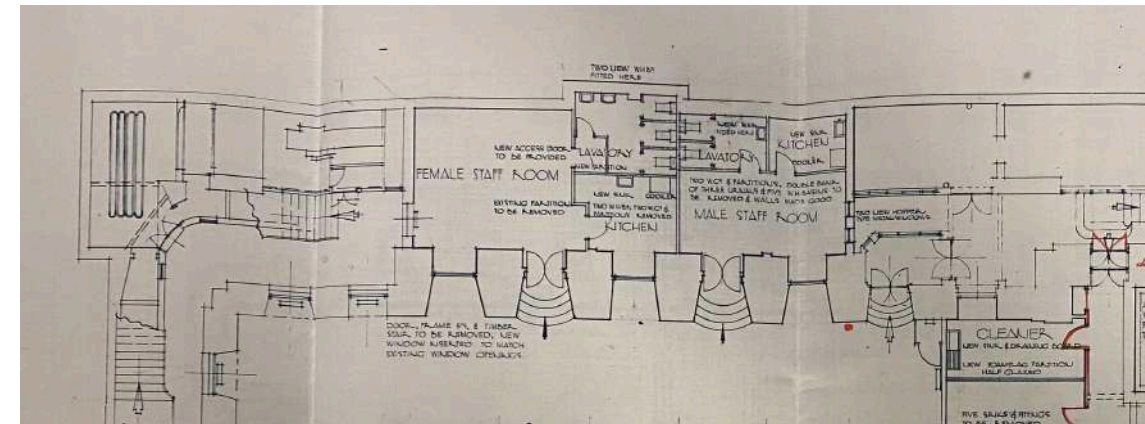
Above: The East & South Elevations between 1918 and 1935. Note the telephone exchange equipment on the roof. Photo sourced via Al Cook on twitter.

- 1940 - Extension scheme taken forward by Alexander Nisbet Paterson, per Dictionary of Scottish Architects
- 1949 - The building is acquired by the City of Glasgow Corporation.
- 1954 - The building becomes Stirling's Library.
- 1996 - The building opens as Glasgow's new Gallery of Modern Art
- 2021 - John Gilbert Architects are appointed to review and update the HES report with a brief to develop a scheme of repair for the building.
- 2022 - 2024 - conservation works are carried out to the main building, stone cleaning and repairs, window repairs, capital protection, lead flashings etc. The site is temporarily closed during summer 2023 while GoMA hosts the 'Cut & Run' Banksy exhibition.

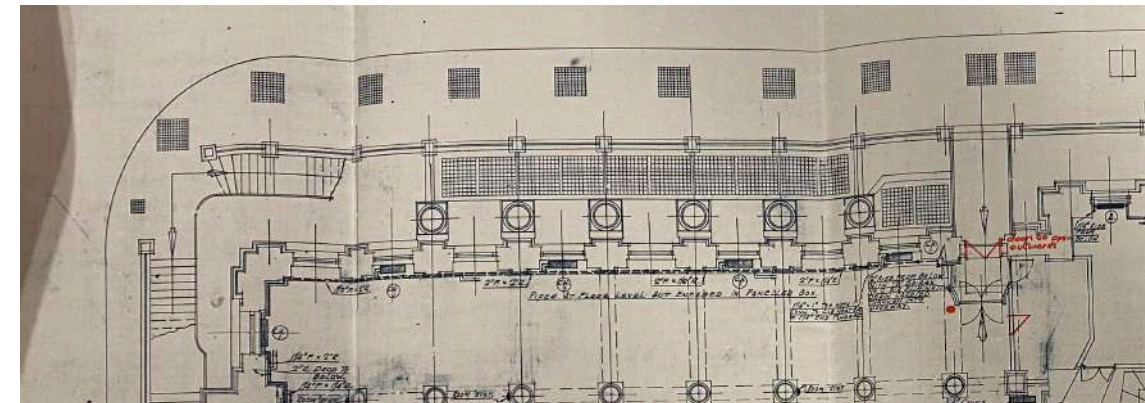
- 2024 - John Gilbert Architects are appointed to provide a weathertight shell fit out of the north basement areas and resolve the tanking / water ingress issues

BASEMENT DEVELOPMENT

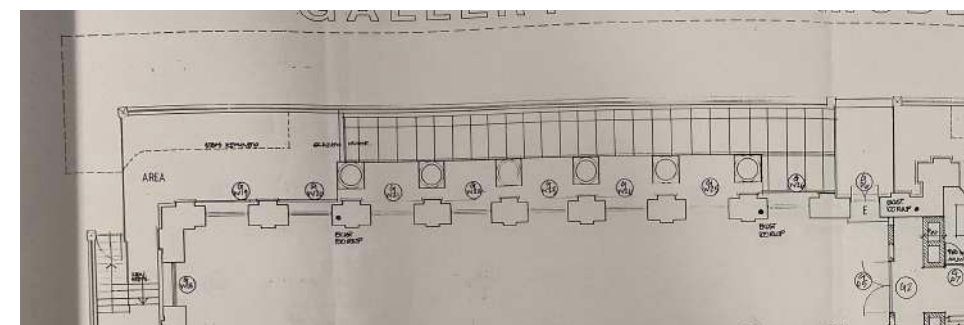
It is assumed that originally the street abutted the main building prior to there being a basement at the north west corner. It can be seen from this 1960's basement plan that there has been staff accommodation in this part of the building for several decades which connected back into the main building via curved staircases positioned within the arches. This means the outer and inner basement must have sat at different levels back then. There is also a second external staircase to the basement.



The ground floor plan from the same period shows a more traditional glazed block in lay to the pavement level above allowing light down into these spaces. This is a more traditional way of bringing light down into basements.



The drawings from the 1990's reflect what is installed today so it is assumed the existing glazed roof was installed during the 1990's works which brought the building into use as GoMA. The second staircase is noted as removed.



3. Site Description and Listing

Description

Glasgow's Gallery of Modern Art occupies the centre of Royal Exchange Square in the heart of the city. A building has been on the site since the 1700's, however little of that original mansion can be clearly identified now. The main body of the building that exists now arose from a number of distinct phases - David Hamilton's work on the building in the early 1800's, which saw it gain its distinctive portico and its current footprint; David Thomson's work at the turn of the 20th century which saw it gain its current height; and then more recently the work in the 1990's to convert it to the Gallery of Modern Art which saw the final additions to the building's form to provide the plant, natural light and teaching spaces required of a modern gallery space.

The building can be considered to consist of three elements - the entrance portico, the east section of the building which includes the original and much altered Cunninghame Mansion, and the west section which was added by Hamilton and later enlarged.

It is constructed of blonde sandstone, with the Hamilton era elements quarried from the Humber Quarry in Linlithgowshire.

The portico - the portico is a giant order (spans multiple stories) octostyle (8-columns wide) portico, completed in the Roman Corinthian order (this relates to the design of the column capitals and bases in particular, which are based on a Roman precedent). The columns are set on a low plinth and support an entablature (the detailed horizontal section directly supported by the columns) with a pediment above (the triangular section) which was infilled with a decorative mirrored artwork in the 1990's. The inner elevation is 5-bays wide and 2 storey's high - it includes three paired and panelled storm doors to the middle, flanked by two blank windows, whilst above are 5 no 2-pane sash windows. The portico is surmounted by a dramatic clocktower, formed of a drum with projecting clock faces to the base, with a corinthian order peristyle (surrounded by columns) lantern, with an embellished shallow dome above.

The east section - the east section consists of what is thought to be the body of Cunninghame's Mansion, overlaid with Hamilton-esque detailing. It consists of two main stories, an attic storey, mansard storey and a basement; and is 5-bays wide. The primary floors have giant order corinthian pilasters which appear discoloured, this may be due to a previously applied stone treatment or potentially linked to earlier reports that some of the stone was painted to resemble granite. The ground floor windows are 10-pane sashes (4/6 split) with a margined glass pattern, set between doric pilasters. The first floor windows are more conventional 10-pane (4/6) sash windows, set below projecting pedimented hood moulds and supported on scrolled brackets. The attic windows are set within eared architraves. Mansard windows have a projecting barrel vaulted roof supported on scrolled brackets (there are only three no mansard windows, which has the slightly odd effect of making this block read as a symmetrical whole). Whilst the basement windows are punched out of the channelled ashlar and set deep into the reveal.

The west section - the west section is also the work of Hamilton and pre-dates the addition of the portico, it was later added to by Thomson to give it its attic storey and also to form the plant room for the GOMA. To the north and south it is 9-bays wide, with a projecting central section of 5-bays formed of a hexastyle screen. It has an enlarged ground floor containing the primary gallery space, a compressed first floor above and attic storey above this, as well as a basement storey. The gallery windows to the north and south are distinctive in being arch-headed, which also helps to

soften their height in relation to the lower windows of the east block. The west block concludes with a massive tripartite arched window with corinthian column mullions supporting an entablature transom with a single arched light above. It is framed by incised detail reminiscent of that utilised by John Sloane in London. The central section is flanked by single bays of the north / south elevation pattern returned around the corner. The elevation is surmounted by the unusually designed plant room which adopts a simplified doric set within panels.

The key linking part of the design is Hamilton's use of a massive over-sailing cornice that envelopes each of the elements, it is heavily modelled with console brackets and rosettes set within coffers between.

Listing Text

East end (former Cunningham Mansion), 1778, altered and enlarged for Royal Exchange, David Hamilton, 1827-30, with 2nd E attic by Hamilton, 1880. Sculpture by James Fillans. Cream and yellow ashlar. 3-storey (2nd as full attic above cornice), attic to E end, and basement. E ELEVATION: imposing 7-bay Corinthian, pedimented portico, octostyle, with giant order on low plinth; full entablature and pediment and within portico coffered ceiling. 5 tripartite doorways flanked by windows, divided by panelled pilasters, cornice above as cill course for 5 architraved and corniced 1st floor windows.

WEST ELEVATION: 3-bay. Wide advanced bay at centre with segmental tripartite window, with Corinthian column mullions and flanking pilasters, entablature as lintel and shallow fanlight and Soanic incised detail replacing architrave. Recessed outer bays with round-arched windows at ground and small windows above, flanked by giant Corinthian pilasters. Blocking course above modillioned cornice raised at centre with diminutive pedimented crowning details.

NORTH AND SOUTH ELEVATIONS: 9 bays to W (Hamilton, circa 1830) and 5 bays to E (Cunningham Mansion) linked by modillioned cornice. Corinthian hexastyle screen to W and, with entablature and parapet, with large anthemion finials to dies. 5 advanced bays to E with giant Corinthian pilastade; doorway at centre of N elevation; pilaster jambs to corniced windows at ground and consoled pediments to those at 1st floor; small windows with shouldered architraves in parapet, with panelled dies bearing scrolls; slate mansard (1880) with 3 segmental leaded dormer windows each side. Set behind portico at E end, tall Corinthian peristyle lantern on channelled masonry base with projecting clock faces, and with open crown and shallow ogee dome. Small-pane, margin glazing pattern to ground floor sash and case windows of E bays, with plate-glass glazing to round-arched windows, and to sash and case at 1st floor.

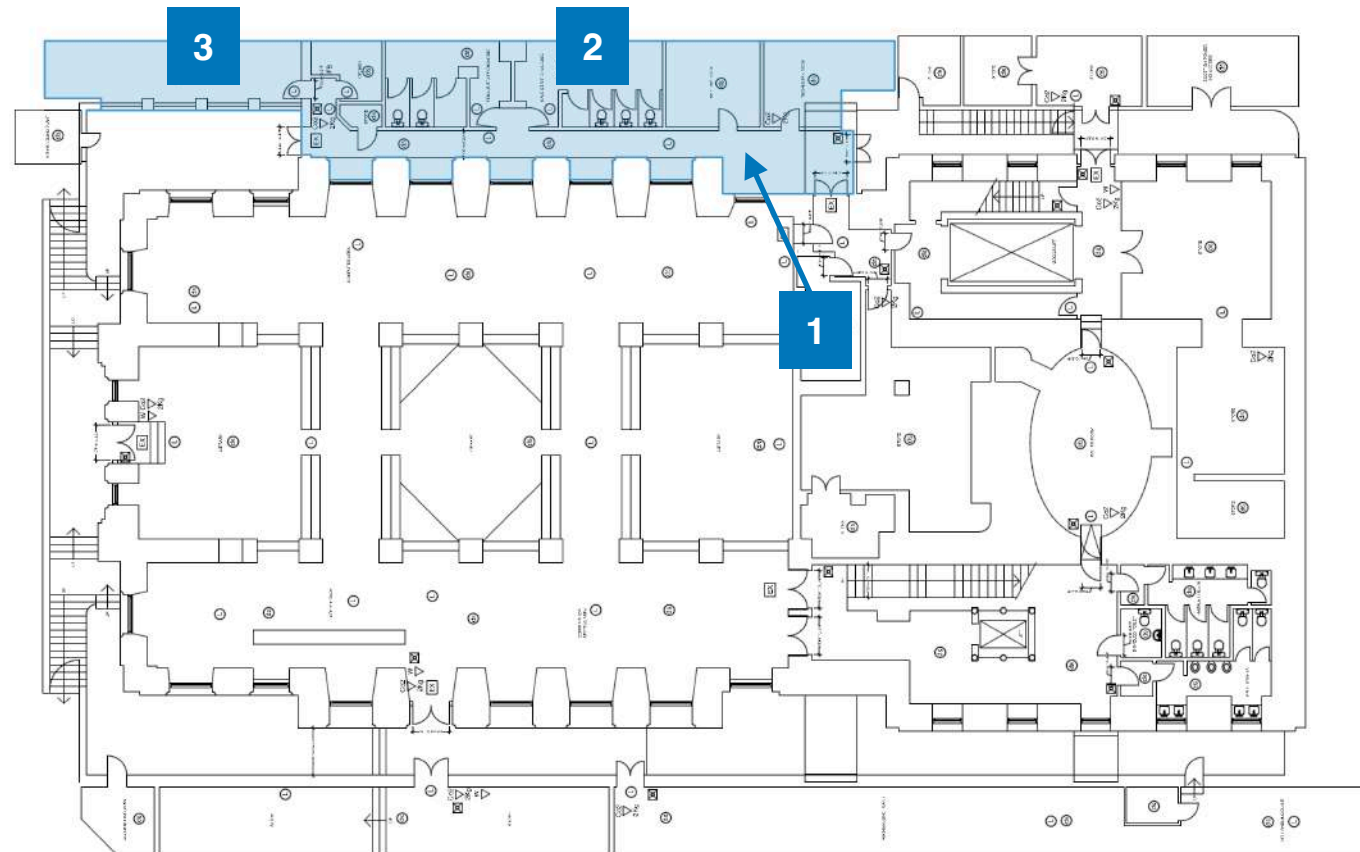
INTERIOR: inlaid marble vestibule with coffered ceiling; scagliola pedimented doorpiece; oval well with decorative ironwork balustrade; decorative leaded oval skylight above further inlaid marble floor. Decorative plasterwork to aisled hall, with massive Corinthian columns and entablature; flat ceilings above aisles. Decorative cast-iron, partly gilded, railings and pedestals front basement area.

Statement of Special Interest

Cunningham of Lainshaw commissioned the original mansion. Stirling's Library was formerly housed in Miller Street. Gomme and Walker point out the influence of Sloane on the design, especially his Bank of England. Surrounding terraces of square, the Bank at W end (92-100 Buchanan Street), and the Wellington statue are listed separately.

4. Existing Basement Condition

The basement accommodation sits to the north west of the main building and it is currently not in use due to its degraded condition. It was previously used to accommodate the Glasgow Life staff and included; changing rooms, toilets, showers, meeting rooms, lockers and a small kitchenette. The majority of the spaces sit below street level with Royal Exchange Square above (sitting at the same level as the library in the basement of the main GoMA building). The basement has had a series of on going water ingress issues which have caused the building fabric and interior spaces to deteriorate and become unusable.



There are three main areas to the north west basement: i) the glazed corridor, ii) typical basement rooms (with no daylight other than that from the corridor and iii) the courtyard rooms which are still below ground but have a glazed wall looking out to the sunken courtyard.

The glazed corridor is where the sloping glazed roof abuts the main stone building and is 23m in length with 5 stone archways which are glazed and provide a visual connection back into the main building (library). All basement rooms are in varying conditions of deterioration with exposed steel structure, concrete soffit and brickwork to the rear retaining wall. The structural elements (slab and steel columns and beams) will be assessed by the structural engineer with remedial works / replacements included as required. There is a considerable amount of MEP services against the retaining wall at the back and all is assumed to be redundant.

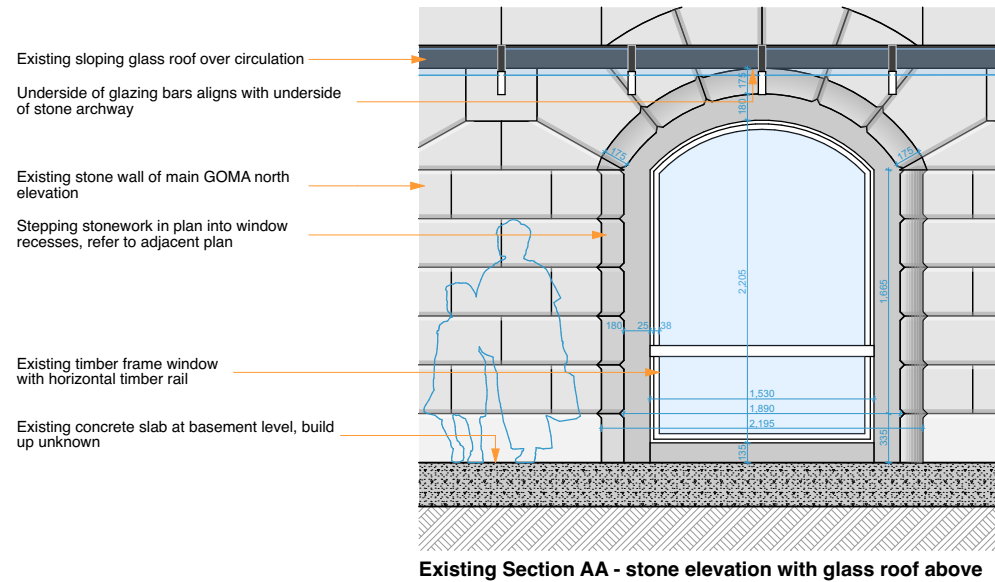
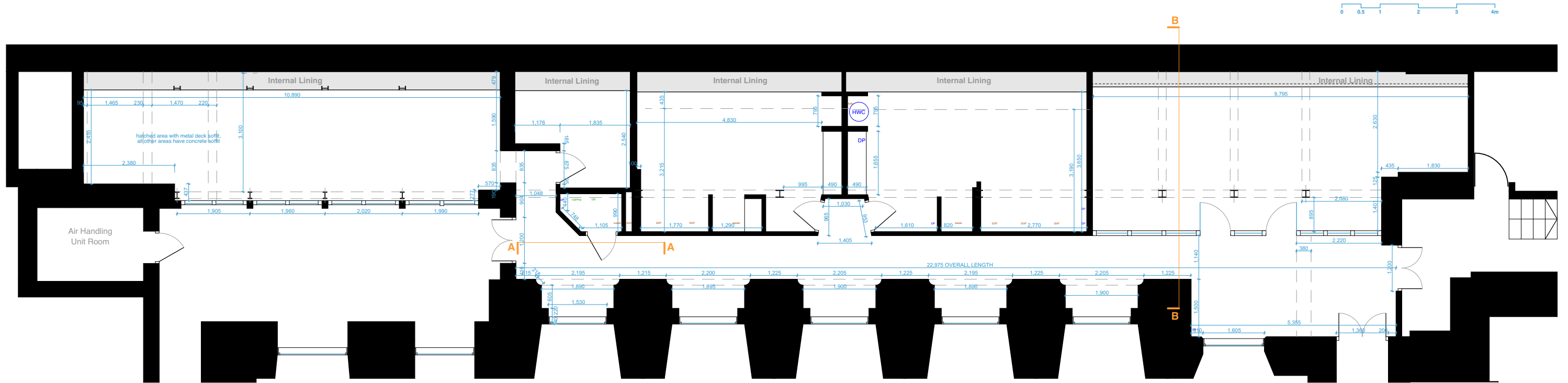


Existing roof raggle detail has failed resulting in water ingress and damaged stonework below. The adjacent gutter has also failed allowing more water into the building.

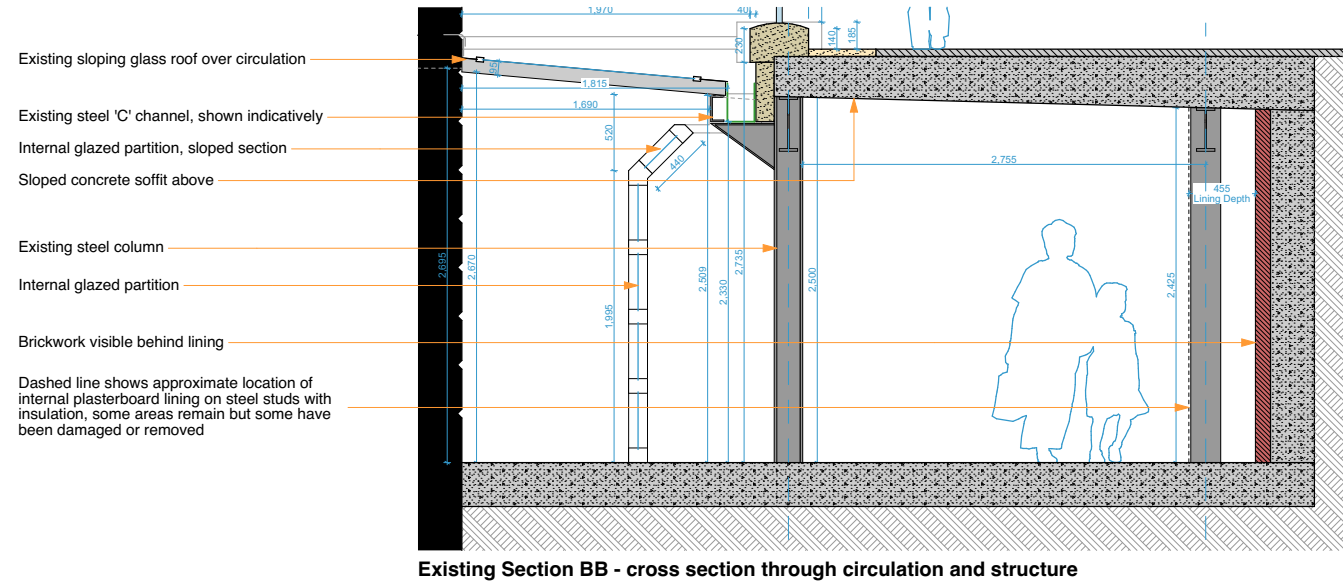


The tanking at street level does not cover the full extent of the basement so water has been entering the building via the concrete slab and reaching the steel structure which is in poor condition with extensive areas of rust.

Existing Survey Drawings - Plan / Section / Elevation



Existing Section AA - stone elevation with glass roof above

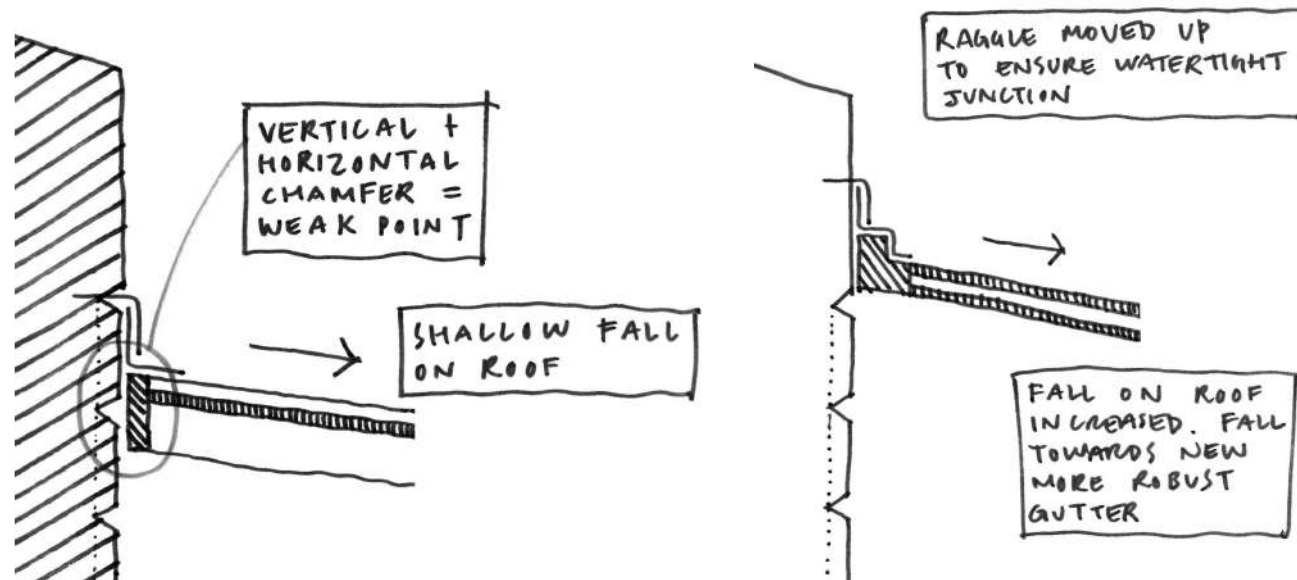


Existing Section BB - cross section through circulation and structure

Notes / Key

Glazed Roof and Adjacent Stone

The glazed roof, the raggle into stone and the gutter are in very poor condition. Water ingress at the raggle detail has caused the stone below to become saturated and deteriorate and this will need to be repaired / replaced, see photos below. The existing raggle aligns with the chamfered stone detailing which is a difficult detail to keep weathertight which is likely to be the cause of the failure. Raising the level of the raggle would be beneficial so the raggle can be neatly tucked into a vertical flat face of stone.



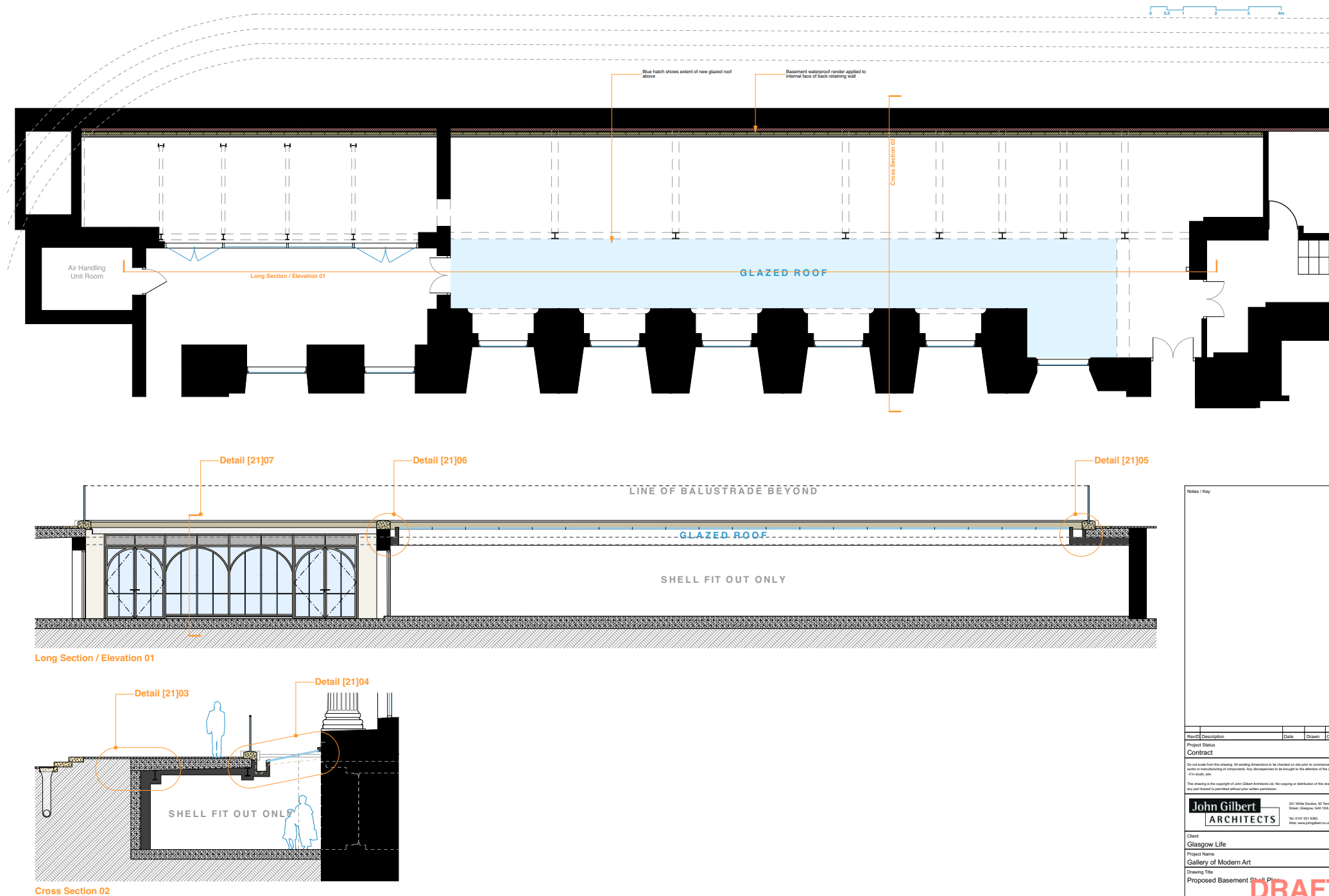
5. Basement Proposals

The brief from Glasgow Life for this project is to:

1. Address the tanking issue from Royal Exchange Square above - refer to proposed details which have been produced with specialist tanking subcontractor input
2. Replace the sloping glazed roof and install a new gutter detail to resolve water ingress issues - refer to proposed details which have been produced with specialist glazing subcontractor input

3. Remove all internal partitions and provide a shell (insulation, finished ceilings and outer walls, replace small area of curtain walling to courtyard)

Refer the appendix for our full set of GA drawings and 1:5 details which show downtakings and proposals.



Notes / Key			
Rev	Description	Date	Drawn / Checked
Contract			
Do not scale from this drawing. All working dimensions to be checked on site prior to commencement of work or manufacturing of components. Any discrepancies to be brought to the attention of the architect. © JG Architects Ltd.			
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		2011-2020 Architects, 42 Grosvenor Street, Glasgow, G2 3GA Tel: 0141 221 8266 Email: www.jgarchitects.co.uk	
Client: Glasgow Life			
Project Name: Gallery of Modern Art			
Drawing Title: Proposed Basement Shell, Pt 1			
DRAFT			
Drawn By: DC	Scale at A1: 1:50	Project No: 04448	Drawing Number / Rev: JPP31_A

6. Conclusions

We understand that as one of the most significant buildings in Glasgow that any change proposed to will merit scrutiny. What we hope we've demonstrated above is that this is a building that has been adapted over the past 248 from a Glasgow New Town mansion house to one of Glasgow's most important public buildings. We have sought to understand the history of the site and allow it to inform our proposals so that all interventions are in line with best conservation practice. No one time period has taken precedence over another.

Our proposals will minimise the risk of further water ingress, be it from the street above or from the glazed roof. This shell fit out will provide Glasgow Life with a generous amount of internal space which can be fit out in a subsequent contract to serve the members of staff operating the building on a daily basis.

Should you have any queries about this application please contact:

scott.abercrombie@johngilbert.co.uk, drew.carr@johngilbert.co.uk or kirstin.mackenzie@johngilbert.co.uk

7. Appendix