



UK Tentative List of Potential Sites for World Heritage Nomination: Application form

Please save the application to your computer, fill in and email to:
UKTL.Application@culture.gsi.gov.uk

The application form should be completed using the boxes provided under each question, and, where possible, within the word limit indicated.

Please read the [Information Sheets](#) before completing the application form. It is also essential to refer to the accompanying [Guidance Note](#) for help with each question, and to the relevant paragraphs of UNESCO's *Operational Guidelines for the Implementation of the World Heritage Convention*, (OG) available at: <http://whc.unesco.org/en/guidelines>

Applicants should provide only the information requested at this stage. Further information may be sought in due course.

(1) Name of Proposed World Heritage Site

The Buildings of Charles Rennie Mackintosh

(2) Geographical Location

Name of country/region

Scotland/ United Kingdom

Grid reference to centre of site

Hill House- NS 300 838 Mackintosh Building GSA- NS 584 659

Please enclose a map preferably A4-size, a plan of the site, and 6 photographs, preferably electronically.

(3) Type of Site

Please indicate category:

Natural Cultural Mixed Cultural Landscape

(4) Description

Please provide a brief description of the proposed site, including the physical characteristics. 200 words

This serial site comprises two buildings:-

Hill House (HH), a large L shaped villa overlooking the river Clyde. The property includes the garden, gates and walls. Mackintosh modernised the Scottish Baronial tradition by combining it with arts and crafts, grid and geometric forms, Glasgow Art Nouveau, and a strong Japanese flavour. Every part detail and subdivided space has a tightly defined purpose. The interiors, designed with his wife Margaret Macdonald, are Celtic, ethereal and strikingly beautiful - white rooms, dark spaces, muted colours and coloured glass all contrast to dazzling effect.

The Mackintosh Building at the Glasgow School of Art (MBGSA), developed from a simple E shaped plan on a very steep ridge, has vertical elevations and echoes of Scottish Baronial architecture. Fronted by Japanese armorial railings, the huge studio windows of the asymmetrical north facade shoot horizontally from the main entrance. The west facade is a sheer tower up the face of which runs 3 immensely tall oriel windows. Every space within the building is unique and memorable, including the cubic cage of the staircase, the southern high gallery, tiling and the leaded glass panels in the doors. Inside, the intense spatially complex library is a forest of quasi-constructural timber, and striking decorative lamps hang as a counterpoint.

(5) History

Please provide a short summary statement of any significant events in the history of the site. 200 words

HH was built for the publisher Walter Blackie in 1902-3, and was occupied by his family until his death in 1953. Subsequently owned by T Campbell Lawson (till 1972), and then the Royal Incorporation of Architects in Scotland. On the 31st of May 1982 the National Trust for Scotland acquired the property for the nation, with assistance from the National Heritage Memorial Fund. HH was also Mackintosh's opportunity to build some of his ideas from the influential drawings for the German 1901 Haus Eines Kunst Freundes (House for an art lover) competition e.g. Hoffmann.

The MBGSA was built in two halves (1897-9 and 1907-9), and visibly charts the considerable development of Mackintosh's style. In 1896, Honeyman and Keppie won the competition for a new building for Glasgow School of Art, using a Mackintosh design. However, funds only allowed for the eastern end and the centrepiece to be built. Ten years later the west side was developed. Working with budget constraints and an extremely steep slope on three sides, Mackintosh completely recast the west wing from his original design, making it more stylised, transforming the library into his "tour de force". Today, the building continues an uninterrupted tradition of being a working Art School still fit for purpose and adapting to changing requirements of today's students.

(6) Why do you think this site should be inscribed as a World Heritage Site?

Give reasons. 200 words

World Heritage Inscription would for this serial site would help to ensure the long term protection and enhancement of its Outstanding Universal Value, integrity and authenticity.

It would also help to link the supporting work of the partners to the objectives of the World Heritage Convention and help the site to reach its full potential. Since inception of the bid much progress has already been made on issues identified early on in the process e.g. new signage has been developed to orientate visitors, new education material has been produced and walking tours have been developed. An integrated WHS management plan would help give clarity and priority to any issues regarding these the most exceptional examples of the Mackintosh heritage and their important values.

Inscription would also give an enhanced opportunity to draw on the international experience of other sites. There is the potential to take this a step further and develop a trans-national serial site either regarding the distinctive national variants of Art Nouveau or regarding the stages in development of vernacular domestic architecture (perhaps with the Stoclet House).

(7) Please say why the site has Outstanding Universal Value and specify the main features which underpin its importance. 200 words

Mackintosh was one of the greatest, most original fin-de-siecle designers. Pioneering the idiosyncratic aesthetic "Glasgow Style" of Art Nouveau he rediscovered "form follows function", freed space, created decoration from functionality & incorporated all elements into a singular unified design. His genius was to forge a new architecture for a new age, crucially influencing the nascent European modern movement (particularly in Germany and Austria). Both the MBGSA and HH were a breakthrough, pointing the route from Art Nouveau (through cubism and constructivism) to modernity. The MBGSA is the most influential art school ever built. The complex articulation of spaces, verticality and asymmetry were radical e.g. the north façade, cubic main staircase, and the abstracted timber forest of the library with its giant oriel windows punching outwards into space and innovative lighting. The HH, revealed the transition from Art Nouveau to simple, proto-cubic abstract architecture. Radically, form followed function, windows and bays punctuated outwards where they were most needed, every element had a specific purpose including subdivided rooms and extraordinary interiors. The white living room and master bedroom, the decorative arts, all contrasting dramatically with dark Japanese inspired abstract spaces such as the hall and stairwell.

(8) Outstanding Universal Value

Please state which of the [10 UNESCO criteria for Outstanding Universal Value](#) the proposed site meets, and describe briefly why the criteria were chosen. Please see criteria note at the end of the form.

| UNESCO criterion | <input checked="" type="checkbox"/> | Why was this criterion chosen? 100 words |
|------------------|-------------------------------------|---|
| (i) | <input checked="" type="checkbox"/> | <p>The highly original MBGSA and HH represent masterworks of the creative genius of Mackintosh. However, in their own right, they are both seminal buildings of the nascent modern movement and masterpieces of English Free Style architecture.</p> <p>Each building is a testimony to Mackintosh's extraordinary mastery over the complex handling and subdivision of space, design unity, decorative arts and integration of vernacular principles. Mackintosh' virtuosity is particularly evident in the MBGSA library, north and west facades, interior decoration and main stairwell. In the HH it is in the stunning beautiful interior decoration, master bedroom, living room and hallway / stair.</p> |
| (ii) | <input checked="" type="checkbox"/> | <p>The most original fin-de-siecle architect, Mackintosh (and these buildings) exerted a crucial influence on the greatest continental architects (particularly in Darmstadt and Vienna). They shared a common vision and ideas but Mackintosh alone showed them the clear route out of Art Nouveau to modernity. Uniquely blending styles, Japanese influences with his "Glasgow Style" Mackintosh captured their imaginations. His tendency for abstraction, free style, geometry, white walls and with inseparable ornamentation, the life centred principle, unified design, creating decoration from functionality exerted a powerful influence continuing through Art Deco, Bauhaus and today.</p> |
| (iii) | <input type="checkbox"/> | |
| (iv) | <input checked="" type="checkbox"/> | <p>An Internationally important civic art school and dwelling house of great distinction, the MBGSA and the HH are also exemplars of English Free Style architecture and integrated vernacular principles. 2009 saw RIBA vote the MBGSA the greatest building of RIBA's 175 years in existence.</p> <p>Both buildings exhibit the earliest stage in the birth of modern architecture and are by Mackintosh (its chief instigator) who is credited with creating the possibility for the pioneering modernists to find a new direction out of Art Nouveau. This is visible in Mackintosh's proto cubist forms, geometry, abstraction, functionalism, innovative handling of space and white rooms.</p> |
| (v) | <input type="checkbox"/> | |
| (vi) | <input type="checkbox"/> | |

| UNESCO criterion | <input checked="" type="checkbox"/> | Why was this criterion chosen? 100 words |
|------------------|-------------------------------------|--|
| (vii) | <input type="checkbox"/> | |
| (viii) | <input type="checkbox"/> | |
| (ix) | <input type="checkbox"/> | |
| (x) | <input type="checkbox"/> | |

(9) Authenticity (for cultural or mixed sites only)

Authenticity concerns the current state of conservation of a cultural or mixed site; especially whether its importance, its Outstanding Universal Value, is still obvious from its physical condition. Please outline the condition of the site. 200 words

Both buildings have a high degree of authenticity and are used in their intended manner or a way that transmits this. The MBGSA has continuously been a working art school and the HH, while no longer residential, is presented as a domestic property.

Both buildings retain their original form and design. On the whole, even down to the subdivisions of space, most rooms in both properties represent their original functions and the features (including decoration, glass and metal work) which give them their uniqueness and outstanding values are well preserved.

In the HH, 3 internal flats were created in the 70s, two have now been removed without damage to the authenticity and that area is open to the public retaining the original form of the design. At the MBGSA the studio partitions have not damaged the design and could be removed. In the important rooms in both buildings there have been no significant changes to the decorative scheme. Some restoration has occurred in the buildings.

In each case the physical settings retain their character. The HH retains its large garden and development has not affected the setting. While the area around the MBGSA has been subject to transformation, developments have respected the form of the urban grid.

(10) Integrity

For cultural or mixed sites, please state how much original fabric is included in the proposed site, and its condition. For guidance on how the test of integrity is met for natural sites under criteria (vii) – (x), please refer to the OG 90-94. Information Sheet 6 also provides help on this point. 200 words

The overall integrity of the site is good. The serial site is of adequate size and includes all key elements necessary to express OUV. The boundary includes both buildings in their entirety, and in the case of HH the garden, cottage, walls and gates associated with it. The MBGSA is in good condition with high levels of original fabric. The HH is in fair condition with fair levels of original fabric.

As well as their external architecture, both buildings also include a significant proportion of their original interior decorative scheme and furniture – including the abstract decorative panels at HH and original library furniture (supplemented by other contemporary Mackintosh chairs), the exterior metalwork and railings at the MBGSA. Both buildings also contain significant archives. The School of Art also has a large percentage of Mackintosh's entire original documentation and the largest collection of Mackintosh furniture in the world.

The sites have not been adversely affected by development. There have been little significant modernisations of either building. Overall condition is also good. Both sites have regular monitoring and maintenance, and interventions and restorations have been sensitively undertaken based on credible research and expert advice.

(11) Are there other examples of this kind of site already on the World Heritage List?

Yes No

If yes, please list. 100 words

Stoclet House (Belgium, 2009) – masterpiece of the Vienna Secession movement in Art Nouveau and of Josef Hoffman, one of the founders of that movement

Works of Antoni Gaudi (Spain, 1984/2005) – diverse aspects of Gaudi's work, recognised as the most outstanding example of Catalan Modernisme in Art Nouveau

The major town houses of the architect Victor Horta (Belgium, 2000) – different facets of the creativity of one of Art Nouveau's decisive initiators

Palau de la Musica Catalana and Hospital de Saint Pau, Barcelona (Spain, 1997) - masterpieces of the Art Nouveau that flowered in early 20th century Barcelona, by one of its acknowledged leaders (Montaner)

(12) What distinguishes this site from other similar sites?

150 words

No other site exhibits the acknowledged genius of Mackintosh, his unique ability to combine the Scottish vernacular with Japanese and Free Style Architecture and the Celtic, poetic and aesthetic Glasgow variant of Art Nouveau, the "Glasgow Style", based on geometry and a straight line instead of a curve. Mackintosh's work does not fit comfortably into any of the great movements of the time e.g. Arts and Crafts and were heavily influenced by a completely different cultural context from his contemporaries e.g. Lloyd Wright or Horta.

Looking forward not back, Mackintosh was no imitator of say Voysey or Bailie Scott. He was more original and a bold innovator who showed Europeans such as Hoffmann, who designed the Stoclet House (for a considerably richer and ostentatious client), the route towards modernity. He did it all combining a matchless talent as artist as well as architect, creating two of the most stunning domestic and civic interiors anywhere in the world.

(13) How does the site contribute to meeting UNESCO's priorities for a balanced World Heritage List?

200 words

Based on the findings from ICOMOS' 2004 report, the site would actively contribute to priorities for a balanced World Heritage List (WHL) by addressing several gaps in chronology, typology and themes.

Modern heritage, comprised 15 sites in 2004, just 3% of total cultural and mixed sites, and continues to be significantly under-represented on the WHL. Mackintosh worked in the modern era (his particular period can be defined as 1890 – WWI) His masterpieces exemplify his role as a pioneer of modern design.

The MBGSA and HH are examples of modernised Scottish vernacular architecture. They represent a type of architecture that is under-represented on the World Heritage List. In 2004 there were 278 religious monuments and 100 military monuments, but only 45 domestic and 25 educational monuments. The same list contained only 57 examples of vernacular architecture and settlements - just 10% of total cultural and mixed sites.

The buildings would also redress the balance around the theme of cultural associations on the WHL – they are associated with Mackintosh, who is internationally recognised and acknowledged. Mackintosh has become synonymous with the cultural context of the time and his work is much revered. Cultural associations only made up 9% of the WHL in 2004.

(14) What benefits do you think World Heritage Site inscription would bring?

Please indicate the main opportunities and benefits.

| | | | | | |
|--------------|-------------------------------------|------------|-------------------------------------|----------------|-------------------------------------|
| Education | <input checked="" type="checkbox"/> | Tourism | <input checked="" type="checkbox"/> | Regeneration | <input type="checkbox"/> |
| Conservation | <input checked="" type="checkbox"/> | Protection | <input checked="" type="checkbox"/> | Other benefits | <input checked="" type="checkbox"/> |

Please describe. 100 words.

Inscription and its process would potentially provide a shared long term vision to better catalyse and strengthen partnership working and build capacity for:

- The Enhanced long-term sustainable management, protection and conservation of the site;
- A greater clarity and understanding about the sites values - leading to a higher profile within plans and strategies;
- Improved engagement of the stakeholders communities and visitors leading to a greater sense of pride, ownership, enjoyment and understanding of a vibrant site.

(15) Are there any known threats to the proposed World Heritage Site?

Yes No

Please indicate any proposed developments, or other potential impacts on the site.

| Impact | <input checked="" type="checkbox"/> | Please describe. 100 words for each issue. |
|---------------|-------------------------------------|--|
| Development | <input checked="" type="checkbox"/> | The MBGSA is located within Glasgow City Centre in a dynamic evolving area close to the retail heart of the city. The forthcoming redevelopment of the Art School campus was the subject of an international design competition, won by architect Stephen Holl. Sensitive to the importance and values of the MBGSA building, and managed through the planning system (See 16 and 18) the campus proposals continue the regeneration of this important area. |
| Environmental | <input checked="" type="checkbox"/> | Due to their historic nature and locations both buildings might become more vulnerable to the impacts of climate change. Although not a major pressure on either building at this stage, there is the opportunity to study effects to develop expertise and build capacity and skills. This may include additional monitoring, risk identification, inclusion of climate change implications and strategies within the Management Plan for both sites; studying how materials have coped and adapted to the changing climate and sharing expertise with other sites. |

| | | |
|-------|---|--|
| Other | ☒ | <p>Water ingress at the HH</p> <p>The exposed coastal location of the property and the use of cement harling, at the time an innovation, has contributed to issues of damp penetration. The National Trust for Scotland is proactively working with Historic Scotland to develop a long term approach to deal with the degradation of the harling; this includes a new conservation statement, surveys, supporting research, and a symposium in autumn 2010 to bring together relevant expertise and stakeholders. The trust continues to monitor the property paying particular attention to the building condition and the impact of visitor numbers and climate on the building materials.</p> |
|-------|---|--|

(16) Legal Protection

Please list any legal and other protections, including cultural and natural designations, which cover the whole or part of the proposed site. 200 words

Both buildings are Category "A" Listed Buildings. This covers both the building and their interiors, and in the case of the HH includes the outbuildings, boundary walls, gates and cottage. They are also located within Conservation Areas, protecting their setting

Listed Buildings and Conservation Areas are protected by The Planning (Listed Buildings and Conservation Areas) (Scotland) Act 1997. Conservation Areas are also protected by The Town and Country Planning (Scotland) Act 1997. The Conservation Area Appraisal for the HH Conservation Area is Supplementary Planning Guidance and a material consideration in assessing development proposals. There is a draft Conservation Area Appraisal for the Glasgow Central Conservation Area. Article 4 Direction Orders are used to restrict permitted development rights in both Conservation Areas.

The local authorities must also have regard to:

- National Planning Framework for Scotland 2 (2009);
- The Scottish Planning Policy (2010)
- The Scottish Historic Environment Policy 2009
- Planning Advice Note 71 Conservation Area Management (2004)
- Planning etc. (Scotland Act 2006)

The Scottish Government is currently producing new relevant legislation:

- The Historic Environment (Amendment) Scotland Bill: and
- The Ancient Monuments and Listed Buildings (Amendment) (Scotland) Bill.

(17) Ownership

Please list the main owners of the site, where possible.

The HH, its interior, garden, cottage and car park are all owned by the National Trust for Scotland.

The MBGSA and its interiors are owned by the Glasgow School of Art.

Do the owners support the application? Yes No

A statement of support from the principle owners of the proposed site should be attached to the application, preferably electronically.

(18) Local Authority support for the site

Please list all Local Authorities with an interest in the proposed site.

There are only two local authorities with an interest in the site who have been involved since the inception of the bid, both of which are the local planning authority. Each building lies fully within the boundary of the relevant local authority:

- Glasgow City Council - for the MBGSA; and
- Argyll and Bute Council - for the HH.

Does the proposed site have local Authority support? Yes No

Please attach a statement of support from each one in relation to the application.

Please indicate whether the site is included in the local plan/s by specific policies.

Yes No Partly

Please describe. 200 words.

Argyll and Bute Local Plan and Glasgow City Plan 2 cover the sites. If the World Heritage bid is successful the next iteration of these plans will contain specific policies relating to the sites. However, there are a number of policies and strategy statements that relate to potential world heritage status and the current protection and conservation objectives.

The MBGSA draft buffer zone is included on the proposals map of Glasgow City Plan 2 and the potential World Heritage Status is mentioned in para. 5.24. The proposed buffer zone for the HH is the boundary of the Upper Helensburgh Conservation Area, which is the subject of a Conservation Area Appraisal which mentions the potential world heritage status. Both buildings are included in their relevant Conservation Area Appraisals (see Question 16), which are embedded in the Local Plans and once adopted have the status of Supplementary Planning Guidance and are material considerations in planning.

The two sites are also covered by The Argyll and Bute Structure Plan (2002-2012) and the Glasgow and Clyde Valley Joint Structure Plan 2006, which has a specific policy on protecting and enhancing World Heritage Sites (Strategic Policy 10).

(19) Stakeholders

Please list the main parties with an interest in the site. 100 words

In addition to the owners of the buildings and the two local authorities, the key stakeholders include:

- Local communities in Garnethill and Helensburgh;
- Scottish Enterprise;
- Historic Scotland
- The Charles Rennie Mackintosh Society;
- Glasgow University Hunterian Museum and Art Gallery (holding a very important Mackintosh collection);
- Strathclyde University;
- Experts on Mackintosh;
- Visitors to each site (domestic and international);
- The staff and students at the Glasgow School of Art;
- The staff and volunteers at the Hill House; and

- Landmark Trust (who lease one flat within Hill House).

(20) How will the Site be managed?

Please outline the management arrangements for the proposed World Heritage Site, including where the responsibilities lie. 200 words

The management framework takes an integrated perspective across the serial site, and comprises:

The site owners (National Trust for Scotland and Glasgow School of Art)-responsible for the day to day management of their properties.

A Steering Group (led by Glasgow City Council) of elected local authority members, the building owners and key organisations .

A Core Stakeholder Working Group of representatives of partner organisations, This group would evolve into the Management Group with responsibility for the implementation and monitoring of the management plan and its agreed actions. This may include the appointment of a Co-ordinator to bring the site into line with the proposed management regime at Scotland's other World Heritage Sites.

The Technical Group of expert advisors will continue to provide academic and research support to the serial site.

In parallel the Mackintosh Heritage Groups of organisations and venues both promote and manage the wider Mackintosh legacy and supports the work on the bid. It is already helping to deliver benefits for the site e.g. education and addressing the issues such as enhancing the visitor experience.

(21) Funding: the nomination

Please indicate how the preparation of the nomination would be funded. 100 words

The nomination is likely to be prepared by combining the extensive in-house experience and expertise of the bid partners with external support

Funds are in place to support this process. £50,000 is already in place. Scottish Enterprise has also indicated that if at all possible, they will seek to provide additional financial support for the bid (potentially around £33,000).

Given past successes in this area, we feel confident that we would be able to attract additional funds should they be required (whether from partners or from elsewhere). Inclusion on the UK Tentative List would further strengthen our ability to do this.

(22) Funding: management

Please outline how the future management would be funded. 100 words

Future management funding of the sites is relatively secure. The day to day management and upkeep of both buildings will continue to be funded by their owners. Management of the townscape setting lies with the two Local Authorities.

Funding for specific initiatives would be sought from sources, such as grant-giving bodies, private companies and local authorities. The Glasgow School of Art has already received funding from the Heritage Lottery Fund for access and conservation improvements. The development of the Management Plan will layer with relevant local authority strategies thereby further increasing the potential for inward investment.

Name and Contact Details of Applicant

| | |
|-----------|---|
| Name | Steve Inch |
| Status | Executive Director |
| Address | Glasgow City Council Development and Regeneration Services 229 George Street Glasgow G1 1QU |
| Telephone | |
| Email | |

Completed applications should be forwarded, preferably in electronic format, to the World Heritage Team, Department for Culture, Media and Sport at the following email address: UKTL.Application@culture.gsi.gov.uk

Any material that cannot be sent electronically should be sent to the following address:

World Heritage Team, Department for Culture, Media and Sport
2-4 Cockspur Street
London
SW1 5DH

The closing date for applications is 11th June 2010

UNESCO's criteria for the assessment of Outstanding Universal Value (para 77 of the Operational Guidelines)

- (i) represent a masterpiece of human creative genius;
- (ii) exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design;
- (iii) bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared;
- (iv) be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history;
- (v) be an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of a culture (or cultures), or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change;
- (vi) be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance.
- (vii) contain superlative natural phenomena or areas of exceptional natural beauty and aesthetic importance;
- (viii) be outstanding examples representing major stages of earth's history, including the record of life, significant on-going geological processes in the development of landforms, or significant geomorphic or physiographic features;
- (ix) be outstanding examples representing significant ongoing ecological and biological processes in the evolution and development of terrestrial, fresh water, coastal and marine ecosystems and communities of plants and animals;
- (x) contain the most important and significant natural habitats for in-situ conservation of biological diversity, including those containing threatened species of outstanding universal value from the point of view of science or conservation.