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Designation Consultation

This designation consultation is open for comment until 06/10/2026

Give us your comments

Historic Environment Scotland consult with those who are directly affected by designation proposals – including owners, occupiers and tenants – and with the planning authority.

We also welcome comments from interested persons or groups.

When we consult about a designation case we will have carried out research and set this out in a **report of handling**. This report is an assessment produced for consultation and it sets out our view, including a proposed decision. The assessment is not intended to be a definitive account or description of the site or place. We consider the comments received before we take a final decision.

We consider comments and representations which are material to our decision-making, such as:

- Your understanding of the cultural significance of the site or place.
- Whether sites or places meet the criteria for designation.
- The purpose and implications of designating the site or place. We consider whether these are relevant to the case.
- Development proposals related to the site or place. Where there are development proposals, we consider whether to proceed with designation in line with our designation policy.
- The accuracy of our information.

You can find more guidance on providing comments and how we handle your information on our [website](#).

Information on how we treat your personal data is available on our [Privacy Notice](#).

How to make a comment

Please send your comments to designationconsultations@hes.scot and provide us with the case reference. You can also make comments through our [portal](#) by clicking on the link 'email your comments about this case'.

If you are the owner, occupier or tenant or the planning authority please email us at: designations@hes.scot.

If you are unable to email your comments please phone us on 0131 668 8914.



Case information

Case ID	300080492
Name of Site	Hunterian Art Gallery and Mackintosh House, Hillhead Street, Hillhead, Glasgow
Postcode (if any)	G12 8QQ

Local Authority	Glasgow City
National Grid Reference	NS 56866 66801
Designation Type	Listed Building
Designation No. and category of listing (if any)	N/A
Case Type	Designation

Received/Start Date	02/06/2025
Decision Date	Pending

1. Proposed decision

New Statutory Listing Address	Hunterian Art Gallery and Mackintosh House, Hillhead Street, Glasgow	New category of listing	A
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Our assessment using the selection guidance shows that the building meets the criteria of special architectural or historic interest. The proposed decision is to list the building at category A.

2. Designation and Development Proposals

2.1 Designation Background

We considered this building for listing in 2010–11 as part of the listing review of the University of Glasgow estate. At this time, the building was on the cusp of the 30 years that we normally wait before considering a building for listing (Designation Policy and Selection Guidance 2019, p.13). The University of Glasgow was also considering relocating the contents of the Hunterian Art Gallery and Mackintosh House to Kelvin Hall. In light of these plans, we decided that the special interest of



the building would be significantly compromised by the removal of its contents. We decided that the building would be unlikely to have sufficient special interest in its own right were the collection to be removed, and we decided not to list the building.

The present assessment is based on our current Designation Policy and Selection Guidance (2019). It is informed by more recent research on the building, its architectural and historical context, and a cumulative understanding of the rarity of the building type, its associations with persons of national significance, and the wider university estate. While we still consider the interior schemes to be an important part of the significance of the building, we now place more weight on the outstanding architectural interest of the building (irrespective of its portable contents), compared with the view of our predecessor body, Historic Scotland, in 2011.

The building is located within the Glasgow West Conservation Area (CA634).

2.2 Development Proposals

The University of Glasgow is in the early stages of developing proposals to upgrade the building following their receipt of grant funding (<https://hunterian.blog/national-lottery-heritage-fund/> 2024). A feasibility study was carried out to understand the significant issues affecting the building. It notes that the proposals may include a replacement rooflight solution, various changes to how space is organised in the basement and gallery levels, a change to the sculpture court and proposals around entrance improvements and reorientation (University of Glasgow, Space Optimisation Study, 2025).

3. Assessment

3.1 Assessment information

We received a proposal to designate the Hunterian Art Gallery and Mackintosh House on 26/03/2025. (Designations requests are published on our portal and will be available to view during the lifetime of the case and until 3 months after the case is closed.)

The following information and views were provided:

- The history of the building
- The history of a person associated with the site
- Information about the architect
- Information about the construction of the building
- Their views on special architectural and historic interest



We informed the planning authority (Glasgow City Council) about the request to assess the site for designation on 20/06/2025.

Our policy states that ‘our assessments may involve a site visit, and will aim to make use of the best available evidence.’ (See [Designation Policy and Selection Guidance](#), p.7.) We decide on a case by case basis whether a site visit is required to inform our assessments.

In this case we considered that a site visit was required to inform our assessment of the building’s/buildings’ special architectural or historic interest. We visited the Hunterian Art Gallery and Mackintosh House on 29/10/2025. We saw the exterior and interior.

3.2 Assessment of special architectural or historic interest

We have found that the building meets the criteria for listing.

We carried out an assessment using the selection guidance to decide whether the site or place is of special architectural or historic interest. See **Annex A**.

The listing criteria and selection guidance for listed buildings are published in Designation Policy and Selection Guidance (2019), Annex 2, pp. 11-13, <https://www.historicenvironment.scot/designation-policy>.

3.3 Policy considerations

Further information about how we list and about development proposals and designation is found in Designation Policy and Selection Guidance, pp. 7-8. <https://www.historicenvironment.scot/designation-policy>. Our policy states:

“We normally avoid intervening unnecessarily in the planning process or other regulatory processes where there are development proposals by adding a new designation. This may also extend to reviewing existing designations.

“We consider the individual circumstances of each case. In deciding whether to designate a site or place or amend an existing designation while there are ongoing development proposals, we will consider:

- the implications of designation on development proposals;
- the effect of the proposed development on the significance of the site or place; and
- the extent to which plans have been developed for the site or place – where these are particularly advanced, we will not normally list or schedule.



Our current understanding is that development proposals are not particularly advanced, so we are proceeding with a consultation on a proposed listing. Any further information gathered during our consultation will inform our final decision.

The University of Glasgow have noted a range of issues on the condition of the building. Our policy (p. 12) states:

“The extent to which a building or structure survives is a consideration when assessing it for listing. However, the present condition of the surviving fabric is not a factor when deciding whether it is of special architectural or historic interest.

“Factors such as financial issues, proposed future use, or a building no longer being in its original use will not be taken into account.”

4. Consultation

4.1 Consultation information

Consultation period: 25/08/2026 to 06/10/2026.

We have consulted directly with the owner and the planning authority.

The consultation report of handling is published on our portal for comment from interested parties.

4.2 Designation consultations

Comments we consider

We will consider comments and representations which are material to our decision-making, such as:

- Your understanding of the cultural significance of the site or place and whether it meets the criteria for designation.
- The purpose and implications of designating the site or place. We consider whether these are relevant to the case.
- Development proposals related to the site or place. Where there are development proposals, we consider whether to proceed with designation in line with our designation policy.
- The accuracy of our information.

Comments we don't consider

We do not consider comments and representations on non-relevant/non-material issues, such as:

- Economic considerations



- Abusive or offensive remarks
- Whether you personally like, or do not like, a proposal

Our video about consultations explains how you can comment on our designations decisions, and what we can and can't take into account when considering your views. <https://youtu.be/ZlqU51tRA6g>.

Designations Service

Heritage Directorate
Historic Environment Scotland

Contact	designations@hes.scot , 0131 668 8914
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ANNEX A

Assessment of special architectural or historic interest

1. Building or site name

Hunterian Art Gallery and Mackintosh House, Hillhead Street, Glasgow

2. Description and historical development

2.1 Description

A large, concrete and cement-rendered art gallery in the modern Brutalist style, built 1973–78 and opened 1980 and 1981 for the University of Glasgow to designs by William Whitfield. Set within the Hillhead campus, it occupies an elevated corner-plot site adjacent to Glasgow University Library (also by Whitfield, completed 1968).

The building houses the university's art collection and, at the southeast corner, within a Brutalist concrete casing, an internal re-assemblage of some of the spaces of Charles Rennie Mackintosh's and Margaret Macdonald's former home at 78 Southpark Avenue (demolished 1963) including original external and internal fixtures and fittings from the earlier house. The Art Gallery also includes sculpted doors by the sculptor, Eduardo Paolozzi.

Orientated east to west, the overall footprint of the building is irregular in plan form and is composed of an art gallery block to the northwest which adjoins the Mackintosh House to the southeast corner both connected by a towered entrance. There is a courtyard space to the rear (west). These give the impression of a cluster of tall, geometric forms of contrasting colours and textures springing upwards from a wraparound steep, battered base of the building, which is covered in whin and granite setts

The **Art Gallery** is set over three floors with the top-lit main gallery at ground-floor and lecture theatre, offices and other services at basement level. At the southeast corner, the **Mackintosh House** has a door and window openings on three levels in a traditional arrangement that replicates the original house. There are also additional floors housing gallery/display space. The openings are set within rendered panels, raised against bush-hammered concrete. The door 'floats' almost a full storey above street-level.

Ribbed, bush-hammered concrete panels extend along adjacent, alternately recessed and protruding exteriors of the gallery building on its other elevations. The stair tower is a lighter render and has a central roof-top oculus window. The entrance block to the Art Gallery is smooth concrete, with the main revolving door accessed by a flight of steps and ramp. A freestanding, bronze sculpture by the entrance is



Diagram of an Object, by Dhruva Mistry (b.1957), commissioned and installed by the Hunterian in 1990. There are vertical slit-windows to the north elevation.

The **interior of Mackintosh House** faithfully replicates the shape, sequence, orientation, and decorative schemes of the main rooms of 78 Southpark Avenue, as created by Mackintosh and Macdonald from 1906. The reconstructed rooms are the entrance hall, dining room, stair, studio-drawing room and main bedroom, with salvaged fixtures and fittings comprising doors, door handles, fireplaces and surrounds, hearths, overmantels, skirtings, picture rails, windows and window handles. The top floor gallery exhibits a partial recreation of the guest bedroom from 78 Derngate, Northampton (by Mackintosh in 1915–16 for Wenman Joseph Bassett-Lowke).

The Art Gallery has an entrance foyer, temporary exhibition and retail space, and a sequence of public galleries over two floors. The main gallery has four tall entrance doors designed by Paolozzi in 1976–77, installed in 1981. Each door contains three cast-aluminium, low-relief panels with linear and abstract mechanical forms. The gallery floors are of elm wood and there are north facing skylights. Within the cylindrical stair tower, a curving stair connects the different levels. The basement level contains studio, storage, service and plant areas and a lecture theatre (refurbished after 2010).

2.2 Historical development

The Hunterian Art Gallery and Mackintosh House (“HAG&MH”) was designed between 1960–70 by the architect, Sir William Whitfield (1920–2019) of Whitfield Partners of London. Construction took place from 1973–78. The Hunterian Art Gallery was opened in June 1980 by Sir Hugh Casson. The Mackintosh House was opened in September 1981 by Philip Shelbourne, Chief Executive of the British National Oil Corporation, which had donated funds towards building costs.

Founded in 1451, the University of Glasgow moved in 1870 to the present Gilmorehill Campus designed by Sir George Gilbert Scott. This included a purpose-built space for the Hunterian Museum, at that time meant to hold all collections. Later, other dedicated museum spaces were created on campus: first the Anatomy Museum (1903) and the Zoology Museum (1923). After the Second World War, the university embarked on a fresh programme of expansion, coinciding with the 500th anniversary of its foundation in 1951 and reflecting a national context of growth in the university sector.

A new gallery was required to house the expanding university collections, including its art collections, freeing up space in the main Hunterian Museum. Earlier proposals in the 1930s, and as part of Frank Mears’ 1951 campus redevelopment plan remained unrealised, and momentum for the project was sustained mainly through Andrew McLaren Young (1913–75), a senior art history lecturer appointed by the university in 1949, (later Richmond Professor of Fine Art) and an important figure in expanding the size and renown of the university’s art collection in the postwar years.



By the early 1960s, the university envisaged the gallery as part of a wider scheme for the much-needed new library, and Whitfield produced an indicative outline of the building at that stage. In the event, only phase 1 of the library was completed in 1968, and the gallery became a separate project, earmarked for the site immediately south of the library building.

The expansion of the brief to include a museum wing for the interiors of 78 Southpark Avenue (formerly 6 Florentine Terrace) was established by 1961, prompted by controversy over the proposed demolition of the house to make way for a new refectory. While it is unclear whether it was Whitfield or McLaren Young who had the idea to replicate the shape of the Victorian terrace and preserve the original configuration of the rooms (Sharples 2019), the principle of close reconstruction was agreed upon around this time, aided by Whitfield's visit to the property in 1961.

Located 100 metres to the east of the gallery site, the three-storey Victorian townhouse had been extensively altered, refurbished and decorated by Mackintosh and Macdonald from 1906 to 1914. It was then owned and occupied by William Davidson, an important patron, friend and supporter of the Mackintoshes. The building was acquired by the university in 1946. Prior to demolition in 1963, the university made a detailed survey of the building and undertook salvage works. A set of drawings by Whitfield dated 1970–71 show the design for the Mackintosh House largely as finally built, while later research into physical evidence, historic photographs and personal recollections, informed the works to reassemble and recreate the interior schemes (Sharples 2019).

Building work on the HAG&MH from 1973–78 was delayed initially by planning and financial hurdles, and throughout the build by issues ranging from bad weather, disputes and structural miscalculations. By the time of its completion in 1980–81, the postwar building boom at the University of Glasgow had largely subsided. The geology building (now the Molema Building) and the Hetherington Building (Modern Languages) were the only other major campus buildings completed between 1980 and 1990.

3. Assessment of special architectural or historic interest

To be listed a building must be of 'special architectural or historic interest' as set out in the [Planning \(Listed Buildings and Conservation Areas\) \(Scotland\) Act 1997](#). To decide if a building is of special interest for listing we assess its cultural significance using selection guidance which has two main headings – architectural interest and historic interest (see Designation Policy and Selection Guidance, 2019, Annex 2, pp. 11-13).

The selection guidance provides a framework within which judgement is exercised in reaching individual decisions. The special architectural or historic interest of a building can be demonstrated in one or more of the following ways.



3.1 Architectural interest

The architectural interest of a building may include its design, designer, interior, plan form, materials, regional traditions, and setting and the extent to which these characteristics survive. These factors are grouped under two headings:

3.1.1 Design

The HAG&MH is a high-quality, monumental structure that reflects late Modernist design trends of the 1970s including blank walls and the extensive use of concrete. The tall geometric forms give the building a sculptural quality and demonstrate interest in new variations of concrete surfacing. Bush-hammered concrete – achieved through hammering closely-spaced, vertical ridges of corrugated concrete to enhance texture – was an innovation developed by Paul Rudolph in the early 1960s, most notably at the Yale School of Art and Architecture in the United States (completed 1963). An early example in the UK is the Elephant and Rhinoceros Pavilion at London Zoo (Hugh Casson and Neville Conder, 1962–65, listed grade II*, ref. 1323694). Before the Hunterian Art Gallery, Whitfield deployed the technique in his Brutalist extension for the Chartered Accountants' Hall on Moorgate Place, London (built 1966–70, listed grade II*, ref. 1064586).

The building has special interest for the innovative approach to presenting and recreating the Mackintosh-Macdonald home. The prominent corner tower of Mackintosh House echoes the Victorian townhouse within its Brutalist concrete casing, and the raised render is reminiscent of Mackintosh's own roughcast exteriors from the early 1900s, such as at the Hill House in Helensburgh (LB34761) (Haynes 2013: 176). Meanwhile, the reconstruction of the main, early 20th-century interior spaces is precise and authentic, supported by the leadership of McLaren Young and the collaboration of his colleagues who surveyed and researched 78 Southpark Avenue.

The inherent interest in the quality and survival of the interiors as a complete and personal work of art by Mackintosh and Macdonald is enhanced by the skilful design in which they are curated. Factors contributing to the success of the design include close attention to the correct orientation and dimension of the rooms to recreate authentically the sense of space and lighting. The impetus to preserve and reconstruct the interiors relates to wider concepts of the period, namely the emergence of the historic building preservation movement and growing interest in the legacy of Charles Rennie Mackintosh.

The HAG&MH is also of special architectural interest for reflecting the transition towards Postmodern architecture in Scotland. Postmodernism emerged around the mid-1970s out of a reaction against the rigid functionalism of 1950s and 60s Modernism. It is often defined by an eclectic revival and playful reinterpretation of historical building styles, and an increasing concern for craftsmanship and materiality to produce individualistic buildings. In Glasgow, the significance of the historic city centre was revived during this period (Urban 2013), while sustained interest in



Charles Rennie Mackintosh in the second half of the 20th century meant that his motifs and approach to material and form became especially influential to this movement.

In its juxtaposition of ‘new’ (Brutalist style) and ‘old’ (the stylistic traits of the Victorian façade), the HAG&MH exemplifies the hallmarks of emerging Postmodernism (Salmon 2025). The design succeeds in combining new building technologies with stylistic reference to Mackintosh’s architecture and former home, while providing a unique curated environment for the reassembled interiors. The floating front door, several metres above street level contributes to the eclectic visual character, albeit being the product and legacy of unrealised terracing works to create access.

The HAG&MH is little altered and retains its exterior character and much of its interior planform. The gallery doors have interest as the first public art commission in Scotland by the renowned artist and sculptor, Sir Eduardo Paolozzi (1924–2005), and were recognised soon after their installation by a Saltire Award in 1981 (Haynes 2013: 174).

Born in Stockton-on-Tees, County Durham, the architect, Sir William Whitfield (1920–2019), practiced mainly in England and is known through commissions for university buildings, cathedral sites and government and corporate buildings. He became involved in the design for Glasgow University Library through his partnership with Raglan Squire, and then independently when that partnership dissolved. Whitfield took inspiration for the library from Langleigh Castle in Northumberland and appears to have extended the fortress motif to the HAG&MH, where he described the setted slopes at the wall footings as ‘*glacis*’ – meaning defensive banks of earth (Haynes 2013: 177). The HAG&MH is a rare and little-altered example of his work in Scotland.

3.1.2 Setting

Located within Glasgow West Conservation Area, the HAG&MH is prominently located within the approximate central area of the University of Glasgow campus. It occupies an elevated corner site on Hillhead Street, to the south of Whitfield’s 1968 University Library and opposite the landscaped garden grounds of the 1936–39 McMillan Reading Room (LB32937). An outdoor sculpture court occupies the irregular outdoor space enclosed on all sides between the north elevation of the Hunterian gallery building and the adjacent library building.

The building is especially prominent in views from the south and southeast, where the render and window facades of Mackintosh House form a striking contrast with the surrounding blank elevations, and the geometric forms rise above the adjacent treeline, grouping well with the tall, clustered towers of the library building behind.



The wider setting of the building has not changed significantly since its construction during the 1970s. It encompasses important buildings of different periods and styles ranging from the group of 19th-century university buildings and boundary structures south of University Avenue, to surviving Victorian terraces and villas, through to individual buildings and landscaping relating to the 20th century expansion of the university. Listed buildings in the immediate vicinity include the terraced housing by John James Burnet on University Gardens (LB32931), Florentine Villa on 53 Hillhead Street (LB32878), and the McMillan Reading Room (LB32937).

There have been recent changes, including a new data centre to the west, the remodelling of the Fraser Building (former refectory) and changes to the library building. However, the quality and variety of the built environment in the vicinity of the HAG&MH continues to enhance the interest of the building and contribute to an understanding of its history as part of the expansion and development of the campus in the postwar period.

Part of the success of the building is the close reproduction of spatial qualities associated with the original Mackintosh-Macdonald home (Salmon 2025). The proximity of The Mackintosh House to the site of 78 Southpark Avenue and the intentional replication of its orientation, room sizes and window-openings means that visitors can appreciate with greater authenticity the lived experience of the original. Most effective in this regard is the long horizontal, first-floor window fitted into the south wall. Relocated to the new building (along with other windows), it continues to fulfil the original Mackintosh design intention of 1906, which was to change the character and proportion of the room, let in more light and offer expanded views across Hillhead, encompassing sunsets, and the landmark 19th century tower of the Gilbert Scott building (Mackintosh architecture, www.gla.ac.uk).

3.2 Historic interest

Historic interest is in such things as a building's age, rarity, social historical interest and associations with people or events that have had a significant impact on Scotland's cultural heritage. Historic interest is assessed under three headings:

3.2.1 Age and rarity

The HAG&MH is a rare example of a high quality, purpose-built, public gallery and university museum built during the economic downturn of the 1970s, a challenging period for large-scale building developments in the UK. It marked the end of a major phase of postwar expansion at the University of Glasgow when funding cuts and the wider economic climate shifted the focus from new buildings towards adaptation of existing structures. Other educational buildings of comparable design quality built during this time include the Hunter Building, Lauriston Place (1971–77) (LB52563) and Murchison House, King's Buildings (1971–77) (LB52370) in Edinburgh, and the Bonar Hall at Dundee University (1975–77) (LB52165).



Public art galleries and museums form a select building type, with major examples in Scotland's cities typically associated with prestigious buildings of the 19th century. Bespoke museum commissions of the postwar period are rare. The Burrell Collection in Glasgow (LB52002), built 1971–83, is most directly comparable in terms of date, quality, and novel, early Postmodern approach to the relationships between building exterior, interior and curated collections, particularly in the formation of the Hutton Rooms, devised as replicas of William Burrell's principal rooms at Hutton Castle. In a UK-wide context, significant buildings of the 1970s include the hi-tech Sainsbury Centre for Visual Arts in Norwich (Foster Associates, 1974–78), and the Brutalist extension to the Ulster Museum in Belfast by Francis Pym (completed 1971). The HAG&MH has interest as a rare example of a high quality, purpose-built public gallery and museum built in Scotland by a university during the 1970s.

The Mackintosh House also has interest for the inherent rarity of the fixtures and fittings salvaged from 78 Southpark Avenue and reconstructed in a carefully curated environment along with key pieces of the university's Mackintosh collection. While other Mackintosh interior schemes survive elsewhere, the interest is amplified by the personal and domestic connection to the artists' own home and the detailed manner of the reconstruction, set against a wider context of loss to the total Mackintosh body of works following the fires at the Glasgow School of Art in 2014 and 2018.

3.2.2 Social historical interest

Social historical interest is the way a building contributes to our understanding of how people lived in the past, and how our social and economic history is shown in a building and/or in its setting.

Through their collections, universities are important custodians of our scientific, natural and cultural heritage with many offering public access through permanent and dedicated museums. The Hunterian is Scotland's oldest public museum, opened in 1807 following a bequest by the anatomist, Dr William Hunter (1718–83) and relocated to the current Hunterian Museum in the Gilbert Scott building in 1870.

The HAG&MH reflects the importance of the university's art collection as expanded during the mid-later 20th century and made publicly accessible under the leadership of Andrew McLaren Young (1913–75), who advocated for the principle of a gallery building for the campus. The Hunterian has one of the most distinguished public art collections in Scotland and features permanent displays of the work of artists such as James McNeill Whistler, the Glasgow Boys and the Scottish Colourists. It has the largest single holding of the work of Margaret MacDonald and Charles Rennie Mackintosh.

The building also has interest for its relevance to the building preservation movement in Scotland in the 1960s and 70s. As the appeal of modernism waned, amenity bodies and trusts campaigned for the preservation, re-use and protection of historic sites within the context of profound postwar urban change. Whitfield's careful design



for The Mackintosh House highlights increased interest in historic building conservation, while the rigorous approach towards recording, salvage, preservation and reassembly demonstrates developing regard for authentic physical fabric and accurate visitor experience. The interest of the building in this regard is enhanced by the parallel phenomenon of Mackintosh becoming a figure of international interest – with the interiors serving as intimate and authentic survivors of the architect's work, carried out in partnership with the artist, Margaret Macdonald.

3.2.3 Association with people or events of national importance

The HAG&MH has a close historical association with Charles Rennie Mackintosh (1868–1928), regarded as one of the leading architects and designers of the 20th century and Margaret Macdonald (1864–1933), acknowledged as a principal creative force behind the development of the Art Nouveau Glasgow). The survival of authentic fixtures and objects directly associated with Mackintosh and Macdonald, and curated within a faithful representation, is of national importance.

Charles Rennie Mackintosh and Margaret Macdonald moved to 78 Southpark Avenue in Hillhead (known at that time as 6 Florentine Terrace) in 1906. They brought with them all the furniture and most of the fittings from their previous property - a tenement flat on Mains Street in central Glasgow, which they had fitted out following their wedding in 1900. Published images of the flat interior in 1903 brought the couple international acclaim as designers (The Hunterian, 2020). While the rented flat was overlaid with demountable fittings preserving much of its standard decorative detailing, Mackintosh and Macdonald substantially remodelled the house at Southpark Avenue. This included inserting new window openings, the removal of the standard vestibule, a new front door, extensive structural changes and the removal of decorative plasterwork. The house as reconfigured was a bold artistic statement about the possibilities for a new domestic environment expressed through space, light and artistic fittings. As a concept, it broke away sharply from the contemporary ideal of a suitable home.

Born in Glasgow, Charles Rennie Mackintosh became known as a pioneer of Modernism, although his architecture took much inspiration from Scottish Baronial, and Scottish and English vernacular forms and their reinterpretation. The synthesis of modern and traditional forms led to a distinctive form of Scottish arts and crafts design, known as 'The Glasgow Style'. This was developed with contemporaries Herbert McNair, and the sisters Frances and Margaret Macdonald, known collectively as 'The Four'. Mackintosh's work is wide-ranging and spans public, educational and religious buildings to private houses, interior decorative schemes and sculptures. The collection at The Hunterian is the largest collection of his work.

Margaret Macdonald (1864–1933) was born in Staffordshire but moved to Glasgow in her twenties where she attended classes at the Glasgow School of Art. She achieved renown in her lifetime working on her own and in partnership with Charles Rennie Mackintosh and with her sister, Frances, in a range of media such as



watercolour, textiles, gesso and metalwork. She developed an enduring interest in collaborative art-making practice and her contributions to surviving interior schemes are regarded as among her most exciting and well-known pieces (Oxford Dictionary of Biography 2006).

78 Southpark Avenue was the last residence of Charles Rennie Mackintosh and Margaret Macdonald before leaving Scotland. They moved south in 1914, with Mackintosh setting up practice in London the following year. Both Mackintosh and Macdonald continued their artistic practice and together they produced a substantial body of textile design work (University of Glasgow, comments 2026). Later they moved to France. Macdonald produced her last known watercolour in 1921, while Mackintosh produced watercolours of French landscapes and floral studies between 1923 and 1926.

4. Summary of assessment

The Hunterian Art Gallery and Mackintosh House meets the criteria of special architectural or historic interest for the following reasons:

- As a high quality, monumental design that reflects new Brutalist trends of the 1970s in its use of textured concrete and geometric forms to create a sculptural effect, while demonstrating a shift towards Postmodernism in Scotland.
- For the innovative approach to the reconstruction of Charles Rennie Mackintosh's and Margaret Macdonald's former home
- As a little-altered and prominent building that retains its wider setting within the multi-period University of Glasgow campus, and which faithfully replicates spatial properties associated with 78 Southpark Avenue
- As a rare example of a purpose-built art gallery/museum built in the 1970s
- For the close historical association with both Charles Rennie Mackintosh, regarded as one of the leading architects and designers of the 20th century, and the artist Margaret Macdonald, and the inherent rarity of the surviving and reassembled early 20th century interior scheme that they created together.

5. Category of listing

Once a building is found to be of special architectural or historic interest, it is then classified under one of three categories (A, B or C) according to its relative importance. While the listing itself has legal weight and gives statutory protection, the categories have no legal status and are advisory. They affect how a building is managed in the planning system.

Category definitions are found at Annex 2 of Designation Policy and Selection Guidance (2019) <https://www.historicenvironment.scot/designation-policy>.



5.1 Level of importance

The building's level of importance is category A

Buildings listed at category A are defined as 'buildings of special architectural or historic interest which are outstanding examples of a particular period, style or building type.

Taking into account the outstanding architectural interest and the national importance of the association with Charles Rennie Mackintosh, category A is considered to be the most appropriate level of listing.

6. Other Information

N/A

7. References

National Record of the Historic Environment (NRHE) ID 147458:
<https://www.trove.scot/place/147458> (accessed on 14/04/2026)

Maps

Archives

Printed Sources

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Salmon, K (2025) – Supporting statement for designation proposal – submitted to Historic Environment Scotland on behalf of the Scottish Centre for Conservation Studies in conjunction with Docomomo Scotland, Published during the lifetime of this case and for 3 months after the case is closed on our portal at [Hunterian Art Gallery and Mackintosh House, University of Glasgow, 82 Hillhead Street, Glasgow \(300080492\)](#)

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Other Information

8. Indicative Map

A map of the proposed listed building is attached separately.