Royal
Commission on the
Ancient and
Historical
Monuments of
Scotland

Cardross Seminary

Gillespie, Kidd & Coia and the Architecture of Postwar Catholicism

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Diane M Watters

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Cover Illustration:
The dramatically cantilevered Classroom Block, seen above the existing stone retaining wall and the steep wooded landscape.
Robert W K Rogerson
[C32947]

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Preface

Cardross Seminary is the first of an occasional series of publications on Modern architecture to be prepared by RCAHMS, the national body of survey and record of the Scottish built heritage. The prominence of this recent heritage within RCAHMS programmes has increased greatly in the last decade, as a result both of the collecting activities of the National Monuments Record of Scotland (NMRS) and the recording work of the survey teams. This series of publications, focusing as it does on a particular period, is intended to complement other RCAHMS architectural publications, which are mainly concerned with thematic building types and with the buildings of particular geographical areas. All these publications are intended to highlight the quality of information available in the NMRS. Whether in this book form, or as a series of Record entries, the aim of RCAHMS dissemination is ultimately the same: to help contemporary society learn more about the culture, civilisation and conditions of life experienced by the people of Scotland in previous phases of their history - including the mid 20th century.

St Peter's Seminary, one of the key monuments of postwar Scottish Modern architecture, was chosen as the subject of this initial publication for two reasons. Firstly, the researches of the Scottish working-party of DOCOMOMO (the international Modern architecture heritage group) demonstrated the significance of the college itself and of the work of its architects, Gillespie, Kidd & Coia. Secondly, proposals for demolition of the now-ruined complex prompted RCAHMS to carry out an extensive photographic survey. This survey work was subsequently complemented with research in the Gillespie, Kidd & Coia practice archive in the Mackintosh School of Architecture, Glasgow; the inventory of Cardross drawings, included as an appendix to the present volume, stems from that work.

The text of this book has been written by Diane Watters and edited by Miles Glendinning. RCAHMS would like to thank Professor Isi Metzstein for giving extended help in the preparation of the work, including interviews, access to the Gillespie, Kidd & Coia practice archive and permission to reproduce illustrations and quotations from the archive; however, this help does not imply endorsement of the author's opinions expressed in the text, nor of verbal quotations. The following also kindly gave their recollections in interviews: Alexander Buchanan Campbell; Jacqueline Coia; Father George Donaldson; Dr John Durkan; Father John Fitzsimmons; Father James Foley; Professor Charles McCallum; Monsignor James McMahon; Father Kenneth Nugent; and Robert W K C Rogerson. We would like to thank Dr Mary McHugh and Dr John McCaffrey for reading and commenting at length on drafts of the text.

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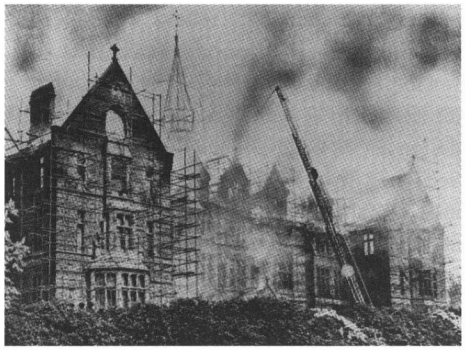
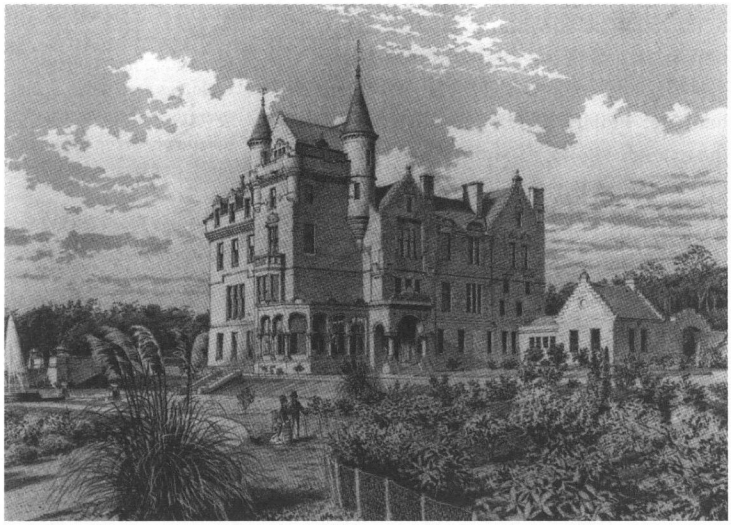
Reproduction acknowledgements for illustrations are listed at the end of each caption. Code numbers in brackets in the captions denote RCAHMS negative numbers (where applicable); 'CC' numbers at the beginning of some captions denote drawings from the practice archive.



0.1. St Peter's College, Bearsden (by Pugin & Pugin, 1892-9), seen following the fire on 23 May 1946, which occurred during dry rot repairs.
Scotus College

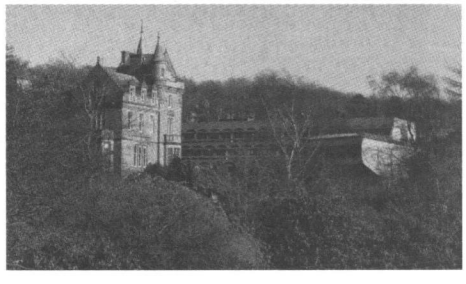


0.2. Kilmahew House, by J Burnet, 1865-8; lithograph by A K Johnston, Edinburgh, 1879. The Baronial mansion and estate were purchased by the diocese in 1948; the house was demolished in 1995.
Scottish Catholic Archives [C67469]

The story of Cardross Seminary begins in 1946, when St Peter's College at Bearsden was destroyed by fire, and the college moved elsewhere: first, in 1946, to Darleith House, and then additionally, in 1948, to Kilmahew House, Cardross. [Ill.0.1] It was not until 1953 that the concept of a new and massive extension to Kilmahew House, to be designed by the architects Gillespie, Kidd & Coia, was formally endorsed; and building work did not start until 1961. The new seminary that was eventually opened in November 1966, although not completed until 1968, was a large and strikingly Modern design, but was at the same time not without its traditional, even anachronistic, aspects.

Located on a limited, level area set in steeply-sloping woodland, the new seminary buildings were grouped in a courtyard or precinct-like manner on three sides of Kilmahew House. This Scotch Baronial mansion was originally built in 1865-8 to the designs of John Burnet the elder, for John William Burns, son of the founder of the Cunard Line. Kilmahew was a compact, tower-like design in the tradition established by J Gillespie Graham at Brodick (1844) and Ayton (1851), with a massively arched porch similar to Burnet's Arden House (1867). [Ill.0.2] During the 1959-66 work, this mansion was thoroughly refurbished. Gillespie, Kidd & Coia's new main accommodation block was of five storeys, with bedrooms on the upper floors and the communal spaces of refectory and chapel below; a projecting two-storey wing at one end of the chapel contained a sanctuary and crypt beneath. To the west of the main block, a common-room and classroom block dramatically jutted out over the woodland, while on the north side of the Burnet house was placed a small, self-contained group of convent buildings. Architecturally, the Gillespie, Kidd & Coia buildings, grouped into varied external forms and internal spaces, and faced mainly in rough harling and concrete, belonged to the 'late' phase of the Modern Movement - a period, from the late 1950s to the early 1970s, when the simple, crusading faiths of the Modern pioneers were challenged by calls for more complex solutions. [Ill.0.3]

The extended Cardross seminary only functioned as intended for a few years. It closed in 1980, within fourteen years of its opening, and began a long decline into decay and, ultimately, ruin. Over the past decade, there has been a succession of plans for re-use or repair of the derelict complex, but in 1995, the Burnet house was gutted by fire and demolished, leaving the Gillespie, Kidd & Coia additions standing on their own. The protracted and complex story of the St Peter's College project illustrates, in microcosm, the varied character of both Scottish Modern architecture and postwar Scottish Catholicism.



0.3 St Peter's College, Cardross, by Gillespie Kidd & Coia (hereafter GKC), designed from 1959, built in 1961-6. Photograph taken soon after completion, showing Kilmahew House rising above the woodland (left), with the main block (centre) and classroom block (right) stretching the length of the restricted site.
Gillespie Kidd & Coia Archives

And it highlights the conflicting factors within the idea of a *Modern* religious architecture: for the meaning of a religious building, and its ability to communicate with those who worship in it, depend largely on the power, not of newness, but of tradition. The subsequent misfortunes of the college also seem to highlight today's conservation problem, of how to re-use, or even just to maintain, the more spectacular creations of Modern architecture. [Ill.0.4]

The purpose of this short book is to explore and document both the Cardross project itself, and the wider architectural and religious movements of which it formed an important symbolic part.

The book is arranged in two sections. Section I, containing Chapters 1-3, outlines the context of the project, within the religious politics and the liturgy (that is, the forms of public worship) of postwar Catholicism, and within the architectural evolution of Scottish Modern design and of Gillespie, Kidd & Coia's work. Section II deals with the Cardross project itself. Chapter 4 relates the development of the successive schemes and describes, in more detail, the complex as finally built. And Chapter 5 deals with the story since the opening of Cardross in 1966. It traces the way in which religious and architectural change led to the dramatic downfall of the seminary buildings, and pointing to the new factor of a growing interest in the Modern Movement as heritage. Finally, a brief Conclusion evaluates the extended college's significance, and degree of success, as a work of Scottish Catholic patronage and Modern architecture.

0.4. The former College buildings seen derelict and overgrown in 1994: the junction between the main block (left), sanctuary block (centre), and classroom block (right). *RCAHMS* [C50205]

Introduction

The project for a new seminary at Cardross, although prompted by the destruction of the existing Bearsden building, was also an expression of the general confidence of postwar Catholicism in the West of Scotland. In that region the Church establishment had embarked on a massive building drive, while remaining, on the whole, faithful to religious and liturgical traditionalism. The organisation of the church's building drive also featured conflicting elements: it combined highly centralised diocesan direction with considerable autonomy at parish level. These paradoxes contributed indirectly to the evolution of a Modern Catholic religious architecture in Scotland, but also at the same time created significant tensions within that architecture - some of which would emerge at Cardross.

Demographic Change and New Church-Building

In 1945, the diocese of Glasgow stood on the threshold of three decades of momentous change in the social and cultural condition of its flock, which would transform the organisational structure and geographical scope of the Catholic church in the West. When Donald Campbell, Bishop of Argyll and the Isles, was installed as the new Archbishop of Glasgow in that year (a position he held until his death in 1963), Glasgow was by far the largest diocese in Scotland, boasting three-quarters of the country's Catholics. Across Scotland as a whole, in contrast to the fluctuating fortunes of the Protestant churches, the number of Catholics was continuing to grow, reaching a maximum of 15% of the population in the early 1960s. However, the rate of growth was sharply diminishing: it was only one-fifth of that at the turn of the century.

The location and social status of Catholics in the West of Scotland was changing rapidly. In 1918, most had belonged to the unskilled or semi-skilled working-class, had lived in inner-city slum areas, and many still regarded themselves as Irish in nationality. There were sharp differences not only with Protestant society but also with old-style Scots Catholicism (now concentrated in the Highlands and Islands and North-East), with its post-Reformation concern to keep a low profile. Especially after 1945, all these stereotypes were overturned. Although Scotland had never experienced religious-based housing segregation on a large scale, the massive programme of municipal housing schemes, fed by decanting of the populations of razed slums, scattered the old communities and left many Catholics with new homes and new (often Protestant) neighbours. The growth in state social bureaucracy and state education, including publicly-sponsored Catholic schools (under the provisions of Section 18 of the 1918 Education Act), encouraged the emergence of a new Catholic middle class in and around Glasgow. The general effect of all these factors was to further integrate Roman Catholics, both in the West and East, into Scottish society, and to consolidate their status. A new and more complex 'multi-dimensional identity' was emerging. (1)

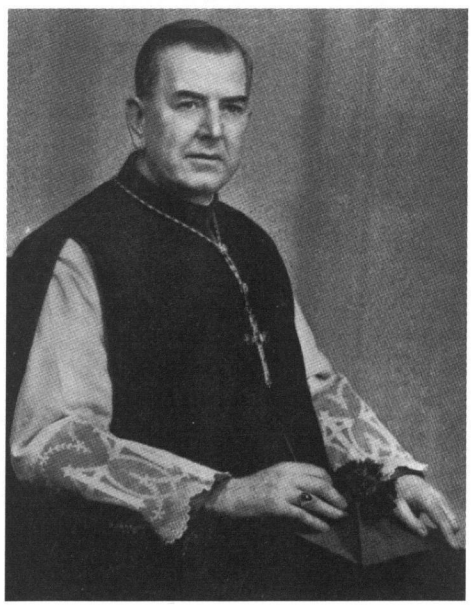
This new status of the Catholic community was reflected in a postwar reorganisation of the Archdiocese of Glasgow. In 1947, it became an ecclesiastical province (a grouping of dioceses under the supervision of a metropolitan archbishop), alongside the metropolitan Archdiocese of Edinburgh and St Andrews. The new province was divided into two suffragan sees (the Diocese of Motherwell and the Diocese of Paisley), as well as the Archdiocese of Glasgow proper, whose own territory was now confined to the city and to the county of Dunbarton. This measure, first proposed at the restoration of the Church hierarchy in 1878, was brought into effect by the Apostolic Constitution Maxime Interest. (2) Glasgow, previously the largest archdiocese in Scotland or England, was at once reinforced in status within the hierarchy of the Catholic church, and cut in geographical size to cope with rising numbers. In 1948, even after the administrative changes, Glasgow Archdiocese was left with a Catholic population of almost 300,000, 298 priests and 58 parishes. The financial situation of the archdiocese seemed to be highly favourable.

But the Church was at the same time faced with the urgent challenge of the need to relocate and redistribute parishes. Between 1951 and 1977, the population of eight inner-city Catholic parishes in Glasgow collapsed, from 69,000 to 13,000. (3) In response, the Archdiocese mounted an ambitious church-building programme in new housing schemes during the years 1945-65. It is estimated that forty-one new parishes and churches were established in Archbishop Campbell's time, and thirteen churches were built in existing parishes (some to replace war losses). And further churches were built later in the 1960s. On the whole, the new parishes were smaller than the traditional ones had been. Such a concentrated programme had not been witnessed since the construction boom around Glasgow during the mid-19th century influx of Irish immigrants. The fairly static location of the Catholic population between the wars had allowed the existing churches and large parishes to cope, but now all this had to change. (4)

To whom the credit should be given for the adventurous building drive is difficult to establish. On balance, it appears that the key driving force was not Campbell but Bishop James Ward, appointed to the powerful administrative positions of Chancellor in 1947, and Vicar General in 1948. [Ill.1.1] While Ward was strongly conservative in his religious views, he showed great enterprise and vigour in the quantitative push to create new parishes and religious houses. His obituary in 1974 made clear his linchpin role, as well as the status of Cardross as the culmination of the building drive. It recorded, for example, that for each of sixty-two new parishes he had to attend meetings, and take part in long discussions and negotiations. Maps had to be studied, the areas visited frequently, sites for the churches inspected, and reports made to the Archbishop. The building of new churches (totalling 70) involved even more work - architects' plans had to be scrutinised, alterations suggested, regular visits made to the sites, which were often very difficult of access, and advice given to the priests entrusted with the projects.' (5) We will see shortly that these central controls were combined with a high degree of autonomy at parish level.

As Chancellor, Ward was also responsible for the financing of the building programme. His ability to juggle the finances of the diocese, borrowing from wealthy established parishes to fund the new churches, was admired: 'On at least two occasions there had to be a severe cut in the building programme, and imposing them brought many worries and anxieties. He tackled the problem calmly, but behind the mask of calm his mind was busy devising appeals to be made casually to priests for a further loan, or a timely hint of the need for increasing collection.' (6) This dynamic policy contained elements of future difficulties. The gradual shift from cross-subsidy from wealthy parishes to bank borrowing, as a means of financing the foundation of new parishes, gradually burdened the diocese with rising debt during the years of Archbishop Scanlan (1964-74); the financial issue became a crisis in the mid 1980s.

Ward's control over the church building programme continued through the early 1960s, providing continuity during an interregnum between archbishops. Following the death of Campbell while on a pilgrimage to Lourdes in July 1963, Ward became Vicar Capitular as a temporary measure, until the appointment of James Donald Scanlan as the



1.1. Monsignor James Ward V.G. Bishop of Sita, 1960. Strongly conservative in his religious views, Ward was the administrative driving force behind the Catholic church-building programme of the 1950s and 60s. *Archdiocese of Glasgow* [C67441]

1.2. Archbishop James Scanlan (right), at a presentation of his own portrait in the late 1960s at St Peter's, Cardross. *The Herald & Evening Times*

new Archbishop in 1964. [Ill.1.2] The general running of the Archdiocese appears to have changed little with the new head. Despite coolness between Scanlan and Ward, whom the former saw as Campbell's protege, in relation to most administrative decisions 'Bishop Ward's judgement was accepted.' (7) Ward's obituary continued that 'over the years, the Bishop built up an invaluable store of experience and knowledge in church building... It was a source of great joy to him that he was privileged to play a great part in the building of the new St Peter's College, Cardross'. But, although Cardross was in many ways the culmination of the building drive, Ward's push to establish the new parishes inevitably took priority over, and delayed, the building of the new seminary.

The Beginnings of Catholic Church Renewal in Rome and Scotland

The evidence thus suggests that Ward, with the authority of Campbell and Scanlan, was the key decision-maker in the adventurous church building programme. All these three men were traditional in their theology and their general approach to Church affairs, yet they authorised the building of strikingly modern churches and of the even more ambitious Cardross project. Were these innovative designs driven by liturgical or by architectural imperatives? Here, it is necessary to take a brief look at the radical 20th-century reforms within the Catholic church, in particular the momentous Second Vatican Council (October 1962-December 1965), and consider how the Archdiocese of Glasgow and its traditionally-minded leaders dealt with the resulting changes - bearing in mind, all the time, that the eventual design for Cardross was already proposed as early as 1961.

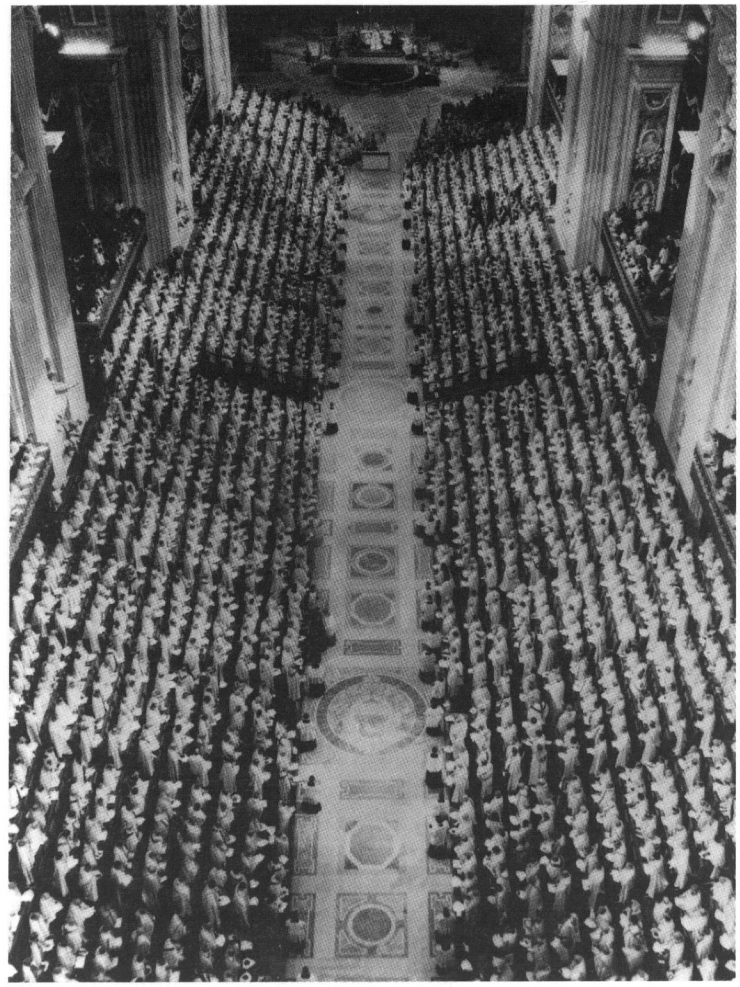
The roots of the liturgical changes which culminated in 'Vatican II' lay in the early 20th-century agitation of Catholic intellectuals across Europe. Their attempts to reconcile their faith with modern rationality provoked Pope Pius X to condemn their efforts as heretical; in 1909 the Oath Against Modernism was imposed upon priests. Between the two wars, Catholicism lived under the impact of both the modernist crisis, and of new movements within the church: liturgical, social action, lay, and theological. All of these, in their own way, questioned the established hierarchy and nature of the Roman Catholic church, acting as forerunners of the reforms of the Second Vatican Council, following which they were given official approval. The individual European theologians who were mainly responsible for this progressive thought were Karl Rahner, Yves Congar, Edward Schillebeeckx, and Hans Kung.

Eventually, the Second Vatican Council was convoked on 25 December 1961 by the liberal Pope John XXIII. [Ill.1.3] Unlike many previous councils, Vatican II was not called to combat heresy or to deal with some serious threat to the unity of the church. The Pope, in his opening address, explained that the council's goal was to eradicate the seeds of discord and to promote peace and unity of all humankind. His desire was then to 'open the windows of the Church, and let the breath of the Holy Spirit blow through it'. (8) Sixteen

documents, of varying authority, were promulgated by the Council. Three had major liturgical implications: the Dogmatic Constitution on the Church (1964); Pastoral Constitution on the Church in the Modern World (1965); and the Constitution on the Sacred Liturgy (1963). The first, the Dogmatic Constitution, reconsiders the whole premise of the existing church, and argues that the Church is the 'whole People of God', in whose service the hierarchy is placed. The laity are therefore full participants. The second pronounces that the church must be a fully integrated part of the world; and the Constitution on the Sacred Liturgy questions the intelligibility of the existing formal celebration of the Church. If the Church is the whole People of God, everyone must be encouraged to participate actively in the celebration of the Eucharist and the other sacraments. Radical liturgical changes ensued, of which the abandonment of Latin as the language of the sacraments and the reversal of the position of the priest (to face the congregation) were only the most obvious. (9)

How were these drastic changes received by the hierarchy of the Archdiocese in Glasgow, by the parish priests, and by the Catholic community at large? On the whole, the climate in the Scottish church during the decades of mounting reformist pressure was one of conservatism, tempered with an openness to gradual reform. This was hardly an unusual stance, in international terms: it would be misleading and anachronistic to paint a picture of backward Scotland and progressive Europe, although clearly debate in a country where the Church enjoyed minority status would differ in character from that in a predominantly Catholic country on the Continent. Resistance to reform was widespread both on the Continent and across the English-speaking world, while not even the liturgical innovators of earlier years could have foreseen the extent of the post-1965 changes in the church's liturgy. (10)

In Scotland, these conflicts took a less extreme form, with steady change beneath an apparently rigid structure at the top. The Scottish bishops, including Ward, contributed little to the debates of the Second Vatican Council. Yet afterwards, despite obstruction by some clerics, the hierarchy implemented its reforms relatively painlessly - especially after Thomas Winning became auxiliary bishop to Scanlan in 1971 and succeeded as Archbishop in 1974, bringing a trenchant social vision to bear on his tasks. (11) The period saw a steady growth of avant-garde critiques: by the 1960s, some prominent priests, such as John Fitzsimmons, James Foley and Columba Ryan, supported reform, as did many within the growing Catholic middle class. Among a number of groups of lay reformists, two in particular, the Newman Association, and SCRM (Scottish Catholic Renewal Movement), were especially prominent. The Newman Association, consisting of university graduates, was founded in England in 1942, and had groups in Aberdeen, Edinburgh and



1.3. St Peter's, Vatican City, during the Second Vatican Council (1962-1965) Several individuals from the Scottish Catholic church, including Ward, attended the historic Council.
Archdiocese of Glasgow [C67445]

Dundee as well as in Glasgow. Originally set up 'to promote the knowledge and application of Christian principles as taught by the Catholic Church', in the 1950s it became a pressure group for change; after a split in 1963, it began to agitate for adoption of Vatican II principles in Scotland, and formed a Scottish council. (12) However, it remained a relatively small grouping of the intelligentsia, whose activities did not impinge on the majority of the laity. SCRM (originally the Scottish Lay Action Movement, and renamed in 1969) posed a greater threat to the traditionalist clergy: from 1968 onwards it organised large ecumenical meetings and debates, and invited leading Continental theologicians to Glasgow, including Kung, Rahner and Schillebeeckx. Although some liberal Catholic intellectuals in the '60s criticised the Scottish 'faithful' for their passivity, in fact among most Catholics the 1940s and 50s had also already seen many quiet changes: for example, a gradual relaxation in practices such as the requirements of fasting and abstinence before Communion.

On the whole, theologically-led reform within the Scottish Catholic Church, especially in the West, was a rather gradual process which achieved significant results only after the mid 1960s - too late to have influenced the reformist architectural tendencies dealt with in this book. By 1963, Gillespie, Kidd and Coia had already been designing and building churches with radically refashioned, centralised plan-forms for seven years.

Religious Conservatism and the Training of Priests

The generally hierarchical and conservative values of the pre-Vatican II era also applied to the aspect of church policy most specifically relevant to the Cardross project: the training of priests. Here, too, Scotland was not unusual, in international terms. Ever since 1563, the training of Catholic priests had followed the directives of the Council of Trent; these counter-Reformation doctrines had, over the centuries, developed into rigid rules, and seminaries had become isolated from the outside world, strongholds of traditional values. By the 1950s, there were voices of dissent against those values within Scotland, but opposition was not yet widespread.

A religious tradition more specific to Scotland was the old West-East tension (in some respects related to the differences between 'Irish' and 'Scots' Catholicism), a tension which, although much abated in the mid 20th century, still inhibited any idea of a single national seminary. Archbishop Campbell's eventual decision, in 1959, to proceed with the new Cardross project was in many ways an expression of confidence in the West in a future of continuing Church expansion, within generally traditional religious and social structures. Despite an architectural form which in some respects was bold and innovative, the new seminary was also highly traditional in its conception as a self-contained retreat; Campbell had argued at the Fifth Synod of Glasgow in 1949 that 'the archdiocese must have and will have a seminary in keeping with its dignity and traditions'. (13) Chapter 4 will discuss in greater detail the Church's possible motives for the building of the new seminary, and for its architectural form.

Almost immediately, events would begin to undermine the confidence of the 1950s. The number of student priests, after reaching a peak in 1959-60, would begin an inexorable decline in the face of the social, cultural and economic changes of the 1960s. And following the Second Vatican Council, a new Decree on Priestly Formation would begin to enforce the new ideals of an outward-looking Church. The consequences of those developments for the success of the reconstructed Cardross seminary would be far-reaching.

Chapter 2 Scottish Modern Architecture: the Redefinition of 'Community'

Introduction

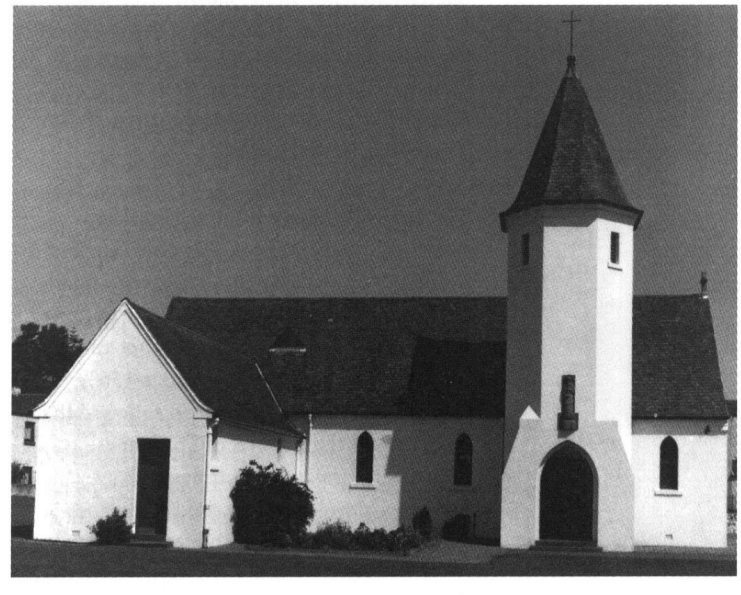
The previous chapter outlined the religious patronage context of St Peter's College, in the postwar Catholicism of the West of Scotland, with its combination of a traditional theological outlook and a readiness to meet the challenge of demographic change through a large building programme. This programme concentrated at first on new parish churches, but culminated in the ambitious seminary project at Cardross. Within the organisation of these building schemes, there were highly centralised elements - notably, the coordinating role of Bishop Ward. But there was also considerable potential autonomy on the part of individual parish priests in organising and financing their own church projects.

In this and the next chapter, it will be seen that the implications of this for the course of Catholic religious architecture were indirect. Owing to the inherent power of tradition as a motivating force within religion, the pressure for the building of large and prestigious new churches would hardly, in itself, encourage architectural innovation, or the adoption of Modern rather than traditional styles. The important factor in the spread of a Modern and liturgically progressive Catholic architecture was not active Church encouragement, but the permissive effect of the relative autonomy of individual church projects. This could be exploited by a determined Modern architectural practice. On the basis of a longstanding and successful relationship with both the Archdiocese and individual priests, the firm of Gillespie, Kidd & Coia was able to evolve, and build on a large scale, new design concepts. But the conception of the Cardross project as a traditional 'closed' institution conflicted with some of these new, open-ended social-architectural concepts.

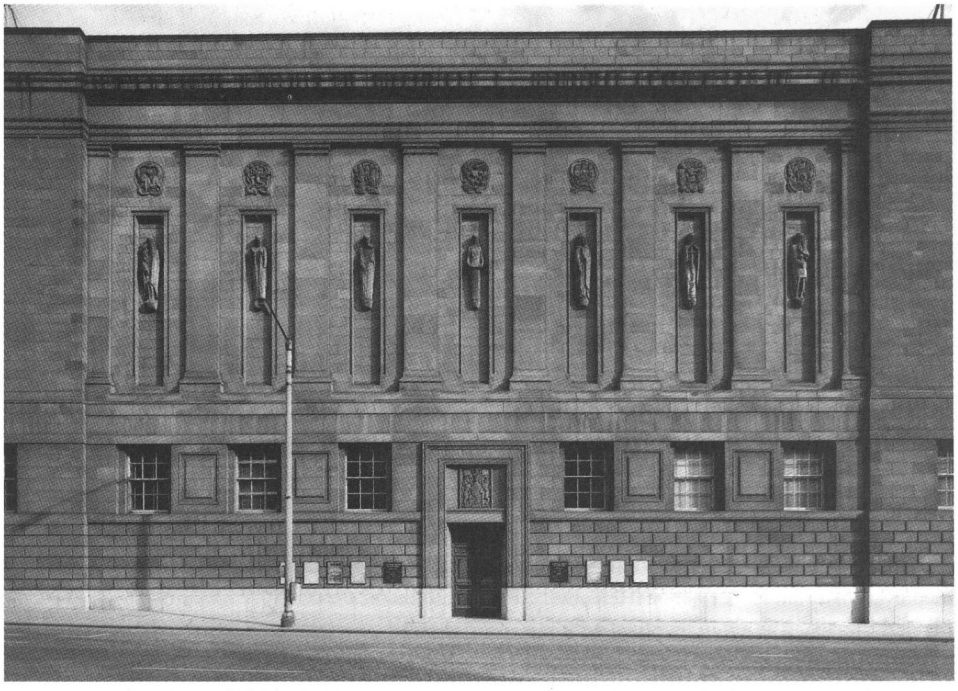
The Beginnings of Modern Architecture in Scotland: 'Traditionalism'

The new religious and secular architectural trends formed part of the Modern movement, which established itself in Scotland gradually and, by comparison with the Continent, somewhat late, in the years around World War II. The Modern Movement claimed to have achieved a far closer integration with the modern world than had any of the previous phases of architecture. It celebrated the wider cultural trends towards a disciplined or collective society which would reject 19th-century laissez-faire ideas. Where previous architectural phases had tried to express the new building types and techniques of industrial, urban society through the recipes of historic-based styles, Modern architecture rejected 19th-century society and 19th-century architecture and instead put forward more abstract forms and varied ideas. Such ideas ranged from a completely individualistic freedom of form, to a complete acceptance of external social constraints. The main social ideal of Modern designers, 'community', was based on the idea that collective identity could be created by the design of new buildings. Different variants of community applied to religious and secular buildings.

Some of these ideas had already emerged in the architectural movements that immediately



2.1. Our Lady Star of the Sea RC Church, Tayport, Fife, by Reginald Fairlie, 1939
Miles Glendinning



2.2. Secular Traditionalism: National Library of Scotland, Edinburgh, by Reginald Fairlie, from 1937
RCAHMS

preceded the establishment of the Modern Movement in Scotland. These used broadly historic forms, but in a free manner not conforming to precise styles. Among these movements, there was a marked architectural division between the West and the East of Scotland. In the East, the movement of 'Traditionalism', using forms broadly based on the Scottish Renaissance, called for a community which could be based on the whole nation and its traditions, and opposed to cosmopolitan Continental modernity. [Ills.2.1, 2.2] Leslie Grahame Thomson, a leading figure of interwar Traditionalism, and prominent Protestant church architect, condemned 'rabbit-hutch' flat roofed Continental modern design as 'sheer bunkum... an international mess of pottage'. Traditionalist church architecture, whether Catholic or Protestant, tried above all to be 'national', adopting simplified, massive forms, often of a loosely Romanesque character. (1) Within Catholic architecture, this impulse may have been bound up with a desire to evoke or perpetuate the Scottish Catholic tradition (ever since the post-1560 proscriptions) of simple or modest church exteriors. Reginald Fairlie, the most prominent and prolific Catholic architect of the early 20th century, stayed faithful to this style throughout his career. Key works of his included Our Lady of the Assumption and St Meddan, Troon (1909), laden with historical allusion with its Holy Rude, Stirling, semi-polygonal apse and raised crowstepped choir, and the Immaculate Conception Church, Fort William (1933-4), with Iona Abbey-inspired capital details.

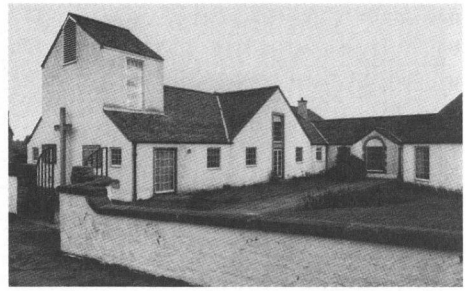
Traditionalist church architecture was also bound up with the beginnings of architectural preservation, especially in the work of the architect Ian G Lindsay, whose interest in historic churches would eventually lead to the publication of *The Scottish Parish Kirk* in 1960, and would inspire Traditionalist postwar designs for the Church of Scotland such as Colinton Mains Church, Edinburgh (1954). At St Finnan's Roman Catholic Church, Invergarry (1938), Lindsay collaborated with Peter F Anson, a convert and prominent Catholic historian, to design a simple, harled, white-washed building 'in the traditional 18th century style of Scottish architecture'. (2) Whereas Lindsay looked back to the 18th century for aesthetic effect, Anson was interested in this period for historical and political reasons. Scottish studies in Catholicism had, in the late thirties, increased under the influence of the pioneers Fathers

2.3. St Mahew's, Kilmahew, restored 1953 by Ian Lindsay and Fr. David McRoberts.
RCAHMS
[C42338]

Stevenson, Pollen, and Forbes Leith. Studies in religious architecture were undertaken by Anson and others, and by the Catholic medieval historian Father David McRoberts. (3) Ian Lindsay was again involved with the Catholic Church in the scheme to restore the 15th-century chapel, St Mahew at Kilmahew, Cardross in 1953 - a scheme in which McRoberts played a prominent role. [Ill.2.3] Preservationists had become a prominent grouping within Traditionalism in the 1930s with the formation of the National Trust in 1931, and the founding of the Saltire Society in 1936; although the movement's initial leader was the (Catholic) 4th Marquess of Bute, after 1945 Lindsay would eventually become the dominant figure. St Mahew's was opened by Archbishop Campbell in May 1955, and was hailed as 'an act of pietas for all who shared in it'. (4) Father McRoberts was an important figure in the early development of the project for the new St Peter's College at Cardross, and at the same time as his work on the restoration of the chapel in 1953, he was also drawing up his own preferred architectural proposals for the new building at St Peter's College, which itself involved a kind of conservation scheme, in the form of the re-use and extension of the 19th-century Kilmahew House; we will return to that scheme in more detail in Chapter 4.

The Traditionalist preoccupation with a sober simplicity and evocation of national qualities may have been dominant among architects in the East and Highlands of Scotland. But a very different set of values prevailed among those of Glasgow and the West. There, ever since the pioneering late-19th century efforts of J J Burnet and J A Campbell, a cosmopolitan Beaux-Arts outlook of rationalised modernity had prevailed. This showed a logical, un-sentimental concern to deal with the essential purpose and structure of a building, and to clad those requirements in simplified, historically-based forms, usually of a classical kind. At the same time as this, religious architecture in the West, in the years of mass Irish immigration, had seen the start of a type of church architecture very different from the demure Scottish Catholic tradition beloved of the Eastern Traditionalists, and more like the Continental Gesù tradition of roomy interiors and monumental façades.

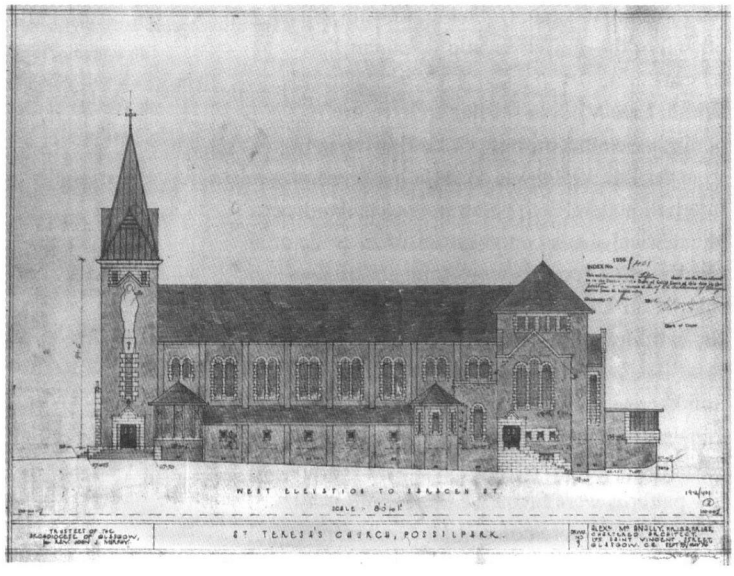
The first expression of this new and more assertive Catholic church architecture in and around Glasgow was not directly connected with the wider Beaux-Arts developments. This was the series of standardised, hall-like, red sandstone Gothic churches built across the West by the English architects, Pugin & Pugin: examples in Glasgow included St Francis (rebuilt 1878-95), St Patrick (1898), and St Alphonsus (1905). But in the interwar years, this tendency became more closely linked up with the Beaux-Arts tradition of rationalist design, in the form of a growing movement of neo-Romanesque churches with Latin cross or basilican plans and hall-like interiors whose volume was enhanced by innovative structural design. At the turn of the century, the Glasgow-based Peter MacGregor Chalmers had built many neo-Romanesque designs for the Church of Scotland. The interwar Catholic



2.4. Drylaw Parish Church, Edinburgh, by Rowand Anderson Kininmonth & Paul, 1956. A typically modest 1950s Church of Scotland project in a peripheral housing scheme. *RCAHMS* [C45449]

neo-Romanesque churches combined a general modernity, in their up-to-date structure and materials, with a traditional hierarchy of decoration and stateliness: the front facade and the sanctuary were the most imposing and ornate parts. Often, these churches were built of facing red brick, a material that was favoured by Beaux-Arts Glasgow designers (an early example being J J Burnet's St Philip's Episcopal Church, Edinburgh, 1908), as well as by some Eastern architects such as Archibald MacPherson (e.g. St Matthew's, Rosewell, 1925-6, or Our Lady and St Ninian's, Bannockburn, 1927). The foremost exponents of this interwar trend were Gillespie, Kidd & Coia; their first church, St Anne's, Dennistoun (1931), was typical of the type in its Latin cross plan, and broad, light centralised space, flanked by narrow arcades.

After World War II, this heavy, Romanesque brick style, with its Beaux-Arts overtones, became the main vehicle for the Glasgow Archdiocese's programme of new church-building. There emerged a number of rivals to Gillespie, Kidd & Coia, in quantitative output of commissions, including Alexander McAnally (as at St Teresa of Lisieux Church, Possilpark, 1956-8), and Thomas S Cordiner (for instance, Christ the King Church, King's Park, 1957-60). The grandeur and sumptuousness of these brick churches in the 1950s was highlighted by comparison with the very different policy pursued in the same years by the Church of Scotland in new parishes. Very often, the latter's new churches were built as modest, dual-use 'hall churches' comprising a community hall with sanctuary at one end. (5) [Ill.2.4, 2.5]



2.5. St Teresa's, Possilpark, Glasgow, by Alexander McAnally, 1956-8. Dean of Guild elevation drawing. *Glasgow City Archives*

The Context of Cardross: Society and Form in Late Modern Architecture

These interwar, pre-Modern developments in Scottish architecture set the main themes for the work of Gillespie, Kidd & Coia until the 1940s. But the Cardross design of 1959-66 was conditioned by the phase which followed: the ascendancy of Modern architecture in Scotland, from the late 1940s to the late 1970s. It was in the late 1950s and 60s that the impact of Modern architecture was fully felt in Scottish religious and secular building, bringing in its train new Continental concepts of liturgy as well as more general ideals of design for community.

The first effects of Modern architecture, with its emphasis on design for defined social needs and standards, had naturally been in social housing and planning, in the 1940s and 50s. A new generation of state-employed designers was led by Robert H Matthew. He, often working in collaboration with Alan Reiach, pushed through a series of influential guidelines and projects of Modern community-building in Scotland, including the Westwood Report (*Planning our New Homes*), 1944, the Clyde Valley Plan (with Patrick Abercrombie, 1946/9), the planning of East Kilbride New Town (from 1947) and the first of the Gorbals redevelopment schemes using tower blocks (Area B, from 1958). All of these adhered to the mainstream International Modern faith in the possibility of building

new communities using assertively new and boldly geometrical shapes. These would be set in open space and greenery, and designed in accordance with scientifically determined standards - the concept of 'Functionalism'. In general the picture was one of unprecedented and boldly unified forms, and of departure from tradition. Even Traditionalists such as Leslie Grahame MacDougall began to concede that 'the battle is won and modernism is

accepted as the order of the day... structure, clean lines, new materials have all been allowed to have their say.' (6) [Ill.2.6, 2.7]

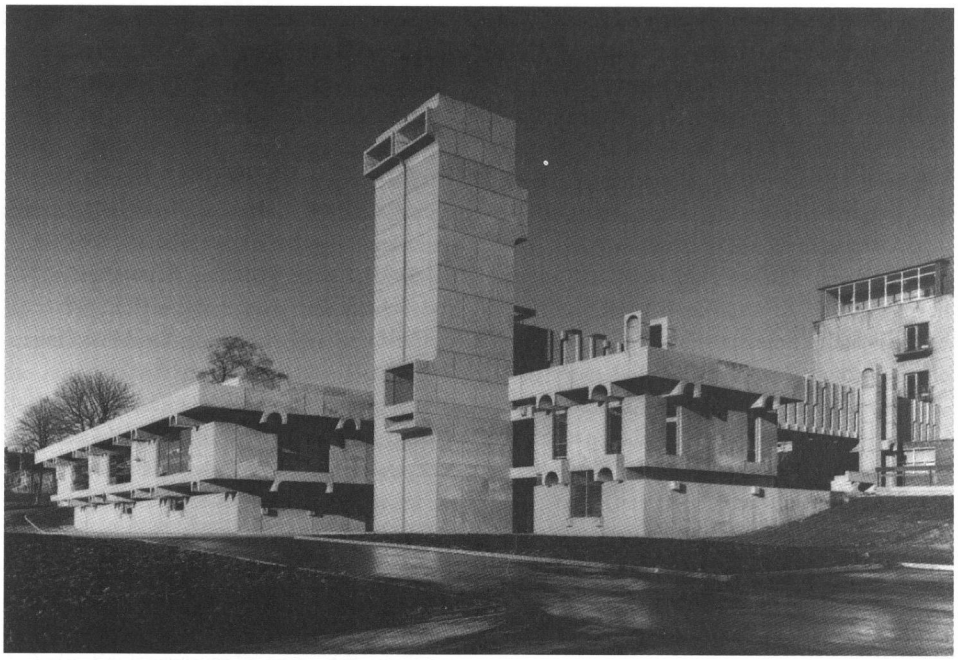
However, this Modern Movement optimism proved short lived. As early as the late 1950s, criticism started of its basic ideologies. International groups such as 'Team 10' argued that Functionalism was too rigid to adequately reflect the complexities of postwar European society. Young Scottish critics joined these debates: John L Paterson described Functionalism as 'mechanistic' and 'logic carried to the brink of insanity'. (7) The result of these criticisms was to radically modify the idea of Modern architecture as a unified movement. Reflecting the growing divergences within the movement, some, as we will see, advocated greater concentration on the reflection of social complexity in design. Others argued for more individualistic or poetic form, echoing the postwar work of overseas architects such as Le Corbusier or Louis Kahn. The most trenchant Scottish advocate of this principle was Peter Womersley, in works such as Nuffield Transplantation Unit (1965-8) or the Bernat Klein Studio, Selkirk (1969-72). [Ill.2.8] Others, such as Robert Matthew's younger colleague John Richards, continued the search for rational concepts of modernity, but in a more restrained fashion, as at Stirling University (1966-73). By the early 1960s, with the onset of this Late-Modernism, in Scotland as throughout Europe and America, there was no longer any single dominant theme. The optimistic totality of the original Modern Movement concept was now fragmented into different strands - the social, the rationalistic, and the formal - which were combined in different ways within different building types or contexts.

2.6. Royal Fine Art Commission for Scotland field trip to Iona, 1968. From left to right: Alan Reiach, Mrs Eden Coia, Jack Coia, Robin Phillipson.
RFACS

2.7. International Modernist public architecture: Lanark County Buildings, Hamilton, 1959-64, designed by the Lanark County Council Architect. Listed at Category 'A' by Historic Scotland in 1993.
RCAHMS

The large and complex Cardross commission related to two of these elements within Late Modern architecture. The first was a tendency within secular design which advocated the building of multi-purpose groups based on new concepts of community. The second related directly to the new trends of expressive form and liturgical reformism in Late Modern religious architecture. Potentially, there was a conflict between the two: between the growing insistence on 'flexibility' in secular architecture, and the continuing acceptance in religious architecture (following Corbusier and others) of the unified artistic statement.

Within Late Modern secular architecture, perhaps the most prominent trend in design from the late 1950s was a reaction away from International Modern patterns of closed, geometrical shapes - now criticised as crude or mechanistic - towards more complicated, less sharply differentiated patterns of homes and social buildings. The new ideals of complexity were clearly related to the projects of the Smithsons in England, as well as to lesser known designs by Le Corbusier, such as the Roq et Rob project of 1948. For dwellings, low patterns were favoured, either uniformly carpet-like or more concentrated and spine-



2.8. Nuffield Transportation Unit, Edinburgh, by Peter Womersley, 1965-8.
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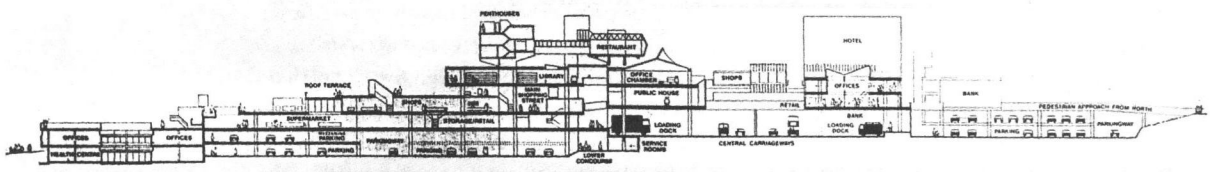
Below; 2.9. Section of Cumbernauld Town Centre, first phase (built in 1963-8), designed by Geoffrey Copcutt of the New Town Development Corporation Architects Department.
Cumbernauld New Town Development Corporation



2.10. Cumbernauld Town Centre, 1963 proposal perspective of view looking east from western bridge over the central expressway. 'Roads come into and through level and all decks are perforated and interpenetrating, resulting in relatively narrow bands of development with continually changing views out of and through the centre'. (Geoffrey Copcutt, 1963)
Cumbernauld New Town Development Corporation

like. For public buildings, the tall slab block was rejected in favour of a more variegated monumentality, often expressed in the form of a 'megastructure': a structure, pierced by communication arteries, which could flexibly accommodate all sorts of community functions. The established ideal of 'community' was reformulated. New housing and community projects were no longer to be conceived in isolation, or in terms of a total break from the dense forms of old towns towards light and open space. Old was no longer necessarily bad.

The set-piece of this approach was Cumbernauld New Town (built from 1956), where low but dense housing areas were closely grouped around a massive and avant-garde Town Centre (built from 1963), whose design was described by Modern Movement historian Reyner Banham as 'the canonical megastructure'. [Ill.2.9, 2.10] The visionary architect of the Centre, Geoffrey Copcutt, produced a multi-function structure of transport, parking, shopping, offices, and housing stacked on top of each other in open-ended fashion, with motorways and pedestrian access running through the heart of the structure. However, other architects of large, complex late-Modern community buildings, such as Gillespie, Kidd & Coia, did not follow the megastructural ideal of adaptability and flexibility.

Within religious architecture of the same period, there was no direct equivalent to Late Modern secular architecture's quest for

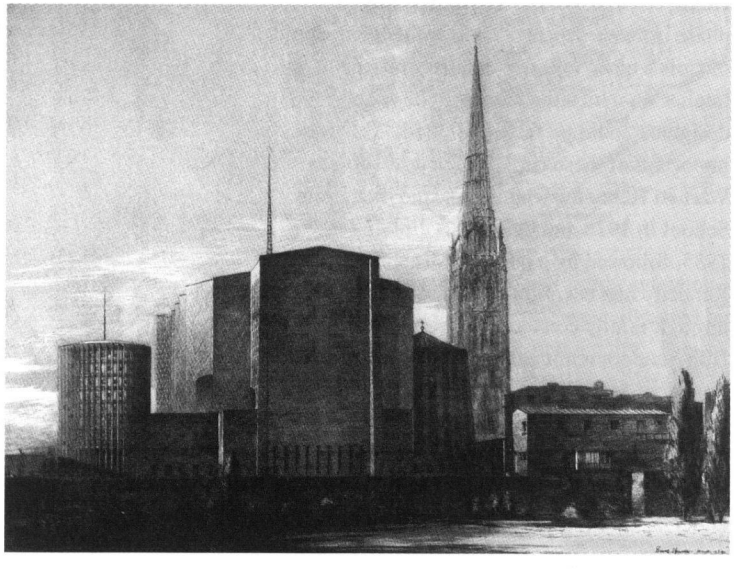
'complex community'. Instead, there was a continuing emphasis on the unified 'artistic statement'. This difference stemmed from the distinctive history of religious architecture in the 20th century. Because religious architecture, as a rule, depends for its force on the power of tradition rather than innovation, when innovation comes it often takes an extreme form. The early and mid 20th century, in Continental European church architecture, was just such a time, in which rapid liturgical change had been expressed through more centralised plans, and unified, abstract forms. Especially famous were the Modern churches of France and Germany in the 1930s and 40s: one of the key innovators had been Rudolf Schwarz, in centralised designs such as Corpus Christi Church at Aachen, 1930. Throughout this period, Modern church design in the Continent was a hot-bed of discussion and deliberation. (8)

The effects of these innovations were felt in Scottish architecture from the mid 1950s. In the case of Protestant churches, the break with the past was less abrupt, as centralised *Predigtkirche* (preaching-church) planning had been a prominent theme since the Reformation, the modest hall churches of the 1950s were rejected for more ambitious parochial centres within new housing areas, and designs shaped by investigations of church functions. The architect Anthony Wheeler, at St Columba's Church, Glenrothes New Town (1960-63), designed a square plan, with separate ancillary buildings, following consultation with academic theologians including Professor James Whyte of St Andrews University. (9) At St Andrews in 1961, Whyte organised a conference by the New Churches Research Group (NCRG), an inter-denominational organisation dedicated to the establishment of a 'truly modern' rationalistic church architecture based on liturgical and social research by architects, theologians, historians, and clergy. The group was opposed to 'new dramatic effects of religious expression', and instead favoured 'plain brick boxes with no tricks', influenced by the earlier work of Schwarz. (10) Although the NCRG's main work was in England, its ideas had some limited effect within designs for the Kirk: for example, at Reiach's Cumbernauld-Kildrum parish church of 1962, with its use of pine wood and plain brick, and its highly-lit clarity of form.

Within Roman Catholic church architecture, the position was more complicated. The power of tradition was strong, and remained so until the 1950s, but the gathering force of liturgical and architectural change on the Continent would eventually overpower it and burst into Scotland, largely through revolutionary innovations in the work of Gillespie, Kidd & Coia in the later 1950s. Continental Catholic liturgical/architectural innovations focused on the most important act of the liturgy, the celebration of the Eucharist. The community of the church, the people, was the reason for a church's existence, and its design must above all celebrate that role. Internationally speaking, the liturgical movement in Catholic architecture had developed mainly in Germany, and later in France, between the two wars. German church design, through the pioneering work of Schwarz, was in the vanguard, while the debates in France were concerned with appropriateness of the modern idiom in religious worship, and with the use of non-Catholic artists in religious art. The church authorities in Rome also contributed to the debate: in 1925, the Feast of Christ the King was inaugurated by Pius XI, in which the centrality of the altar in the liturgy was emphasised by detaching it from the main body of the church. The Encyclical Mediator Dei, of 1947, a precursor of the Constitution on the Sacred Liturgy (1963) of the Second Vatican Council, focused the liturgical debate still further; and German Catholic theoreticians published, also in 1947, a report on the liturgical ordering of church buildings, which contributed to the findings of the Second Vatican Council. (11)

Across Western Europe, the years between 1947 and 1963 broke the established polarisation between nave and sanctuary in favour of integrated plans. By the mid 1960s, with the official backing of the Second Vatican Council, 'the battle for the single-volume worship space had been won'. (12) As to the formal expression of these changes, a radically

different path from Protestant developments was charted by Le Corbusier, who pointed to a more personalised, emotionalistic Modernism of massive yet free-flowing forms, and theatrically lit, shadowy interiors. At his Notre Dame du Haut, Ronchamp (1955), a new agenda of sculptural and poetic form, and individualistic artistic expression, was set out. At Perret's skyscraper-like St Joseph, Le Havre (1951-7), with its near-centralised plan beneath an 84m-high open tower, the effect was more classical, but on an enormous scale. Until the mid 1950s, Catholic church design in Scotland was less affected than in some Continental countries by the architectural implications of this movement for liturgical change; each national church enjoyed effective architectural autonomy in relation to Rome. Among Scottish architects, a significant step towards single-cell eucharistic-community design in a large new project was taken by Basil Spence in a design for the Anglican church: Coventry Cathedral, designed in 1951-4 and built in 1954-62. In a 1956 paper, Spence claimed that 'In the Anglican and Roman Catholic communions, the Altar is the pivot, the spark, the climax, it is the church... Architecture can serve this object: it has done so in the past with some magnificent results.' (13) But many elements of Spence's Coventry project were just as much Traditionalist as overtly Modern in any way. Within Scotland itself, some Roman Catholic alteration schemes pointed to the future - for example, Bishop Walsh's refitting of St Mary's Cathedral, Aberdeen, in the 1950s, with highly simplified fittings and repositioned altar designed to encourage the celebrant to face the congregation. However, the first consistent expression of these changes, in new churches for Scottish Catholicism, would come in the work of Gillespie, Kidd & Coia from the mid-1950s. [Ill.2.11]



2.11. Coventry Cathedral, by Sir Basil Spence, 1951-62: early perspective of east end.
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Chapter 3 The Evolution of the Gillespie, Kidd & Coia Practice

Introduction

The general development of Late Modern religious and secular architecture in Scotland was a constant background influence on the Cardross seminary project. But the most immediate impetus behind the College's design - as well as on Scottish Late Modern religious architecture in general - stemmed from the firm that was responsible for it, Gillespie, Kidd & Coia. By the late 1950s, through an astute strategy of practice development, the firm had outclassed all other Scottish practices specialising in religious architecture, in its combination of Modern architectural innovativeness with a strong organisational and patronage base.

The firm of Gillespie, Kidd, and Coia was established in 1927 when Giacomo Antonio (Jack) Coia (1898-1981) returned to the practice as joint partner with William A Kidd, following the death of John Gaff Gillespie (1870-1926). That partnership was in linear succession to the famous turn-of-century firm of Salmon & Son & Gillespie. Kidd himself died six months later in 1928, and Coia then became sole partner. Before that, from 1915, Coia had spent five years as an apprentice with the firm (known, at that time, as Gaff Gillespie & Kidd). During those years he had begun a seven-year course at the Glasgow School of Architecture. There he had acquired a thorough grounding in the Beaux-Arts principles of rationalist, programme-led classical design then ascendant in Glasgow. After obtaining his diploma in 1923, he had worked in the offices of Campbell and Hislop, and A N Paterson, and had later travelled to Italy and worked in London, returning home in 1927 at Kidd's request.

Although, in 1928, Coia's new, or renewed, practice seemed to him 'small and ever-diminishing', it was in fact destined to thrive until the 1980s. (1) Over those six decades, Gillespie, Kidd & Coia underwent four main phases of development, of which the third stage coincided with the execution of the Cardross project. In this chapter, as a background to the particular story of Cardross, we trace the evolution of the practice over these four stages. What we see, in the first three, developmental stages (to 1966), is the gradual emergence of a characteristically Modern philosophy of design individualism, set on a Beaux-Arts foundation of structural and planning logic. This was supported by the longstanding patronage of the Roman Catholic Church. It was through the exploitation of both the centralised and decentralised elements in Catholic church-building organisation that the firm, through a sudden and revolutionary rupture in the mid/late 1950s, was able to introduce more avant-garde architectural patterns to the Church's building programme. Gillespie, Kidd & Coia, rather than the Church itself, was the chief driving force in the introduction of liturgically innovative plans for Scottish Catholic churches from the late 1950s. And it was also among the leaders in the development of new secular patterns of community design.

1927-45: The Early Years

In 1927, the partnership with Kidd was offered to Coia with a guaranteed weekly salary of £4, but with the death of Kidd, the guarantee became 'more of a fiction than a reality'. The next twelve years of the practice, up to the outbreak of the war, were financially bleak, and Coia was 'forced' to accept the post of Assistant Professor in the School of Architecture in 1928, a position he held until 1938. (2) It was through his early teaching duties that he made contact with several young architects who were to help shape this first phase of his practice. This was the beginning of Coia's quest to turn his office into an 'atelier' in which the creativity of younger designers could be fully exploited. The most important of these early pupils was Thomas Warnett Kennedy, who began studying at the School in 1928 and gained his diploma in 1935, followed by a period of teaching there. Kennedy had been initially introduced to Coia through family connections, becoming his fifth-year apprentice in 1933, but in 1938 he was recorded as 'working as an architect with Gillespie, Kidd & Coia'. (3) Other key students included Alexander Buchanan Campbell (1914-) and Robert W K C Rogerson (1917-). Campbell was apprenticed to Coia's

practice in 1928-30, studied in 1931-7, and subsequently taught at the Art School in the late 1930s, after Coia gave up his teaching post. (4) [Ills. 3.1, 3.2]

The firm was initially located in 38 Bath Street, but very quickly moved in 1928 to 144 St Vincent Street and remained there for the next eleven years. Although commissions were few, and competition tough from the more

3.1. Jack Coia (on left) seen with Sir Robert Matthew (then RIBA President) at the Glasgow School of Art during the 1964 RIBA Conference. *The Herald & Evening Times*

3.2. Jack Coia (at centre right, with spectacles) pictured with the other architects of the 1938 Glasgow Empire Exhibition. From top left, clockwise - T Waller Marwick, Margaret Brodie, Launcelot Ross, Esme Gordon, Gordon Tait, Coia, J Taylor Thomson, AD Bryce, Basil Spence, and Thomas Tait (centre). *Scottish Architect and Builder's Journal*

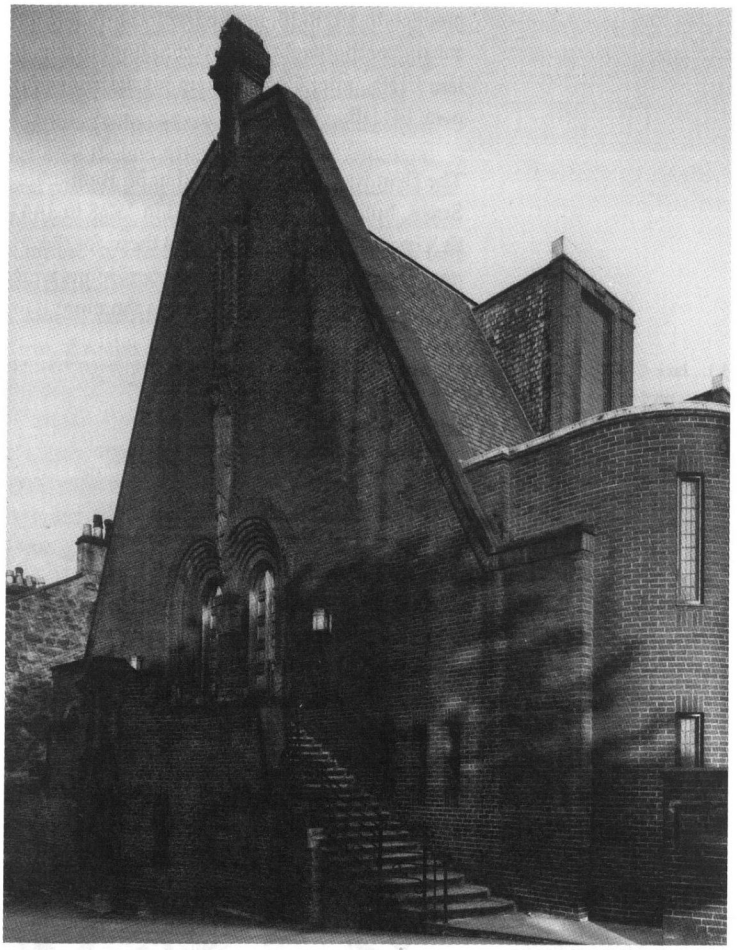
established firms, the young architects who passed through Coia's office were attracted by its novel stress on artistic personality. This contrasted strongly with the Beaux-Arts efficiency ethos, pioneered by J J Burnet, which prevailed in most Glasgow offices at that time. Kennedy recalled that when working on the designs for the Empire Exhibition in 1938, 'we slept in our St Vincent Street Office - three nights per week'. Coia's own dashing manner, and his romantic commitment to the ideal of design, proved infectious. On Kennedy's first day in the office, for instance, 'the boss blew in and, planting his elbow on the mantleshelf of the drawing office, raved about the "mother of all the arts - architecture!" Never had I experienced such a torrent of love for design in all its aspects, and my own imagination instantly lit up like a lamp!' (5) The same pattern extended to Coia's teaching. Rogerson related how 'the entry of Jack Coia to the studio meant all stopped and clustered round the board of the fortunate student to be chosen that night. We were fascinated by the repartee, the amount of advice received and above all the enthusiasm generated'. (6) The Beaux-Arts emphasis on structural logic, along with the emphasis on codified precedent, had been reduced by Coia to a subordinate status. He himself asserted, in 1967, that 'I have lived, dreamt, and eaten architecture'. (7)

In this early phase, apart from commissions for an extension to the Ca d' Oro Building, Union Street, Glasgow (1927), for the Leon Shop, St Vincent Street (1928), and for buildings at the 1938 Glasgow Empire Exhibition, Gillespie, Kidd & Coia developed mainly as a Catholic church practice. This was the time when the patronage basis of the firm's later work was established. The crucial first opportunity came from Campbell's predecessor as Archbishop (1922-43), Donald Mackintosh, in the form of a commission for a new church and presbytery at St Anne's, Whitevale Street, Dennistoun (1931-3). (8) There then followed, in rapid succession, St Patrick's, Greenock (1934-5), St Columbkille's, Rutherglen (1934-40), and St Columba's, Maryhill (1937). [Ill.3.3]

These early churches reformulated the Pugin & Pugin tradition of Catholic church design. They added a new Glasgow element of Beaux-Arts planning logic and abandoned Gothic for a simplified neo-Romanesque, but retained the emphasis on large, hall-like churches. These now took the form of Latin cross or basilican plans. A further link with the Pugin & Pugin churches was the retention of a hard red

external colouring, now in brick rather than sandstone. The move to a round-arched brick style was a general trend within Catholic church architecture in the West in the 1930s-1950s, but Coia added the extra touch of artistic individualism. His Romanesque-cum-Byzantine style followed the earlier work of Archibald Macpherson, and combined this with the classicising tendencies evident in Reginald Fairlie's triumphal-arch refacing of St Patrick's, Edinburgh, in 1928-9. The principal facade of St Anne's, Dennistoun, was openly classical in disposition, and dominated by round-arched windows and doors, while the Greenock church featured a more unconventional triangular facade and rich carving of an Early Christian character by Archibald Dawson, head of scuplture at Glasgow School of Art. In these designs, Coia may also have been influenced by Continental precedents, including the forceful Dutch brick architecture of the preceding decades, or (more relevant to his churches) the brick Romanesque ecclesiastical style of contemporary German architects such as Dominikus Böhm, Schwarz and Steffann. Unlike these architects, Coia still remained faithful to a pre-Modern hierarchy of decoration and stateliness; a liturgical innovativeness similar to that of the German churches would be introduced to Scottish Catholicism through the sudden change of direction in Gillespie, Kidd & Coia's work after the mid 1950s.

During the brief partnership of Warnett Kennedy, Continental Modern elements began to become more explicit. The firm's design for St Peter in Chains, Ardrossan (1937-8), with its plain, rectangular tower, expressed Kennedy's own interest in 'abstract design', and in recent Swedish architecture. (9) Already, the practice was showing its ability to draw the Church authorities into support of Modern, or semi-Modern architectural innovation. At the opening of St Peter in Chains, in October 1938, the officiating priests praised the austere geometry of the church, congratulating the architects on 'the dignified and simple lines of the new building, with its simplicity and originality of design'. (10)



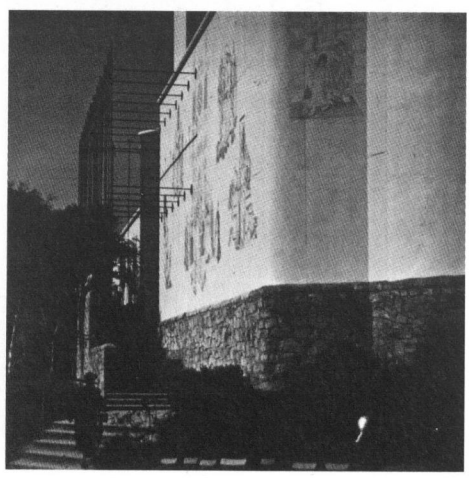
3.3. St Patrick's RC Church, Greenock, by GKC, 1934-5. Typical of the practice's pre-war red brick churches, with Classical-Romanesque detailing, and spacious basilican plan interiors. *Gillespie Kidd & Coia Archives*

At the Glasgow Empire Exhibition of 1938, organised with typical efficiency by Thomas S Tait, the layout took a generally axial, classical [cf. ill. 3.2] Beaux-Arts form, employing a standard prefabricated unit construction of asbestos sheeting on timber or metal frames. The design of most individual buildings was delegated by Tait to a range of younger architects, working within overall guidelines of flat-roofed plainness and geometrical massing. Coia's practice was awarded the Palace of Industries North, and the Roman Catholic Pavilion.

These two designs pointed to some of the postwar differences between 'secular' and 'religious' elements in the practice's work - differences which were only reconciled, finally, in the design of Cardross. The Palace of Industries North was a rectagularly-massed building of almost classical restraint, employing thin lights of glass in a weighty

bowed front. The Catholic pavilion, which took the form of a chapel, pursued a more assertively 'abstractionist' approach. (11) White, roofless, and with intersecting curved and rectangular forms, it was an early break from the classico-Romanesque church designs of the practice. A campanile-like tower was again used; there was a raised area above the sanctuary, presaging the use of a similar feature in the firm's late 1950s and 60s churches, to allow light into the sanctuary. The building was set on a rubble base, and was prominently decorated with external mural paintings. In 1939, Peter Anson argued that the pavilion 'may mark the beginning of a new epoch in Scottish Church architecture'. (12) [Ill.3.4] The sources for this overtly Modern design were not just Continental. For these were the years when the interpretation of Charles Rennie Mackintosh as a 'pioneer' of Modernism was beginning to take root in Glasgow, especially among students of Kennedy's generation, with the encouragement of Coia. Not only was the overall visual effect of the Pavilion reminiscent of the harled, curved white forms of Mackintosh's domestic works, but there was a more specific reference to the Glasgow School of Art in its screen-like ironwork. The inspiration of Mackintosh was to be one of the most enduring themes in the firm's work, and culminated in the library design for Robinson College, Cambridge (1974-80).

But by this stage, as Coia recalled, 'disaster was only months ahead. The Second World War - and this time Italy was the enemy. I was the son of an enemy alien. My work was stopped, my office closed, and I was back to square one'. (13)



3.4 Roman Catholic Pavilion, Glasgow Empire Exhibition, by GKC, 1938. An early break from the classical churches of the practice. The white harled forms and screen-like ironwork of the Pavilion display a debt to Mackintosh.
Gillespie Kidd & Coia Archives

1945-55: The Years of Reorientation

In this transitional phase of the practice, while the bulk of work still comprised new churches, there was a growing move into public commissions for social buildings, such as housing and schools. The foundations were also laid for the definitive form of the firm's 'atelier'. Kennedy moved away to London (and later emigrated to Canada), and a new, younger generation of designers began to arrive.

'Frustration and debt were my lot until 1945', recalled Coia, who saw the resumption of the practice after the war as a positive break from the difficulties of the past. During the war years, he occupied himself in study for a degree in town planning, and for a period of time helped the architect Sam Bunton with his repair and replanning work after the Clydebank blitz of 1941. Coia 'opened shop' once again as a private practice in 1945 from the basement of his second home in Hamilton Drive, but with the financial backing of his father, and his brother, Gaetano Coia, he moved to new office premises at 19 Waterloo Street, where the practice remained until 1956. (14)

The co-operative team nature of the practice was beginning to evolve in these transitional years with the arrival of several younger figures, who would later play a linchpin role. In 1945, Isi Metzstein (1928-) arrived from school to become the firm's new apprentice; he was promoted to assistant in 1953, and a partner in 1966. [Ill. 3.5] As an 11-year-old refugee, he had escaped Nazi anti-Semitic persecution in his native Germany just before the outbreak of the war. (15) In the early 1950s, another apprentice who was later to be involved in the Cardross project, John Cowell, joined the practice; he would produce most of the drawings for the seminary. Others who worked for Gillespie, Kidd & Coia for various lengths of time after the war (but were not involved in Cardross) included John Coia,

Jack's brother (in the firm during the late 1940s), Kenneth Nugent (employed from 1950 to 1957), Mieroslaw Lutomski (who arrived in 1950 from the Polish army) (16), Alex Macgregor (in the firm from 1953 to 1963), and Ian Rogers (from 1955). Macgregor recalled that Metzstein gave him an important task for his first weekend break after joining the office: he was issued with a list of Mackintosh buildings to visit in Glasgow, and promised a 'test' on Monday morning. (17)

Among the new arrivals of this period, the most important for the future, alongside Metzstein, was Andrew MacMillan (1928-) (Ill 3.6). He had come to the firm, at Metzstein's suggestion, from the East Kilbride New Town Development Corporation in 1954; Metzstein had convinced Coia that MacMillan's 'extreme talent' would be 'good for the office'. (18) The two young designers had originally met at Glasgow School of Art, where they both began studying in the mid 1940s; Metzstein had completed his studies in 1953, and MacMillan in 1951. From 1954 onwards, they formed a strong personal and professional friendship, which continued throughout their career together. Staff numbers in this period, according to Nugent, grew to approximately twelve.

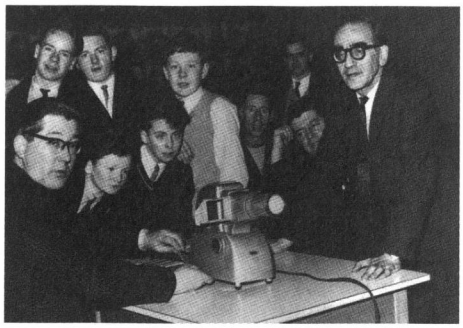
The transitional nature of the office structure in this period, which preceded the sharp, innovative break of the later 1950s, was reflected in the hybrid character of its architecture. Post-war austerity hampered projects until the early 1950s, when a number of more elaborate commissions from the Catholic church were begun. From this point, the number of commissions rose sharply, and only especially significant examples can be mentioned here.

The first churches of the 1950s continued the tradition of Coia's pre-war classically inspired brick designs, but for obvious reasons of cost were less inspiring, although sometimes larger, than their predecessors. These included: St Eunan's, Clydebank (1950); St David's, Airdrie (1950); St Kevin's, Coatbridge (1950); St Matthew's, Bishopbriggs (1950); SS Peter & Paul, Arrochar (1953); and St Andrew's, Airdrie (1953). However, one commission, St Laurence's, Greenock (1951-4) - a replacement for a bombed church - was sufficiently lavishly endowed to allow Coia to give full rein to his imagination in church design. This massive brick structure, dramatically sited on a steep slope, displayed a more rigid geometry than the earlier churches, and employed the religious form of the triangle throughout, symbolising the Holy Trinity of the Father, Son and Holy Ghost. The vast interior space culminated in a framed triangular-section sanctuary, and the side aisles, windows, and light fittings continued this theme. [Ill. 3.7.] Although the pyramidal massing of St Laurence's was a little reminiscent of Alexander Thomson's St Vincent Street UP Church, the metalwork and other details continued the preoccupation with Mackintosh. St Michael's, Dumbarton (1952-4) seemed to echo the boldly geometrical form of the 1938 Roman Catholic Pavilion. Here, a partially-glazed detached tower was introduced, and small diamond and square-shaped windows were punctured into the plain red brick walls, allowing only a little light to the interior.

While these transitional church designs indicated a move away from the pre-war predominance of historical forms and hierarchical decoration, it was in some housing projects that there occurred a more decisive move towards a relatively mainstream international Modernism. In 1951, the firm collaborated with Basil Spence on the Industrial Power exhibition in the Kelvin Hall (part of the 'Festival of Britain'), with its dramatic interior spaces. A project built for East Kilbride Development Corporation in 1952-3, at Freeland Lane in the Murray 1st Development, was the first of three large housing projects designed by the firm in Scottish and English new towns. (19)

Finally, this period of the practice was the time when the first design for St Peter's College, Cardross was initiated, in 1953. This unbuilt design will be discussed more fully in Chapter 4, but even a general comparison between the firm's first design, which disposed the various functions around a spaciously defined courtyard, and the later more dense, clustered

3.5. The young Isi Metzstein seen shortly after World War II.
Mrs Dani Metzstein
[C67477]



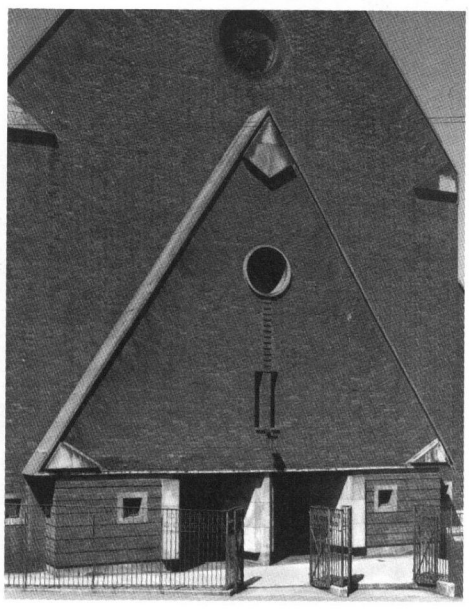
3.6. Jack Coia and Andrew MacMillan giving a slide lecture to the pupils of Sacred Heart School, Cumbernauld in the mid 1960s. The firm built Sacred Heart Church in 1964, and were involved in several other projects in the new town.
Falkirk Herald

design by Coia's younger colleagues Isi Metzstein and Andrew MacMillan, begun in 1959, highlights the startling changes that the practice was to undergo in the years after 1956.

1956-66: Late Modern Architecture and the Atelier

From the mid-1950s onwards, Gillespie, Kidd & Coia entered its most innovative and prosperous years. Now the Modern concept of grooming an 'atelier' of young designers to produce individualistic and unconventional design solutions collaboratively was realised, as the practice moved towards a more intuitively artistic approach, in both formal and socio-architectural terms. This policy would result in some of the most memorable images of Scottish Modern design, but would also have other, arguably less desirable consequences in practical areas such as user-convenience and maintenance.

The relationship with the Catholic Church was at its closest in these years. In 1956, the firm moved to 20 Park Circus, conveniently next door to the Archdiocesan office. The demographic shift in the Catholic population of the urban West was fully under-way, and there was a seemingly endless stream of commissions for new churches, within which the firm's bold new design ideas found an increasingly secure place. But such was the pace of Scottish social reconstruction in those years, that church commissions now provided only a quarter of the firm's workload. State social building programmes, principally those for new schools and hospitals, gave the practice ample scope to develop their own distinctive contribution to the Late Modern search for community in secular architecture. All these strands of patronage and innovation converged in the Cardross project, which fell right in the centre of this climactic period of the practice.



3.7. St Laurence's, Greenock, by GKC, 1951-4. A massive, geometrical brick structure, sited on a steep slope.
Gillespie Kidd & Coia Archives

Over this period, the firm grew to accommodate approximately eighteen staff. New arrivals at 20 Park Circus included Charles MacCallum (1935-) who joined as an assistant in 1957, and left in 1967 to work in America; and Gerry Barrett, who joined as an assistant in 1957, but never qualified. Metzstein and MacMillan were promoted to senior assistants, as were Lutomski, Rogers, and (later) Cowell. In 1967 Metzstein explained that 'what distinguishes our office is co-operation and freedom to contribute'. As time progressed, Metzstein and MacMillan helped create what the former called a 'teaching office': Metzstein recalled that he and MacMillan carried out a routine daily supervision of junior staff, visiting 'each drawing table', but although interaction in design was encouraged the practice was 'far from democratic'. Metzstein also recalled the 'crucial role' that Cowell made to the office, and how he 'provided a sensitive interpretation of design', particularly at Cardross and Wadham College, Oxford. (21) The office was increasingly pervaded by an avant-garde, Late-Modern world-outlook, part of the postwar international rejection of strict CIAM

Functionalism; in 1965 Metzstein praised Corbusier's postwar work for its 'profound humanism...unconfined by narrow technology'. (22)

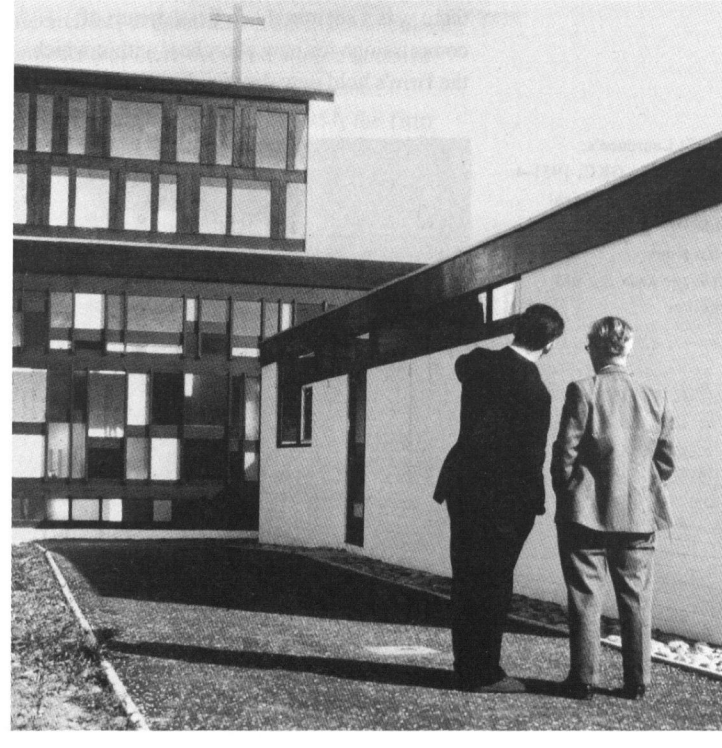
The next section examines, in greater detail, the main developments in the firm's religious and secular architecture during this period - the themes which were eventually brought together at Cardross.

Church Architecture of 1956-66

Within the religious field, although the practice's interwar type of brick, hierarchical church continued to be built into the 1960s, especially in established parishes, by 1960 a more prominent place was increasingly claimed by a new, free type of design, partaking fully in the contemporary Continental developments of Late Modern architecture.

With the design of St Paul's Church in Glenrothes in 1956-7, Gillespie, Kidd & Coia heralded the beginning of a decade and a half of innovation in low-cost church design. [Ill. 3.8] At St Paul's, an economical design for a New Town extension area (located in the East, rather than in the Glasgow Archdiocese area), the long-standing Scots Catholic tradition of the unitary, hall-like interior was revolutionised, and its external expression was redefined in terms of a poetic formalism. The church was wedge-shaped in plan, focusing the liturgical action upon the altar. A tall roof projection, glazed on one side, bathed the altar and smooth interior walls in light. The effect was further heightened by the use of panes of coloured glass, deflecting light off two whitewashed brick screens at the rear of the church, and creating an almost mystical religious space. Externally, the effect of the starkly geometrical form, with its jutting roof projection, was accentuated by its construction in painted white common brick.

This pioneering design was conceived more in formal than in liturgical terms. According to Metzstein in 1994, 'it is only by looking back that we can intellectualise'. (23) And, in perhaps the most striking example of the potential for architectural innovation within Catholic decision-making processes, the design was achieved with the active collaboration of Father Grace, the parish priest. He was determined to achieve a bold break with tradition not only in his building but also in his altarpiece, for which MacMillan, continuing the practice's interwar tradition of liberal artistic patronage, engaged the Modern sculptor Benno Schotz. Schotz recalled that traditionalist critics within the Church, on seeing the building under construction, advised Grace 'more than once to have it pulled down and have the design given to someone else.' After Archbishop Gray approved and consecrated the church, Coia phoned Schotz, exclaiming that 'we have broken through with a modern building and a modern cross.' (24) It is interesting to note that the procedure for commissioning a Catholic church differed from that of the Church of Scotland. Father Grace was given a measure of autonomy in choosing his architect, but had to seek the official approval of his archbishop. In the Church of Scotland, however, the selection of architects was dealt with not at parish level but by the governing Church Extension Committee. Arguably, the



3.8. St Paul's, Glenrothes, by GKC, 1956-7. A revolutionary building which heralded a decade and a half of innovation in low-cost church design. Andrew MacMillan is the left hand figure.
Robert W K C Rogerson
[C66482]

Catholic patronage system was one of greater extremes, balanced between accentuated conservatism and a potential for sudden and extreme innovation. Where sudden innovation in architecture was combined with massive quantitative pressure for building, the effects would be very visible.

From the beginning of the 1960s, the practice's new, formal Modern church architecture began a rapid spread across Clydeside, and beyond. Gillespie, Kidd & Coia enjoyed an effective monopoly of radical Catholic church design. From their perspective, none of the other architects of the diocese presented significant 'competition': in a sign of the inherent power of tradition within church architecture, even in a period of innovation, numerous brick Romanesque designs still continued to be built by other firms. (25) At first, up to the mid-1960s, the designs of the firm fell into two basic categories. Perhaps the more innovative, and certainly the more radically centralised in plan, was a category of sculptural, geometrical designs, with dramatic sweeping roofs. These included St Mary's Bo'ness (1962), St Joseph's, Faifley (1964), Our Lady of Good Counsel, Dennistoun (1965), and St Benedict's, Drumchapel (1965-7). These bold forms were made possible by exploiting Modern techniques such as glued laminated timber construction, but there was no question of a Beaux-Arts structure-led rationalism. The imaginative work of Le Corbusier, in particular Notre Dame du Haut, Ronchamp, must have been the strongest influence on these highly formal works. The structural virtuosity displayed in the work of Rainer Senn, for example at Our Lady of Lourdes, Pontarlier (1959), also strikingly parallelled these works. And further back was the rich heritage of the Continental avant-garde of the 1910s and 20s, including Expressionism, Constructivism and the Amsterdam School.

The second main tendency was that of large, load-bearing brick, box-like, rectangular-plan churches, plain on the outside, but displaying dramatic interior lighting. The first church to display this tendency, albeit in a somewhat hybrid manner, was St Charles's, Kelvinside (1959-60), with its tall, skeletal tower. This was followed by St Mary of the Angels, Falkirk (1960-61), the cathedral-like St Bride's, East Kilbride (1963-4), St Patrick's, Kilsyth (1963-4), and the harled Sacred Heart, Cumbernauld (1964). [Ill. 3.9, 3.10] In their overall architectural form, these rectangular-planned churches were comparable to the later work of Schwarz, such as the monumental St Anna, Düren (1956), and the dramatic forms of Holy Cross, Bottrop (1957); among the smaller churches, St Mary of the Angels employs a simple post and lintel structure strikingly similar to Schwarz's small Church of the Holy Family, Oberhausen (1958). However, Schwarz's open, plain interiors were very different from the dark, even theatrical treatment of the Gillespie, Kidd & Coia interiors. (26) This quality of theatre and mystery also sharply differentiated the firm's planning innovations from the rationalistic efforts of the NCRG, who questioned what they saw as an excessively personal and intuitive solution to church design, while expressing admiration for its architecture. (27)

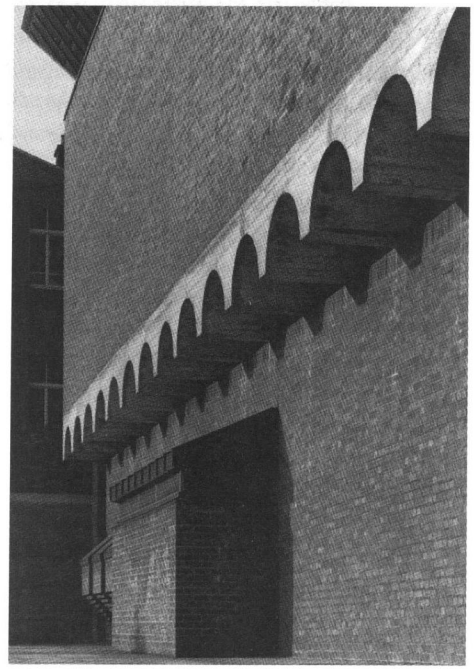
Increasingly, all the firm's new commissions adopted centralised, non-rectangular layouts, abandoning the polarisation between nave and sanctuary, and, in the smaller churches, setting out to create a more intimate religious experience. By then, the Second Vatican Council had taken place, and the existing architectural innovations were reinforced by direct pressure for liturgical change within the Church itself. The culmination of this post-Second Vatican Council phase of development was the stepped seating of St Margaret's, Clydebank, of 1972.

The impact of Gillespie, Kidd & Coia's Late Modern churches was widespread throughout Scotland in the 1960s. For example, Richard McCarron's Our Lady of Sorrows, South Uist (1964-5), imitated the low-cost formula of Glenrothes in an even more extreme form (with the parish priest acting as contractor), while the same church's altar rooflight and woodland setting were echoed at James Parr & Partners' St Bride's RC Church, Pitlochry (1968). More sweepingly curved forms were seen at Alison & Hutchison & Partners' St Gabriel RC Church, Prestonpans (1965), and

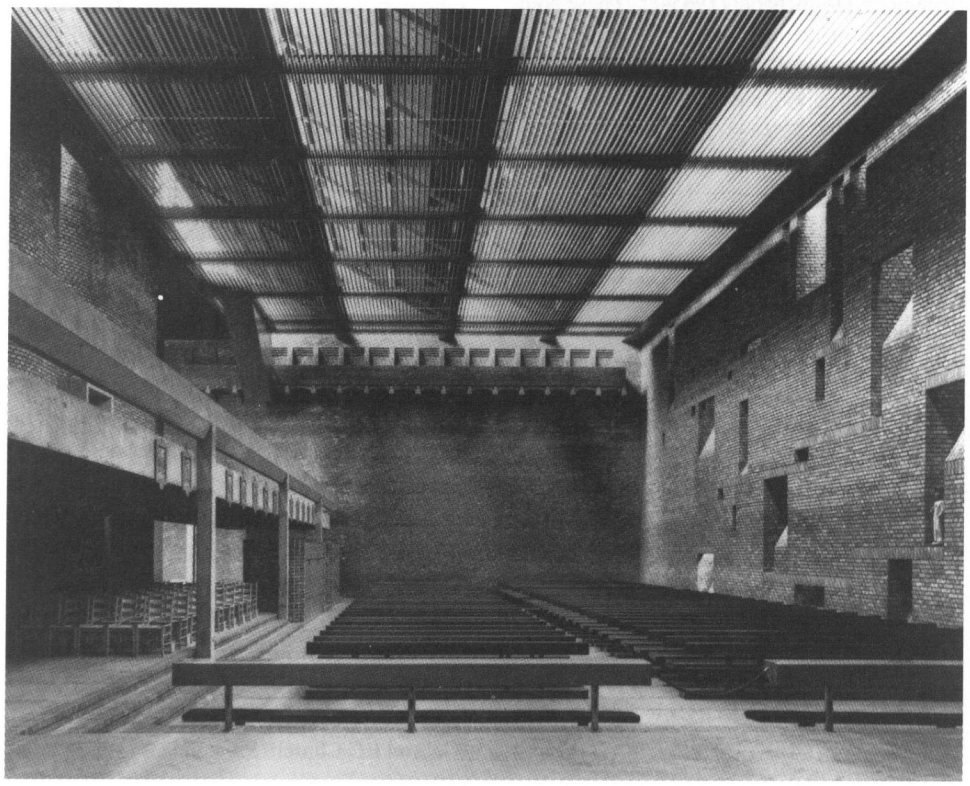
at St Margaret's Episcopal Church, Rosyth (1968, by Ministry of Public Building and Works architects). It might have seemed that, despite the spread of ecumenism, there would be a greater barrier to emulation of these patterns in the Church of Scotland, with its tradition of Presbyterian clarity and plainness and its concept of the dual-purpose church: for example, Metzstein claimed that Reiach's Kildrum design 'could be converted into a gymnasium'. (28) But even here, in the mid 1960s, the intensely formal approach of the Gillespie, Kidd & Coia churches was reflected, for example, at Brucefield, Whitburn (1964-6) by Thomas Duncan of Rowand Anderson, Kininmonth & Paul, or Craigsbank Parish Church, Edinburgh (1967) by William Leslie of the same practice; and in Cairns & Ford's impassive brick box at Holy Trinity, Wester Hailes (1972). It should be borne in mind that Alexander Thomson's mid-19th century churches, with all their emotional power, had been designed for Presbyterian worship. [Ill. 3.11, 3.12]

Secular Architecture of 1956-66

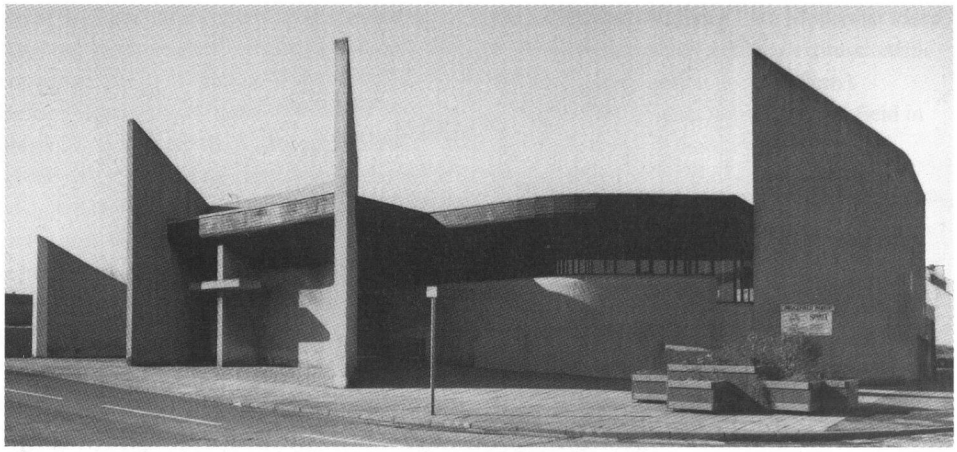
The final architectural form of the Cardross seminary, which took shape from 1959, was closely related to Gillespie, Kidd & Coia's development of a new church architecture, dedicated to the fostering of liturgical intimacy



3.9. St Patrick's, Kilsyth, by GKC, 1963-4. A rectangular-plan church of the firm's 'atelier' phase. The repeating arch form at St Patrick's is also employed in the upper gallery at St Bride's. *Gillespie Kidd & Coia Archives*



3.10. St Bride's, East Kilbride, by GKC, 1963-4. The firm's most important brick load-bearing church design. Diffused lighting from above, and through the carved openings in the thick brick walls, creates a spiritual and lofty interior. *Sam Lambert*



3.11. Late Modernist church architecture (Church of Scotland): Brucefield Church, Whitburn, by Rowand Anderson, Kininmonth & Paul, 1964-6. *RCAHMS* [C50224]

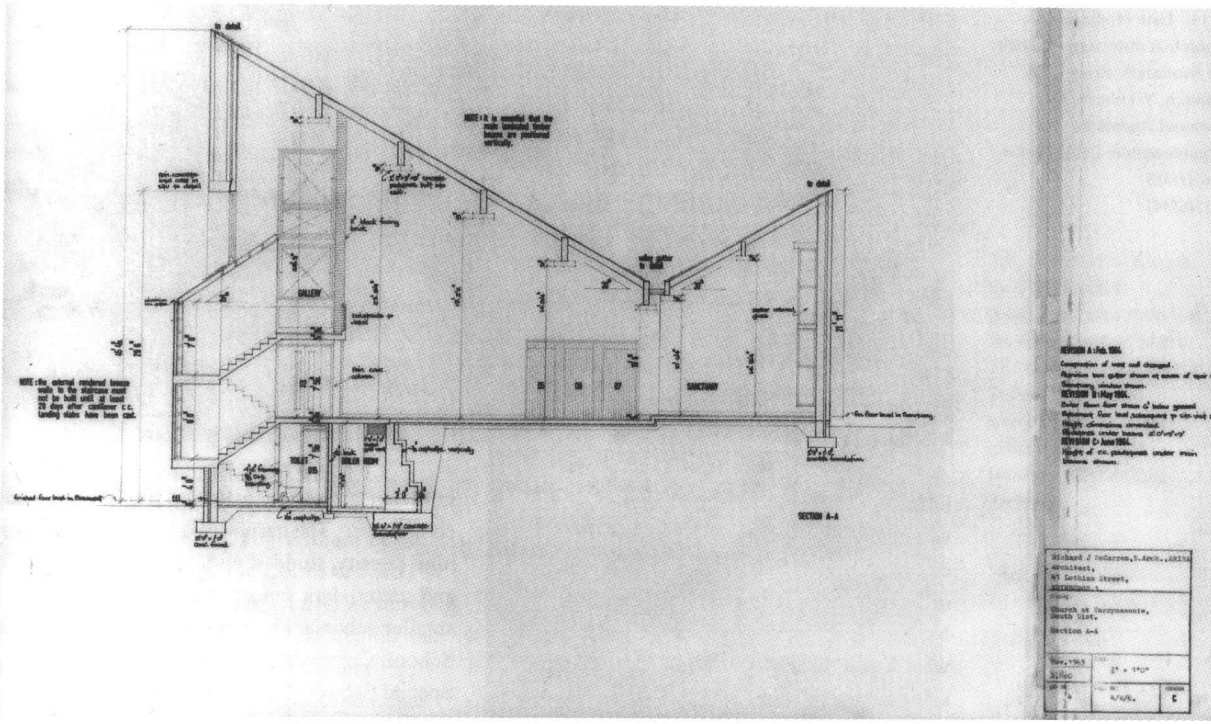
between clergy and people. But the seminary was also a residential and educational complex, to which the rather different values of secular architecture were also applicable. No lay worshippers would be present here, in what was looked on essentially as a closed, self-contained community.

The previous chapter described how secular architecture in Scotland dealt with the Late Modern demands for more complex expression of community, by following two main patterns. Both of these rejected the International Modern preoccupation with rectilinearity and openness. For housing and other background building, there was the so-called low rise high density approach, with its variegated low-height solutions. For more monumental buildings, a more intense, agglomerative pattern was devised.

In their infrequent housing projects, and in their smaller school buildings, the practice followed the low rise high density formula, giving it their own individualistic interpretation. The consistent use of load-bearing construction, along with the innovative plans, linked these solutions to the large load-bearing brick churches of the period. In their pioneering housing project at Cumbernauld New Town, Kildrum 1 (1957-60), low blocks of flats and maisonettes incorporating community facilities were disposed around a landscaped courtyard, and surrounded by rows of two-storey houses. [Ill. 3.13] But from around 1960, these remaining elements of segregated rectilinear layouts were abandoned, in favour of the new patterns of continuity and complexity. The carpet-like variant of low rise high density, studded with internal courtyards and secret, dark spaces, was used in a series of smaller schools, including Kildrum Primary School, Cumbernauld (1960-2) and Howford Special School (1961-3); earlier designs by the firm for single-storey courtyard houses at Cumbernauld had been proposed, but turned down by the Development Corporation. An alternative type of continuity, within the low rise high density framework, could be obtained by a kind of linear grouping. This gathered the dense, low shapes into an irregular spine, or, conversely, a hard outer shell running around an inner landscaped space: the so-called perimeter plan. Such layouts were applied to single-storey old people's housing at Round Riding Road, Dumbarton (from 1964), and to student halls of residence at Hull University (1963-7), with boldly geometric outer façades and complex courtyard groupings.

More directly pertinent to Cardross Seminary's assertive purpose than these low, dense patterns was Gillespie, Kidd & Coia's treatment of the other, more monumental variety of the Late Modern architecture of 'complexity', in which different community activities were combined together within large or multi-storeyed structures.

From the late 1950s, Gillespie, Kidd & Coia were responsible for the most extended and (arguably) creative development of this theme in Scottish Late Modern architecture, in a



series of buildings which spanned a quarter of a century. Here, in contrast to the individualism of their contemporary church designs, the dominant theme was consistency and restraint. And, in contrast to the open-ended, frame-and-infill concept of megastructure, the firm's complex institutional designs were of a fixed, finite, tailor-made character. Metzstein recalls that 'the load-bearing wall was very important to us. We combined framed and load-bearing structures juxtaposed with each other, as if in a dialogue'. Gillespie, Kidd & Coia's series of large institutional projects began with a group of large secondary schools, some for Catholic denominational education. Reacting against the low-density, hygienic plans which then dominated, with their long corridors and classrooms on one side, they tried to do two things. Internally, the aim, in Metzstein's words, was 'the densification of useable space' through complex 'sectional' planning; and externally, 'to make a school a public building - to give a heroic presence'. (29) At the first two of the series, Simshill Secondary School (1956-63) and an extension to Our Lady and St Francis School (1958-64), the firm designed a new type of massively articulated block with central corridor, classrooms on either side, and light thrown deep into the building.

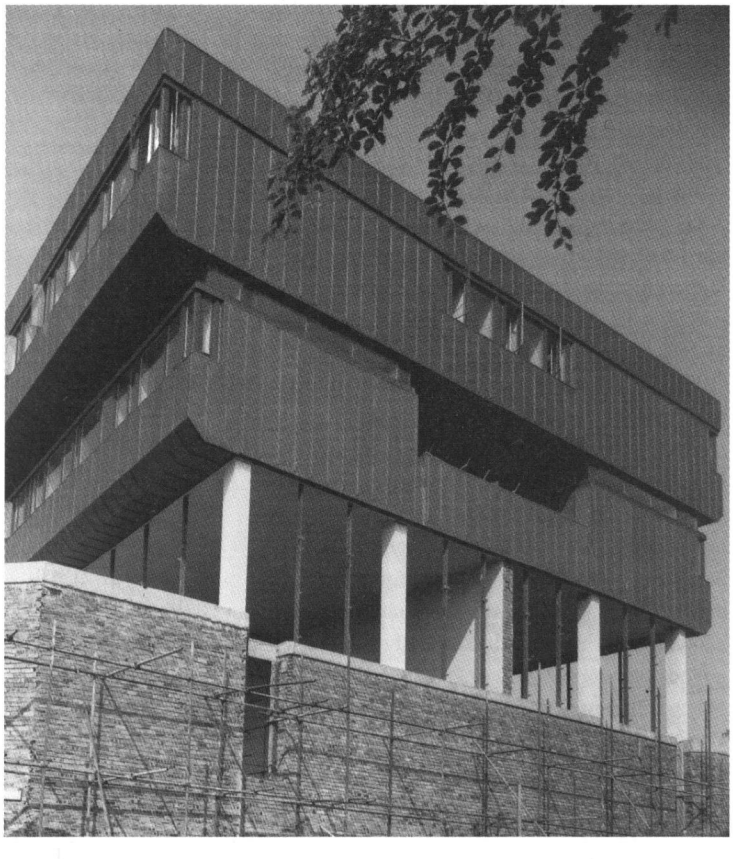
3.12. Late Modernist church architecture (Roman Catholic Church). Sectional drawing of Our Lady of Sorrows Church, Garrynamonie, South Uist, by Richard McCarron, 1964.
Richard McCarron

At Our Lady's High School, Cumbernauld (1963-4), the theme was reinforced by putting all accommodation within one block. [Ill. 3.14, 3.15] This was 'a complex, integrated single volume' in which the large communal spaces, including the assembly hall, were situated under the cellular classroom units, and the upper floors were cantilevered out. Externally, the 'statement' made by the looming, linear block of Our Lady's was that of a bold, single image. At the Cumbernauld Technical College, possibly reflecting Copcutt's masterpiece next door, the form of a stepped-back 'A-frame', with infill, was used. There was 'a little village of smaller structures tucked in

3.13 Kildrum 1 housing area, Cumbernauld, by GKC, 1957-60. The new town's first housing project, comprising low blocks of flats and maisonettes incorporating community facilities.
Gillespie Kidd & Coia Archives

under the flank' of the main structure, whose arresting form the architects hoped would convey an image of 'heroic' simplicity. (30) Bellshill Maternity Hospital (1959-62) presented a different form of single-block 'community', that of an early example of the so-called racetrack plan, of peripheral wards and central services combined in a multi-storey building.

Gillespie, Kidd & Coia's evolution of 'sectional' design led directly to the final, realised scheme (of 1959/61) for St Peter's College: the new main college block was an agglomeration of multi-cellular residential units above the large, single spaces of refectory and chapels. In contrast to the forceful open-ended megastructure of Copcutt's contemporary Cumbernauld Town Centre, Cardross took sectional planning to an extreme of precision. Metzstein recalls that 'the megastructure as a form was totally alien to our work. The design for Cardross was so specific that an infinite, never-ending "flexible" platform - which I believe a megastructure to be - was the antithesis of it.'



3.14 Our Lady's High School, Cumbernauld, by GKC, 1963-4. The sectional arrangement and layering of spaces is clearly visible in this view, taken during construction. *Gillespie Kidd & Coia Archives*

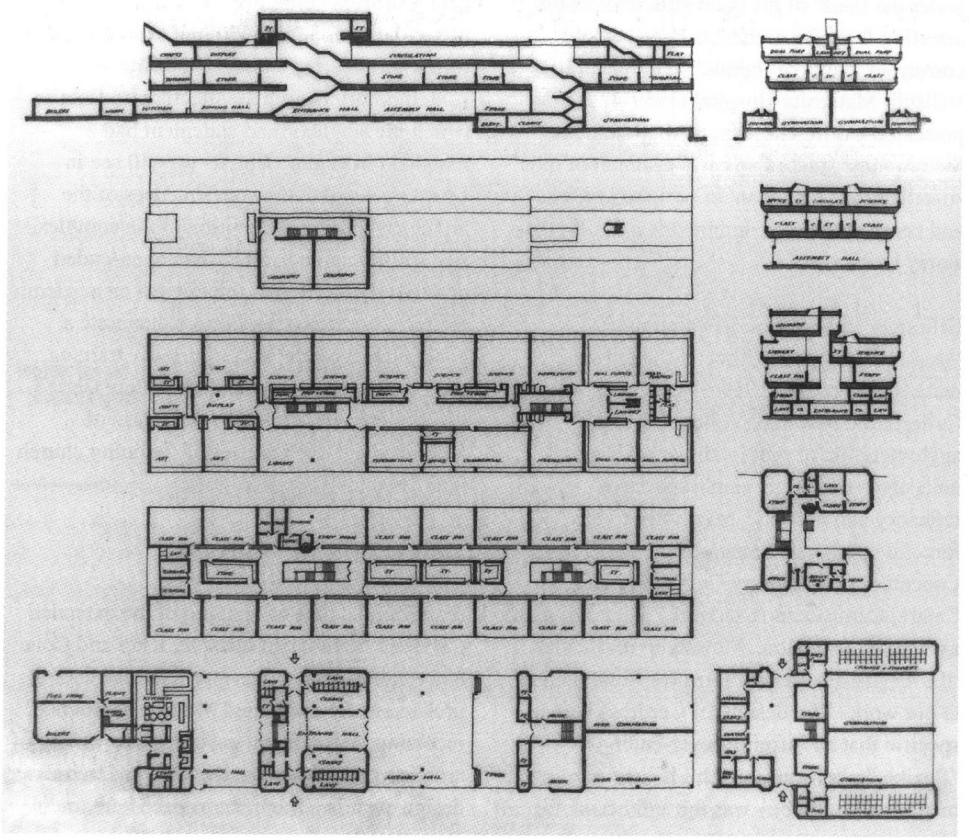
(31) Cardross combined Late Modernist ideas of secular community with the expressionistic forms and interior drama of the firm's contemporary church architecture - a field in which the single, grand statement had remained in vogue. But, as we will see in Chapters 4 and 5, the consequences of the architects' design conception of the complex, as a self-contained, rather than open-ended community, would not remain just an academic matter. By setting (literally) in concrete a conservative conception of priestly training, the Cardross design would ultimately find itself in conflict with both the values of Vatican II and the realities of declining church membership.

1966-86: The Final Years

By 1966, the date of opening of the extended St Peter's Seminary, Gillespie, Kidd and Coia had established itself as a progressive and professionally acclaimed Modernist practice, receiving international coverage in a variety of architectural journals and gaining numerous design awards. There is no space here to do more than briefly summarise the final two decades of the firm's work.

During the first ten years, its status grew, and reached its climax in the competition-winning design for Robinson College, Cambridge (1974-80). In those years, Gillespie, Kidd & Coia remained in the Scottish architectural vanguard, by developing the complex community solutions seen at Cardross, in combination with even earlier Modernist ideas of the simple or bold artistic statement. The patronage of the firm gradually shifted towards university commissions in England, partly in response to the decline of construction activity in the previously central areas of its Scottish work, State social building and Catholic church architecture.

The firm's architecture of large community complexes, as refined at Cardross, proved highly suitable to the university-related work of its final period of practice. This phase began with the design of extensions for Wadham College, Oxford (1971-77), on a confined site very different from the wide



3.15. Our Lady's High School, Cumbernauld: display drawing, sections and plans. The formula for the firm's sectional-planned educational buildings is set out in the right hand column: large collective spaces below, with individual repetitive cells above.
Gillespie Kidd and Coia Archives [C77550]

open spaces of the 1950s and '60s projects: a forerunner of the typical Postmodern urban 'intervention'. Yellow concrete was chosen as a concession to the existing stone-clad Wadham College buildings, but the sculptural outer facade of the complex, in the view of the *Architects' Journal*, still made 'a refreshing, shocking contribution to the gloomy Oxford backstreet in which it stands.' (32) At Robinson College, the competition-winning plan of 1974 developed the stepped structural patterns of the 1960s education buildings, and the load-bearing perimeter plan of Hull, into an urban microcosm, built in local English red brick. A stepped section was used in a similar way to St Peter's, and allowed the lower areas to accommodate the theatre and common rooms; the library, chapel, and teaching areas were also situated in a dense structure, running in parallel, but separated by an internal street.

During the commission for Robinson College the staff numbers rose to a maximum of twenty. But eventually, among the senior staff, a gradual move began from active practice to university teaching. Metzstein started teaching part-time at the Mackintosh School of Architecture in 1968, and MacMillan himself was approached in 1973 to become Professor of the School; in 1986 Metzstein became Forbes Professor of Architecture at Edinburgh University (the post originally established by Robert Matthew in 1953), and the firm was finally wound up. Coia himself had retired in 1976 and died in 1981. By the late 1980s, Gillespie, Kidd & Coia was no longer an architectural practice, but had become something wider and more diffuse: an academic tradition within Scottish architectural education. Its combination of past buildings and present teachings (like the work of Mackintosh) could now help legitimise the ideal of a more 'humane' or 'enriched' Modern Movement, which was increasingly seen by its advocates in opposition to Postmodernism: Metzstein argued that 'the importance of Cardross, and of our work in general, was that it tried to re-define Modern architecture'. (33)

'...a corporate building, where all the occupants make a contribution to the life of a building, and the form...reflects this.'
Isi Metzstein, 1993

'Ars Longa Vita Brevis, it is said, and we must concur with the sage, for it was six years after the project had begun and long after the time originally estimated for its completion that we finally, on 1st October, 1966, took possession of our new college'.
St Peter's College Magazine, December 1966 (1)

The priests and students of St Peter's College had been waiting since 1946 for a new college building, following the fire at St Peter's, Bearsden that year. Their patience was eventually rewarded in 1966, with the completion of a structure praised by Archbishop Scanlan, at its inauguration, as 'a unique edifice... of such architectural distinction as to merit the highest praise from the most qualified judges'. (2) Although the diocese authorities began formal discussions with Gillespie, Kidd and Coia on a proposed extension to Kilmahew in 1953, building works did not begin until spring 1961, and the concept of the new St Peter's College, both on the part of the diocese and of the architects, went through various vicissitudes in the years up to and following 1961. This chapter traces the entire story of the development to its completion. The first section considers the motives behind the commission, and the evolution of the initial, unexecuted scheme of 1953-6, considering the reasons why Gillespie, Kidd & Coia's proposal was not proceeded with. The second section focuses on the executed design, devised from 1959, in which the architects and the diocese authorities dramatically changed their approach; this is examined in a detailed description and architectural evaluation. The third section of the chapter is a brief account of the building process itself. Finally, contrasting with this 'reality', there is the 'image': a summary of the way in which the project was promoted and reported, especially within the technical and professional press. Overall, the chapter presents a broad picture of the complexities involved in designing and building a prestigious Modern Movement building, by architects who strove to maintain rigorous control over all areas of design and construction.

The Commission & First (Unexecuted) Design: 1953-6

The events which led to the diocese commissioning a new college are relevant to both the first and second design. The key factors were sheer necessity, and the pride and confidence of the Church in the West, in a context of continuing East-West tensions in Central Scotland.

The future of the old main western seminary, St Peter's College, Bearsden, had been uncertain prior to the fire of 1946. The building was in serious need of repair, and the students were temporarily moved to St Joseph's College, Mill Hill, London, in 1945: in January 1946 the architect Thomas S Cordiner had drawn up abortive plans for alterations. Following the seminary's move to its divided premises at Darleith (in 1946) and Kilmahew (in 1948 - a further change necessitated by rapidly rising student numbers), and the diocesan reorganisation, St Peter's was redesignated an Inter-Diocesan Senior Seminary in November 1949.

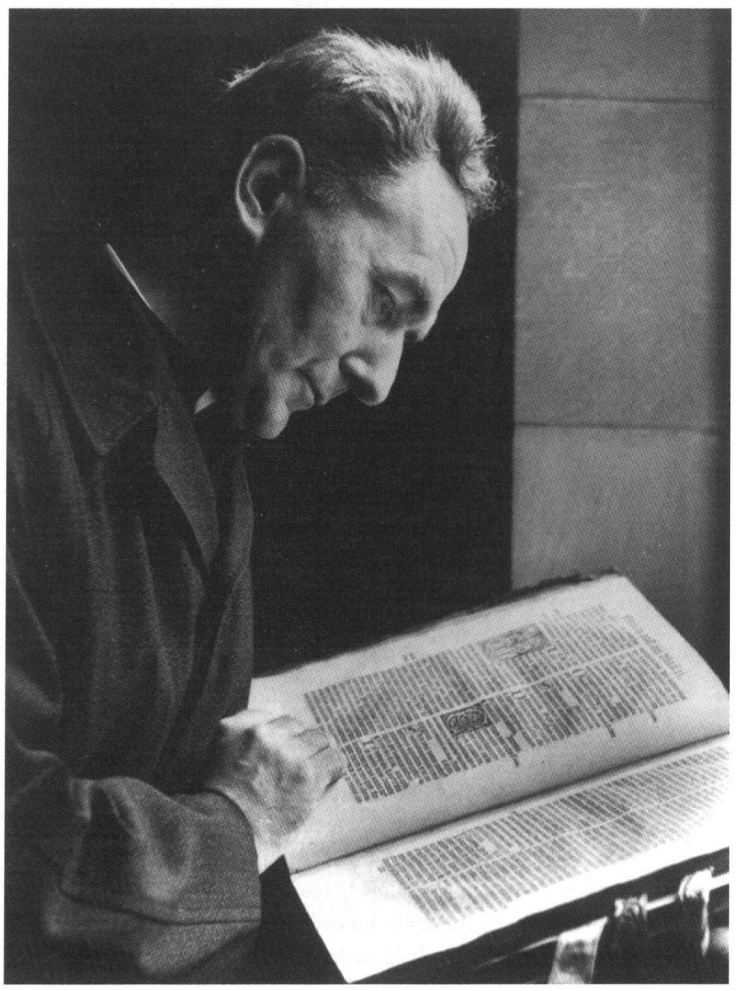
In 1948, in response to the Bearsden fire, and to problems experienced by the diocese of St Andrews and Edinburgh in obtaining suitable premises for their seminary, Archbishop Campbell entered discussions with Archbishop MacDonald, and the other dioceses, over the formation of a new national senior seminary and male teaching college. Initially, attention focused on St Andrews, site of a previous attempt (in the 1870s) promoted by Lord Bute, which had foundered in the face of local opposition as well as Catholic reluctance to affiliate to a supposedly 'Protestant' university. The hierarchy of Scottish bishops had, in 1945, already purchased a farm outside St Andrews as a possible site, but, in the event, the 1948 proposal focused on the vacant Grand Hotel in the town. This initiative, too, failed as a result of local opposition, and eventually Archbishop Campbell was

encouraged by his senior clergy to withdraw from the idea of a joint venture. (3) He now focused his attention on building a new extension at Kilmahew House, and in early 1953 Gillespie, Kidd & Coia were approached to design it. In the same year, MacDonald found suitable premises at Drygrange House, near Melrose, and the notion of a national seminary was abandoned for the time being. From 1958, Drygrange was developed with a series of extensions containing equivalent accommodation to those at Cardross, but in a generally Traditionalist style; the architect was Charles Gray of Reginald Fairlie & Partners.

Before examining the first proposed design for Cardross, the key protagonists in this phase must be identified. We noted above the central role at diocesan level of Archbishop Campbell, and Bishop (previously Monsignor) Ward, responsible as vicar-general for the building of new parish churches. By the mid 1950s Ward was preoccupied with financing the church building programme, but Campbell was under pressure to provide suitable seminary accommodation from Monsignor Charles Treanor, Rector of the existing establishment at Kilmahew.

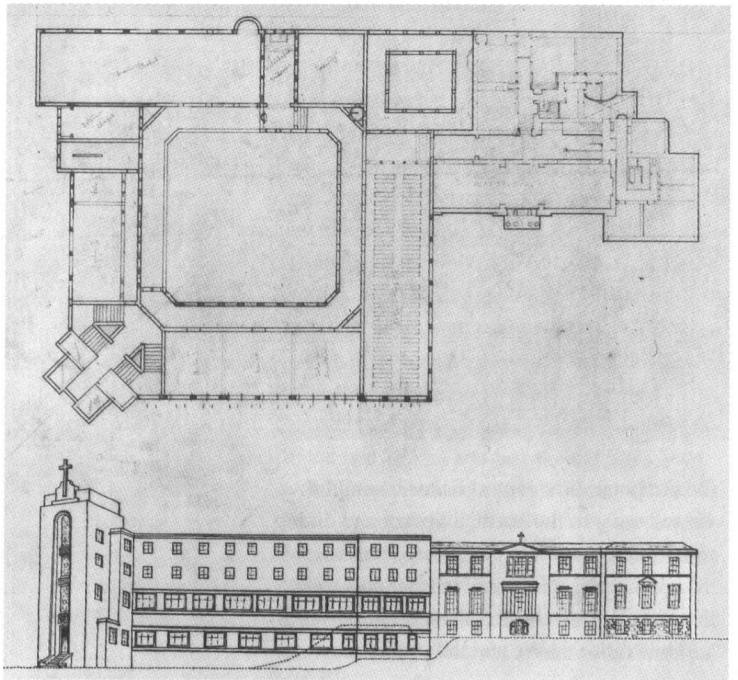
The key figure of the 1950s at Kilmahew was, however, Father David McRoberts. [Ill. 4.1] He is particularly important to this phase of the story for two reasons: firstly, his architectural and artistic interests, which directly involved him in the first design, and secondly, his relationship with the diocesan authorities which contributed to the abandonment of the first design. McRoberts began teaching church history and scripture at St Peter's, Bearsden in 1943, and became editor of *St Peter's College Magazine* in 1945. But it was his academic achievements outwith the Church, during and after his time at St Peter's, that set him apart from his fellow clergy. Labelled a 'Catholic in a non-Catholic world', McRoberts became a noted medieval historian, and his early involvement in the college magazine led to his editorship of the *Western Catholic Calendar* (in 1948-74), the *Catholic Directory of Scotland* (in 1950-74) and *The Innes Review* (in 1951-1978). His intellectual pursuits were eclectic, and among these was a 'strong artistic interest', especially in church furniture and design, which he demonstrated in his 1970 Rhind lectures on the furnishings of Scottish medieval churches. (4) In addition to his involvement in the restoration of the fifteenth-century chapel of St Mahew at Kilmahew with Ian Lindsay in 1953 (discussed in Chapter 2), a range of other projects (including decoration and furnishing at St Andrew's, Greenock, and 1964 decoration work at the Scots College, Rome) reflected his Traditionalist approach, spanning the east-west architectural divide. He was an early member of the Saltire Society, and his conservative stand in relation to architecture was illustrated in his opposition to the proposed demolition, and replacement, of St Andrew's Cathedral, Glasgow, in 1945. He argued, 'Destroy it not, for a blessing is in it'. (5)

4.1. Father David McRoberts, seen in 1958. *Scottish Catholic Archives* [C67468]



McRoberts remained at St Peter's for twenty years, until 1963. He found it a difficult time politically and academically, and later recalled 'the frustrating years I spent trying to coax the members of the staff at Cardross to write articles for the college magazine'. Theologically conservative in his outlook (and later highly critical of Vatican II policies), McRoberts strove to develop an intellectual element in the teaching of priests, and perhaps as a result of this he found himself in confrontation with the authorities of the diocese, particularly Bishop Ward. McRoberts' obituary recalled 'a series of splendid rows' between himself and the newly appointed Archbishop Campbell, and differences with Ward ('two strong men of radically opposing views'), which led to an inevitable 'coldness' between McRoberts and his diocesan authorities. (6)

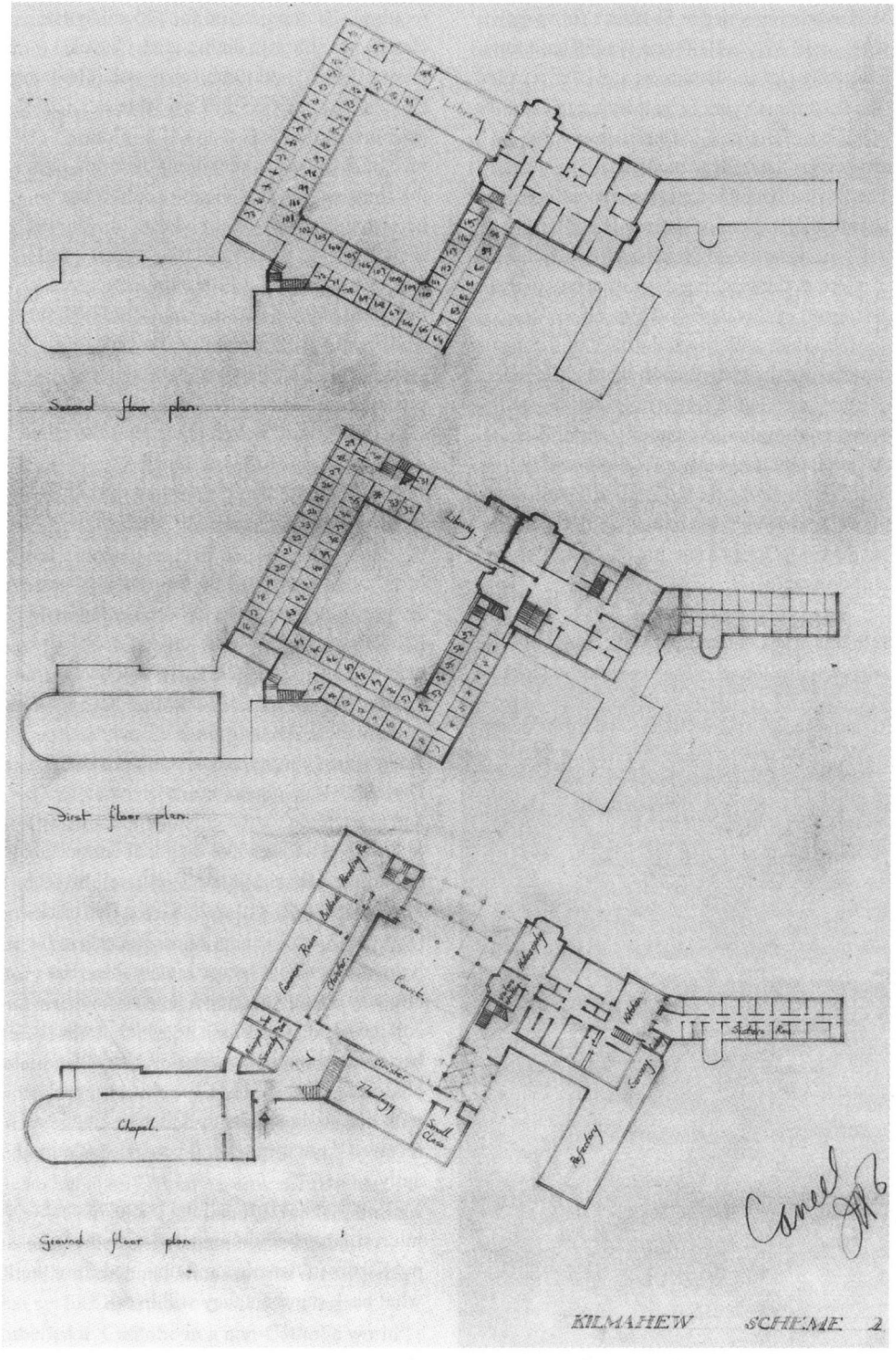
Into this arena entered Gillespie, Kidd & Coia, whose professional relations with the diocese of Glasgow were soon to reach their mid to late 1950s high-point. According to the extensive job-files for the contract in the practice archive, negotiations began with a meeting between Coia, Ward and Campbell in April 1953 and focused on the scale and cost of a 'proposed extension' at Kilmahew, which Coia initially estimated at £250,000. The diocese required accommodation for 115 students; classrooms; library; dining area; chapel; convent block; and swimming pool. The latter element was later deleted, and the accommodation reduced to 100. Coia, recognising the complexity of the brief, and the financial rewards the job could bring to his struggling firm, claimed that 'the project is such a large and important one that I feel that several weeks at least should be given to the study of the problem, and would be time well spent.' At this point the diocese introduced McRoberts to the design procedure, and although Gillespie, Kidd & Coia put forward sketch plans after the initial meeting, he was instructed by the Archbishop 'to proceed with them according to the scheme suggested by Father McRoberts.' (7)



4.2. Darleith House, proposed extension, design by Father David McRoberts, 1947. *Scottish Catholic Archives* [C67493]

McRoberts seems to have co-ordinated small architectural alterations at both Darleith and Kilmahew between 1947 and 1953: for example, in 1951, a scheme of bookcases and tables designed by Cordiner for a new library at Kilmahew. In addition, McRoberts also designed an unexecuted scheme to extend Darleith with a quadrangular block abutting, and at an angle to, the existing house: it was to have had a tower-like diagonal entrance bay not unlike J Steel Maitland's Russell Institute, Paisley (1926-7). [Ill. 4.2] Given this track-record, the involvement of McRoberts in the Kilmahew project seemed inevitable. His obituary claims that he 'designed a new college on the Cardross site which perfectly harmonised with its setting'. Coia had obviously discussed McRoberts' proposal with him during visits to Kilmahew, and had received from him several copies of a journal aptly named *The Liturgical Arts*: he told McRoberts that 'I found the books of such interest...that I communicated with the publishers in America and obtained from them what back-numbers they still had.' (8)

It is difficult to establish the exact chronology of this first design, or the relationship between McRoberts' scheme and Gillespie, Kidd & Coia's design, due to a lack of documentation, but within McRoberts's papers there exist three unsigned proposals for Kilmahew (presumably drawn by McRoberts) and one



4.3. Kilmahew House, proposed extension, second scheme by Father David McRoberts, 1953. Coia (who appears to have signed the 'Cancel' note on the bottom right corner) worked with McRoberts on the first unexecuted design. *Scottish Catholic Archives* [C67495]

sketch-plan, all exploring variants of one basic plan. [Ill. 4.3] The key to understanding the relationship between these lies in a letter of October 1955 to the Archbishop, in which Coia explained: 'It will be seen from Father McRoberts' sketches that it was proposed, with the old house as a central feature, to add a sisters' wing to the north, a library and dining room to the north west and a students block to the south west, with a new chapel adjacent thereto. This means that the old house was an administrative centre and the students'

accommodation was built in the form of a three sided square, three storeys in height.' Coia pressed for 'an increase in height of the student accommodation in order to cut down on the ground area it occupies', claiming the site to be a 'fairly congested one'. (9) It would seem, therefore, that Coia and McRoberts worked together, under the direct orders of the diocese. The scheme comprised a range of blocks disposed in a courtyard arrangement around the house, as an administrative core, taking full advantage of the site and views to the north over the steep slope. The idea of a cloister was introduced for the accommodation block; a curved form attached to the convent block was a precedent for the side chapels of the later design. All in all, this abortive design, with its formal layout and cloister, was not unlike the Traditionalism of Peter Whiston's Nunraw Abbey, East Lothian, built from 1952. The subsequent, realised design by Coia's younger colleagues was to provide a startlingly different, avant-garde Modern solution to this 'congested' site.

Although Coia continued to work on this first scheme until late 1956, it was shelved and eventually abandoned. The main reason was probably the financial commitments of the diocese in the late 1950s. In an obituary of Mgr Treanor in 1964, Bishop Ward explained that 'there was nothing he [Treanor] desired more than a college building worthy of its old tradition. With his staff and his students he bore uncomplainingly with the trials of limited accommodation, of separate buildings miles apart. But he readily acknowledged that the building of churches in new housing areas must have priority and that the building of the new college must wait until times were more propitious'. (10) In addition to his oversight role in finance and programming, Ward may have had a second motive for deferring the project. Professional relations between himself and McRoberts apparently worsened in the late 1950s, and he may not have been willing to supervise a project in which the latter was so heavily involved. According to McRoberts' obituaries, the latter's plans were 'discarded [as] the diocesan authorities in Glasgow had their minds set on grander projects'. Mgr Treanor, rector of St Peter's since 1945, was in ill health, and 'Glasgow was determined that David should not succeed to the vacant rectorship'. (11) Following Treanor's death in January 1963, and the appointment of Rev. Michael J Connolly as rector in March, McRoberts moved to St Charles, Carstairs (as chaplain). By then, his trenchantly conservative views may in any case have become unpalatable to a hierarchy preparing to accommodate encroaching Vatican II ideals.

By the time that the diocese was ready once again to proceed with the Cardross project, the new, atelier-like organisation within Gillespie, Kidd & Coia made a fresh design approach inevitable.

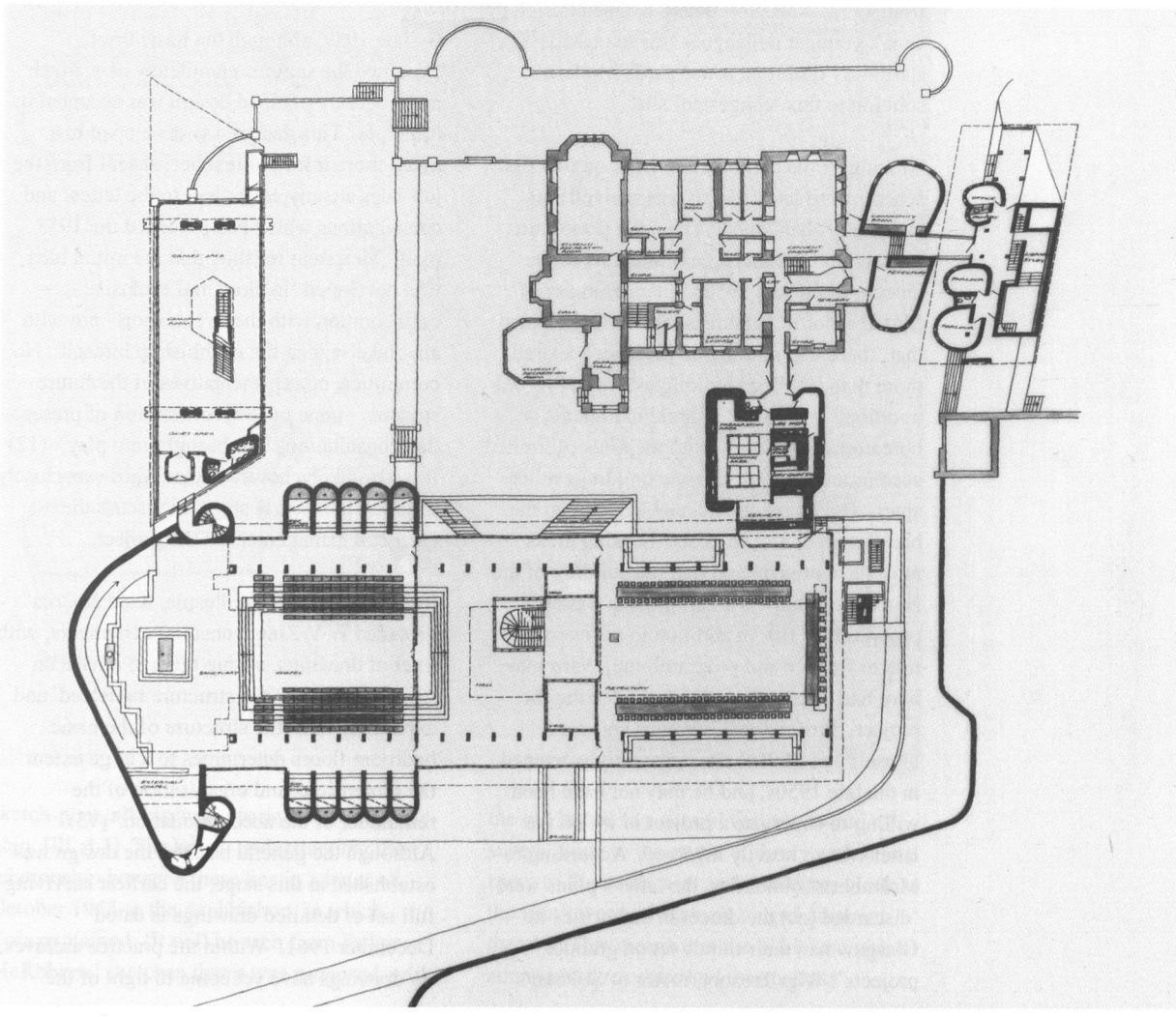
The Second (Executed) Design: 1959-67

By late 1959, although the basic brief remained the same, a completely new, much more densely planned design was accepted in principle. This design was developed in a much more informal manner: absent from the job-files are any equivalent to the letters and consultations which had preceded the 1953 plan. Metzstein recalled that the initial idea was developed 'in close and exclusive collaboration with the Archbishop - not with anyone else, just the Archbishop himself. No committee, no representatives of the future students - none of the proliferation of present-day consultations was brought into play'. (12) It is also likely, however, that Ward was closely involved at an early stage, to discuss the financial management of the project.

In December 1959, Gillespie, Kidd & Coia provided W V Zinn, consultant engineers, with a set of drawings, asking them to advise on 'the feasibility of the structure indicated' and explaining that 'the structure of the basic bedroom floors determines to a large extent the dimensions and organisation of the remainder of the accommodation.' (13) Although the general basis of the design was established at this stage, the earliest surviving full set of detailed drawings is dated December 1961. Within the practice archives, no drawings have yet come to light of the

period between June 1959 (when the first drawings were prepared for Zinn) and March 1961, and the set subsequent to that is incomplete. As a result, the following analysis begins with the 1961 designs, and is provisional in some respects. The 1961 design underwent several modifications before its completion, some due to cost considerations, or construction difficulties, but others as a result of 'ongoing' design changes implemented by the architects. (14) The areas of change occurred in the design of the sanctuary block, convent block, kitchen block, and classroom block; the basic design of the main block remained relatively unaltered.

The purpose of this section is to outline the 1961 design, to consider the changes which subsequently took place, and provide a description and evaluation of the completed project. First, the general site plan will be discussed, followed by the individual blocks; these are treated in clockwise order, beginning with the existing house and new sections physically attached to it (the convent and kitchen blocks), and passing on to the main block (with its residential and communal areas, and attached sanctuary), and ending with the daringly projecting classroom block. A brief outline of furniture, fittings and decoration, and materials follows. The design chronology is established from the existing drawings, related job files, and the subsequent recollections of Isi Metzstein; plan numbers in square brackets refer to the Cardross drawings in the practice archive, housed in the Mackintosh School of Architecture. The orientation used on the plans (and cited in the



4.4. Ground-floor plan of St Peter's College as rebuilt after 1961. Drawing prepared after completion in 1967.
Gillespie Kidd & Coia Archives [C67475]

descriptions below) is slightly simplified by comparison with the actual site orientation: for example 'north' on the plans corresponds to actual north-north-east.

The Site Plan

The 1961 drawings comprise plans, sections and elevations of the entire site. The north and east end of the site was a natural hill, and the south and west was of made up ground, held within the existing stone retaining wall, whose retention, intact, was a key element in the design. The limitations of the site, and location of retaining walls, ensured that the basic site plan remained the same from original 1953 conception to completion. [Ill. 4.4] An enlargement to the 'buildable area' was achieved by the erection of a curved concrete retaining wall to the north and east of the site. (15) The north-east outbuilding of the 19th-century existing house was to be part demolished, allowing a simple straight link east (which accommodated the kitchen block) towards the main block, and north, towards the convent block [CC600004A]. The main block stretched across the entire eastern front of the site, terminating at the sanctuary. To the south west corner of the main block, the classroom block was connected by an external stair. This block ran at right angles to the main block, and in plan, reached the existing retaining wall which enclosed the western front of the site. The above blocks created the perimeter of the site, and formed a central courtyard. Landscaping was confined to the central courtyard and north-east slope of the site. The courtyard consisted of setted linking paths, and replanted trees. Sloping and curved areas of setts were introduced at the north-east front.

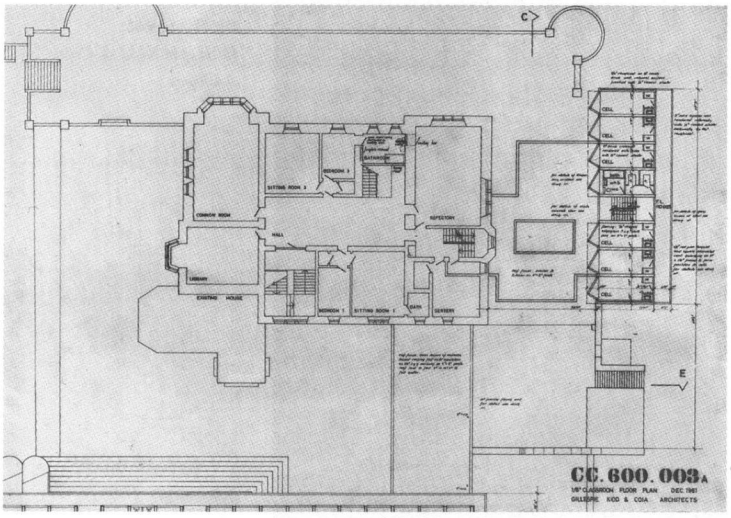
The Existing House

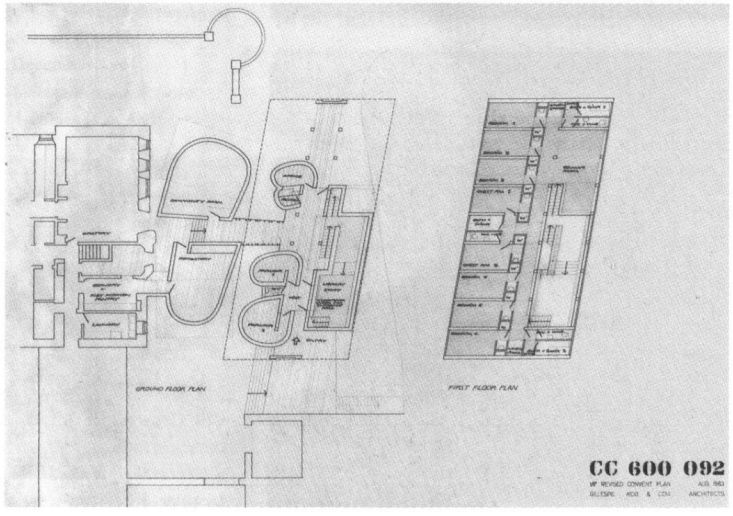
The existing house, designed by John Burnet the elder (1865-8), had been functioning as a temporary college prior to the initiation of the proposed scheme. The house was to be converted to provide 'professorial accommodation' and restored to its 'original residential purpose'. (16) The only deviation from this restoration was the utilisation of the former kitchen as the Convent Oratory. [Ill. 4.5] An executed revision of 1967 provided an innovative remodelling of the space. The existing rectangular space was tapered inwards

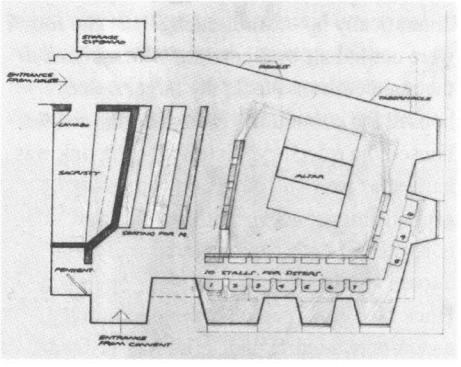
4.5. CC600 (bottom right): Convent Oratory in existing Kilmahew House: plan dated February 1967. An inventive re-use of the existing kitchen of the house.
Gillespie Kidd & Coia Archives [C67497]

4.6 CC600.003A (below): detail of first floor plan (dated December 1961) of existing house & Convent Block.
Gillespie Kidd & Coia Archives [C67488]

4.7. CC600.092 (bottom left): revised plan of Convent, dated August 1963.
Gillespie Kidd & Coia Archives [C67484]





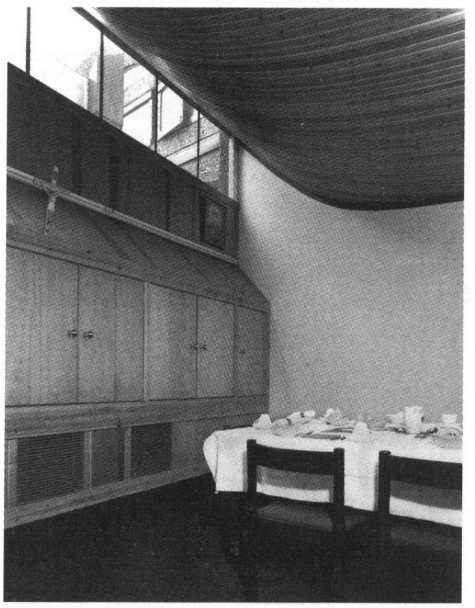


by creating a false south wall, in which the tabernacle was recessed. In turn, a false west wall cut off another corner, and one window of the room. The altar was centrally placed within this new angled, side-lit space, and ten stalls for the sisters surrounded it to the west. A new partition at the back enclosed the sacristy. There was access to the convent block at the rear.

The Convent Block and Kitchen Block

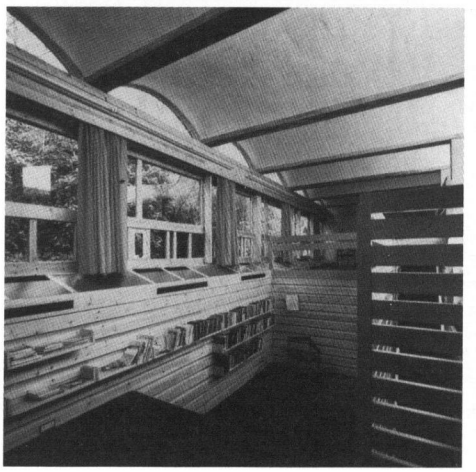
In the 1961 design, the links from the house to the main block and convent blocks were both single-storey, with full-height random mullion glazing [CC600009/014]. To the north, the link accommodated the convent block community room and refectory, and had a small internal open court. To the east, the link block housed the kitchen and staff dining area. [CC600002A] The main convent block consisted of a three-storey block, with the upper two storeys employing projecting angled window bays. The ground-floor plan accommodated the sewing room and parlour. The dimensions of the parallel-placed nuns' cells were expressed externally by the projecting window bays, which were angled to take advantage of the view. [CC600002A-4A] [Ill. 4.6]

As built, however, the convent block was radically redesigned, in drawings of August 1963. [CC600092] [Ill. 4.7] The link now took the form of two load-bearing curved forms, whose roofs, in section, swept dramatically up towards each other. The forms were cut in half by a corridor which linked to the main convent block; the larger space housed the community room, and the smaller housed the refectory. Externally, the link was harled (as were the other convent block ground-floor spaces), while the interior consisted of both white painted walls, and curved varnished wood ceilings. The main block now consisted of a raised reinforced concrete two-storey block, with three load-bearing curved spaces below. These spaces provided an office/pantry, two parlours, and provided to the north an open, yet sheltered area to take advantage of the woodland below.

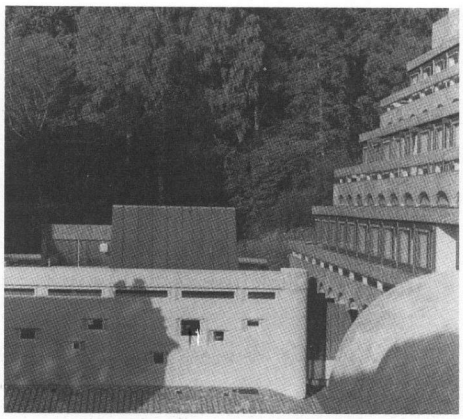


4.8. View of Convent Block, seen from Kitchen Block, c.1966. *Gillespie Kidd & Coia Archives*

4.9. Convent Block, refectory, c.1966. *Gillespie Kidd & Coia Archives*



4.10. Convent Block, library, c.1966. *Gillespie Kidd & Coia Archives*



4.11a. Kitchen Block (and Main Block, visible on right), c.1966. *Gillespie Kidd & Coia Archives*

4.11b. Kitchen Block, seen from refectory, c.1966. Gillespie Kidd & Coia Archives

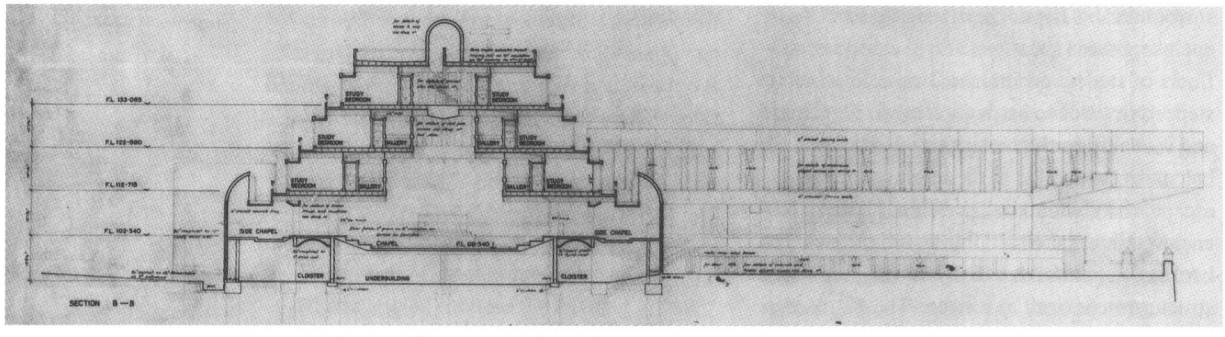
The first floor, above, consisted of the library, reading-room, and sewing areas, with pine-lined wall surfaces and screens. The accommodation on the second floor took the form of six nuns' cells, and two guest suites. The convent was carpeted throughout. The main convent block was now 'subtly' set at an angle to the existing house, 'enlarging the view of the main landscape'; subsequently the projecting window bays of the upper levels (in the 1961 design) were abandoned. [For all above, see drawings CC600098/100/101]. (17)

The kitchen block similarly underwent a change in design. This was presumably altered in conjunction with the convent block link, but the internal layout of the kitchen was not confirmed until February 1966 [CC600293-111] The link remained single-storeyed but became a load-bearing, harled, semi-curved rectangular block, with a narrow linking corridor to the existing house. In sharp contrast to the previous link block, the space was lit by small irregularly placed windows, and top-lit from the roof. The disposition of these windows was determined by the internal kitchen arrangement. Internally, timber ceilings were employed, and the walls were covered in glazed white tiling. [Ill. 4.8, 4.9, 4.10, 4.11 a/b]

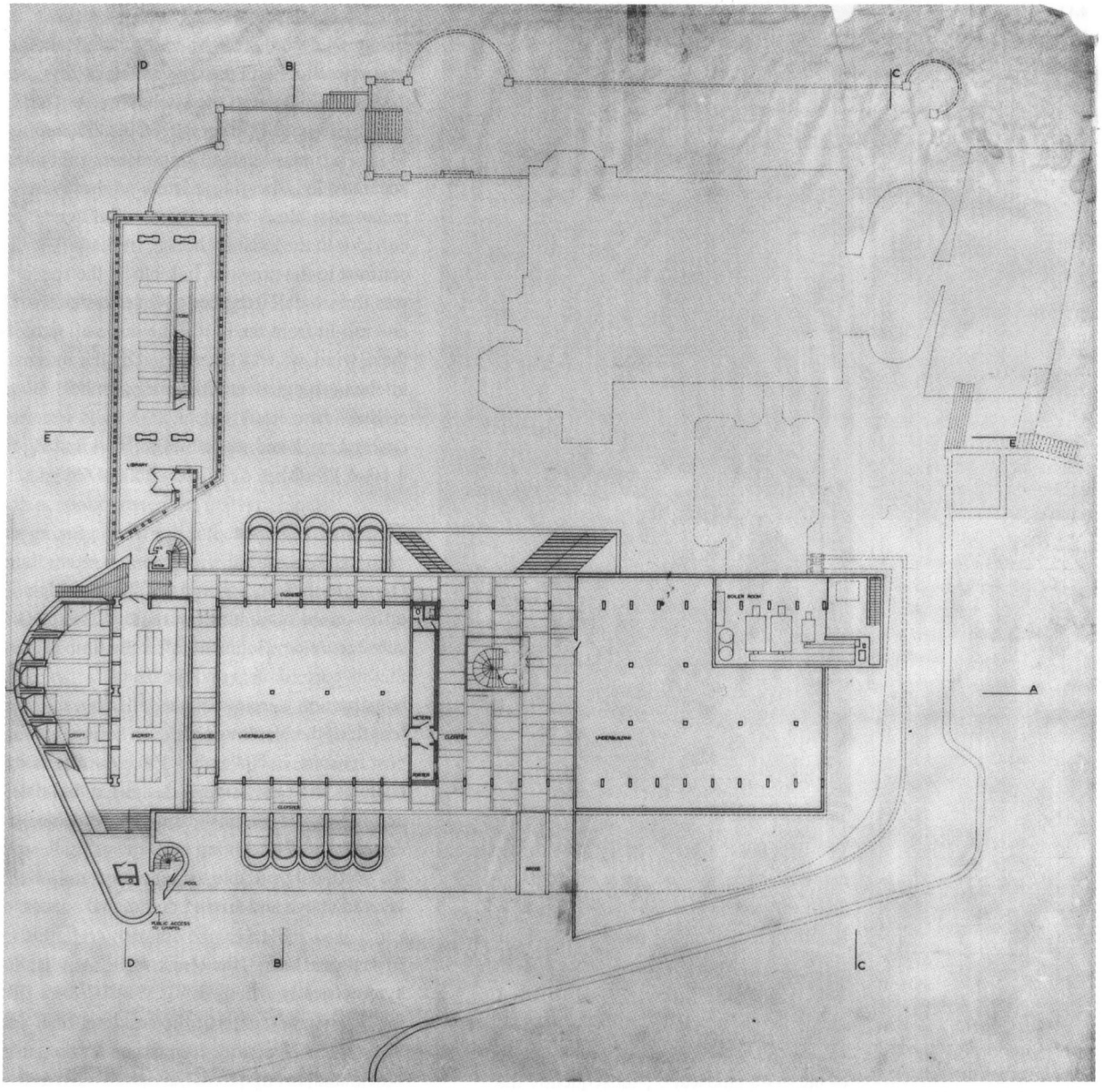
The Main Block

Owing to the concentration of initial design effort on the main block, it required the least subsequent development, after the time (1959) that its core concept and means of construction were established. However, the length of the block was reduced somewhat for cost reasons, in November 1961: the detailed changes from the original designs at that date are difficult to establish from the available drawings. Its governing concept, as built, was the sectional principle, of repetitive units layered above and around communal spaces.

In sectional terms, the block was symmetrically arranged. [CC600007/8/9]. [Ill. 4.12] The undercroft of the building - the cloister level - provided access under the block, and through to the internal courtyard. Above the cloister level, 'nestling in the hollowed out interior' were the refectory and chapel levels, which at their centre, rise to

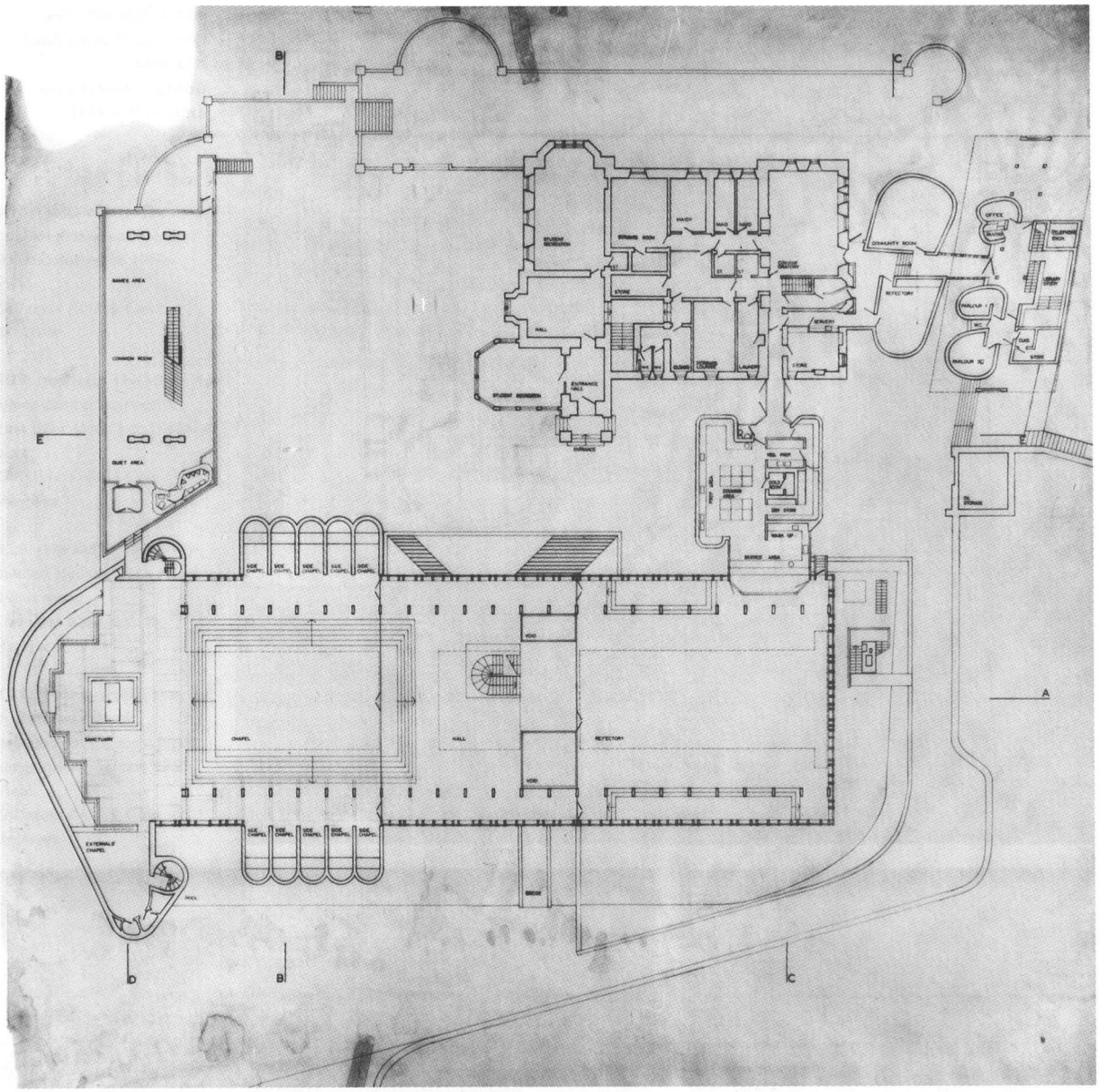


4.12. CC600.007: Main Block, section through chapel; drawing dated December 1961. *Gillespie Kidd & Coia Archives* [C67480]



4.13 CC600.001: cloister floor plan; drawing dated June 1964.
Gillespie Kidd & Coia Archives [C67474]

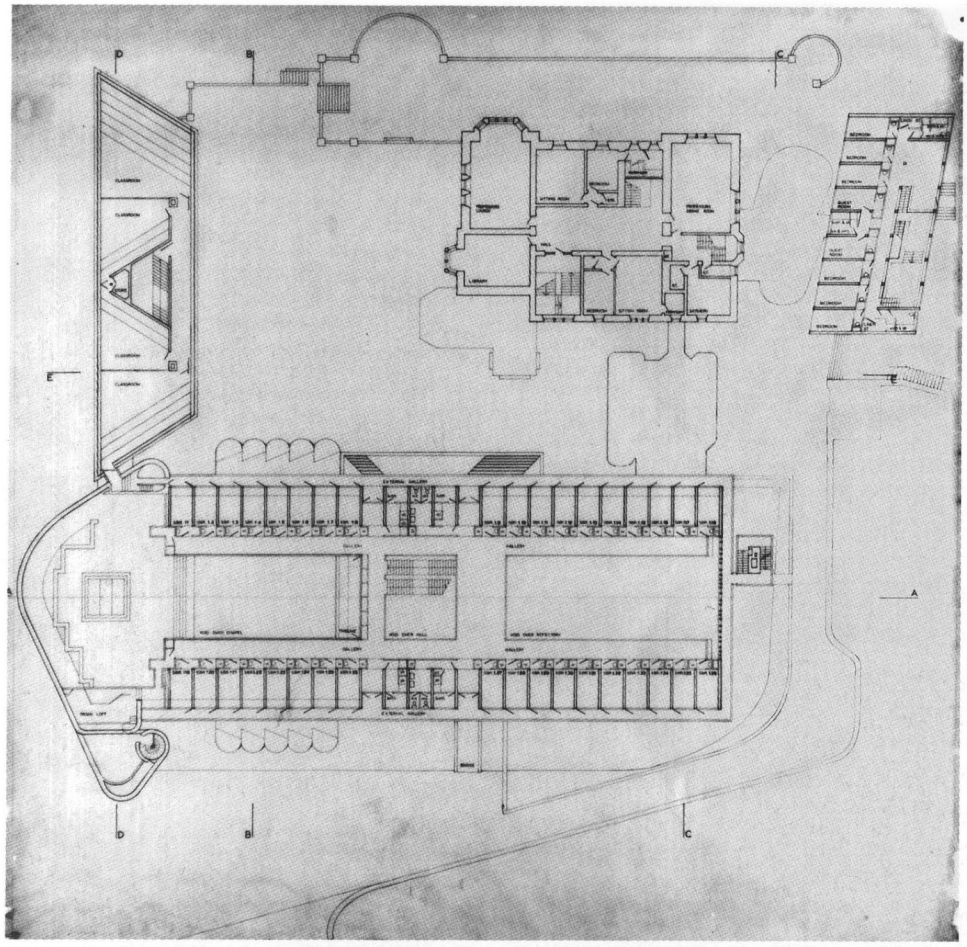
triple height. (18) The refectory and chapel areas were separated by a centrally placed hall and stair. The chapel had a sunken centre, surrounded by steps. Surmounting, and enclosing these areas were three cantilevered floors of student accommodation cells which stepped inwards towards each other. The first and second floor had interior and exterior balconies (which led to the in-situ concrete escape stair), while the third floor had an enclosed internal corridor between the two banks of accommodation. Externally, the structure steps back as it rises. The standard dimension of the concrete frame for the main block began with the 8 ft (2.5m) wide student cell, and basically determined the form and scale of the entire block. The structure derived from a series of reinforced concrete frames and upper floor cross-walls, placed in situ at 8 ft centres, and supported on columns at ground floor. These included deep double cantilevered beams, between which non-structural vaulted ceilings of metal lath and plaster were placed. The specifications for the main block required exposed concrete left unfinished from boarding or other shuttering.



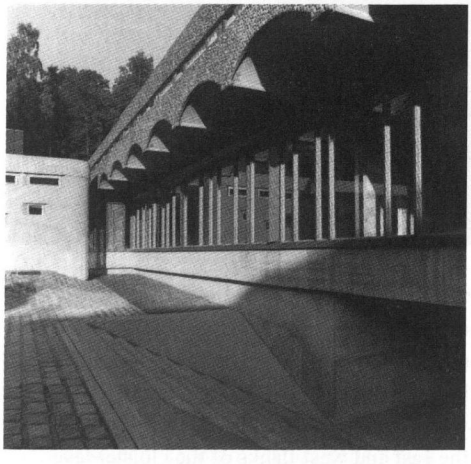
4.14. CC600.002: ground-floor plan; drawing dated April 1964.
Gillespie Kidd & Coia Archives [C67476]

The cloister level created a covered, exposed concrete perimeter walkway below the main block, and provided the initial entrance into the site. [Ill. 4.13, 4.14, 4.15] A bridge (shown as angled in the 1961 design, [CC600.001, December 1961 version]), crossed over a shallow pool, fed from a natural spring, and led to the open, yet sheltered underpass. [Ill. 4.16] An enclosed curved stair (in random mullioned glazed units) to the ground floor hall was placed centrally. To the west, two banked flights of steps led up to the central court, one angled towards the existing house, the other towards the classroom block. The vaulted ceilings - painted white - ran the length of the cloister level, indicating an intended circular movement around the perimeter. The lower levels of the five-grouped side chapels were accessed, by the seminary community, on the east and west flanks of the cloister level. These side chapels emerged, visually, out of the shallow pool on the east front. [Ill. 4.17]

The ground-floor level accommodated the refectory, to the north, and the chapel to the south. The centrally placed hall divided these spaces. The inner space of the refectory, as outlined previously, was formed vertically by



4.15. CC600.003: first-floor plan; drawing dated June 1964.
Gillespie, Kidd & Coia Archives [C67473]



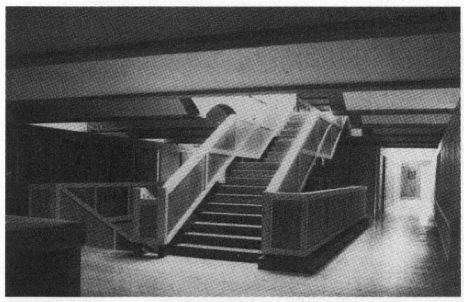
4.16. Main Block, seen at junction with the Kitchen Block, with the steps to the cloister level in the foreground: late 1960s photograph.
Gillespie Kidd & Coia Archives

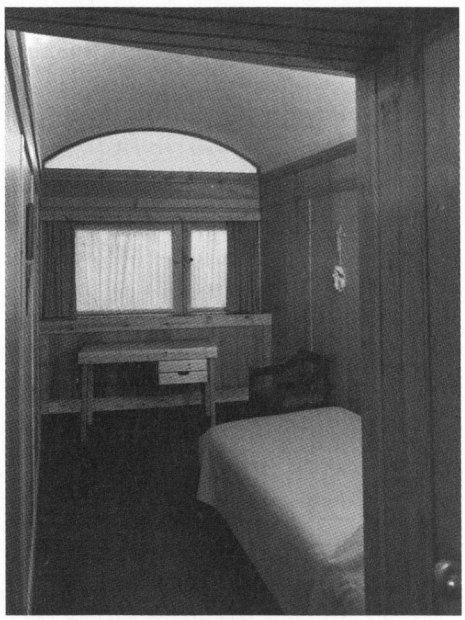
4.17. Late 1960s view of side chapels and shallow pool on the east front.
Gillespie Kidd & Coia Archives

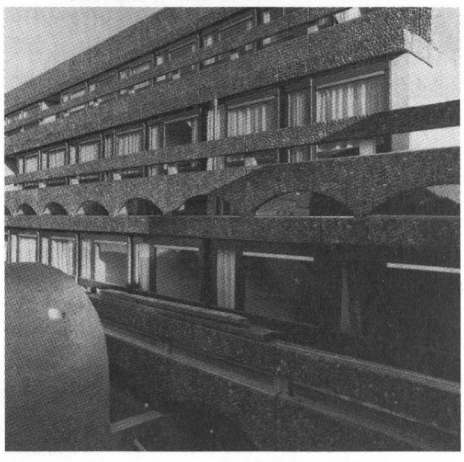
the stepped cantilever of two levels of open-galleried accommodation; this was also the basic form of the chapel nave area, although the concrete galleries were closed by timber screens. The space terminated at the north in a large stepped gable window. [Ill. 4.18] The space was further lit on three sides of the ground floor by random mullioned glazed screens, beyond which, on the east flank, was a shallow pool, embedded in the concrete floor. The underside of the cantilevered-out floors of accommodation had vaulted plaster ceilings (also painted white) which, in contrast to the cloister level, ran the width of the block. A

double row of rectangular-section columns was situated under the first cantilevers, on the west and east flanks of the whole block; these, as indicated above, supported the reinforced concrete frame. The ground-floor clear distance between the columns, across the width of the building, was 49 ft (15m). The flooring for the entire ground of the main block consisted of a 'patent screed of a dark grey colour' which was laid in large panels. A 'collegiate..three sided table arrangement' placed the two tables of students underneath the 'deep overhang' of the first floor cantilevers, and the high table below the glazed end wall. (19) The link to the kitchen block was placed in the far north west corner.

The hall utilised five bays of the main block; through it rose a centrally placed concrete stair. [Ill. 4.19] The random mullioned glazed screens of the refectory were employed throughout the ground floor of the main block, with the exception of the sanctuary. The hall was also top-lit from three rectangular roof lights [CC600010], and two voids placed to the north of the hall provided light for the cloister







4.18. (bottom left) The random glazed north end of the refectory: late 1960s view.
Gillespie Kidd & Coia Archives

4.19. (top left) The Main Block central stairwell at first floor level: late 1960s view.
Gillespie Kidd & Coia Archives

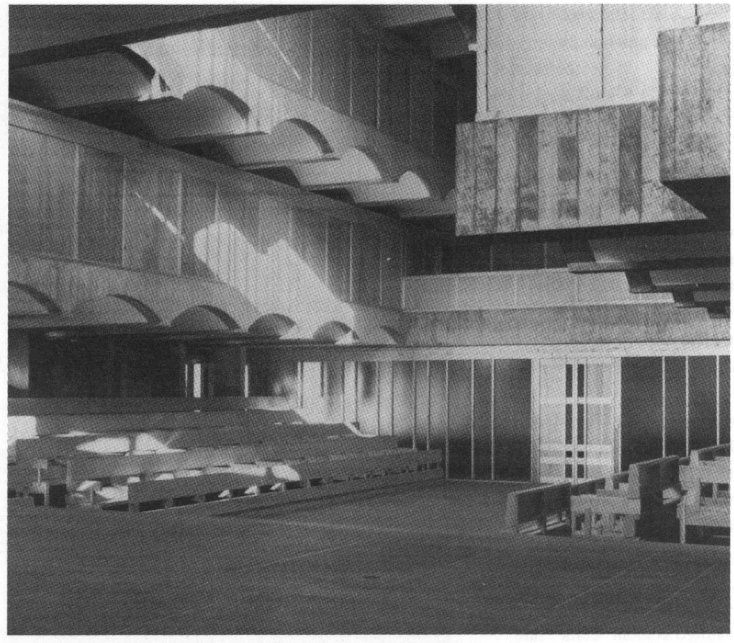
4.20. (top right) One of the vaulted student 'cells': late 1960s view.
Gillespie Kidd & Coia Archives

4.21. (bottom right) The continuous exterior balconies of the main block accommodation: late 1960s view.
Gillespie Kidd & Coia Archives

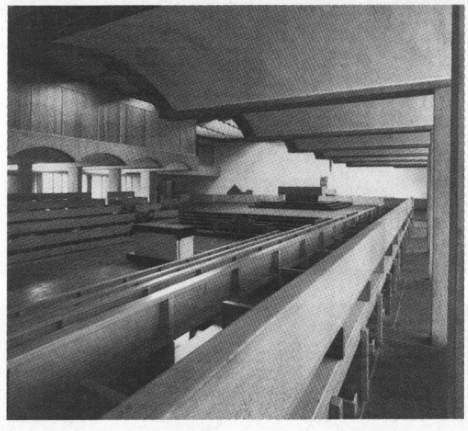
level. The partitions which divided the hall from refectory and chapel were of pine and translucent glass.

The accommodation levels were accessed by the central stair in the hall and formed the first, second, and third floors. The floors of these three levels did not connect with the south and north walls of the block; they were cantilevered into the created end voids. At the south ends of the first floor of accommodation, two timber 'boxes', with an open view below, protruded into the sanctuary space. These were intended as 'canopies' over the bishop's throne, but also provided a 'discreet view of the sanctuary'. (20) The basic layout of each accommodation level, described above in sectional terms, consisted of identical student 'cells'. The small, 8 ft wide units provided built-in wardrobes, and a wash-hand basin in a small recess at the entrance. [CC600009] The inner part of the cell was a single vaulted space, lit at one end by a full-width window (with concealed strip-lighting), and housed a bed, chair and desk. There were load-bearing concrete walls and white painted ceilings. (21) [Ill. 4.20] Each row of accommodation had continuous external balconies; externally, each cell and balcony front was clad in heavy, exposed aggregate-faced precast units. [CC600180] The red-wood cell window-surrounds were painted dark brown externally. [Ill. 4.21]

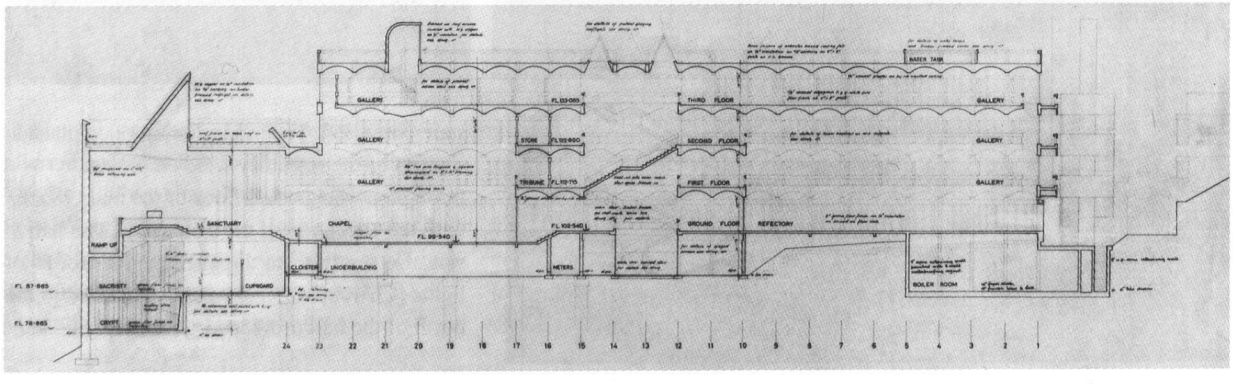
The ground-floor (chapel) level, comprising a stepped sunken nave 'embedded' in the main block, was flanked on the east and west by five 'brick supporting insitu concrete semi-dome' side chapels. The chapel seating was banked up on each side of the sunken area, and the south bank abutted the 'projection of the great sanctuary'. (22) The internal form of the chapel, as a result of the sanctuary block and side-chapels, differed considerably from the refectory. [Ill. 4.22, 4.23]



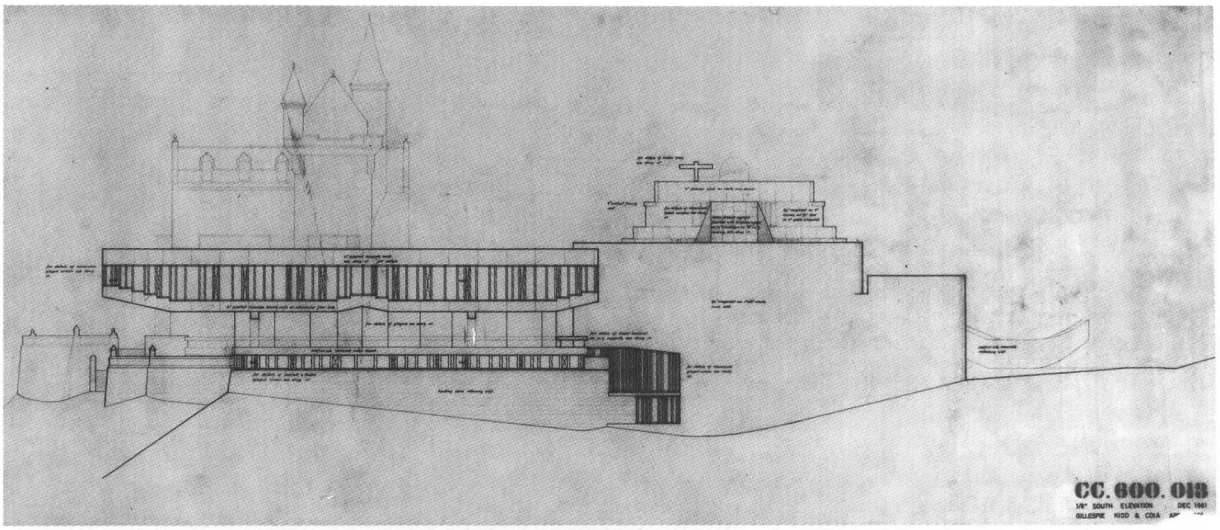
4.22. The chapel, seen from the sanctuary: late 1960s view.
Gillespie Kidd & Coia Archives

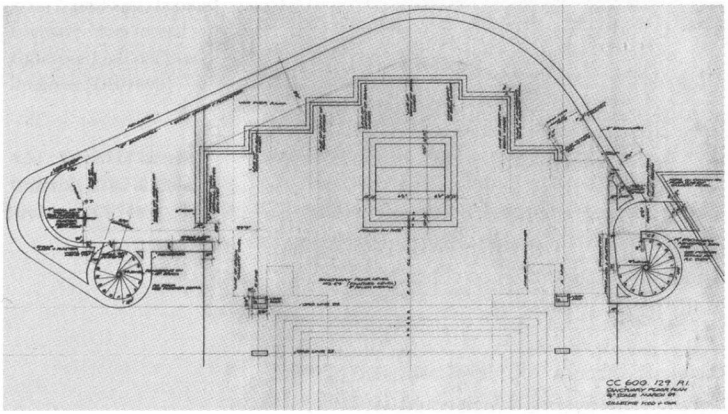


4.23 The chapel and sanctuary: late 1960s view.
Gillespie Kidd & Coia Archives



4.24 CC600.010: section drawing, dated December 1961.
Gillespie Kidd & Coia Archives [C67478]





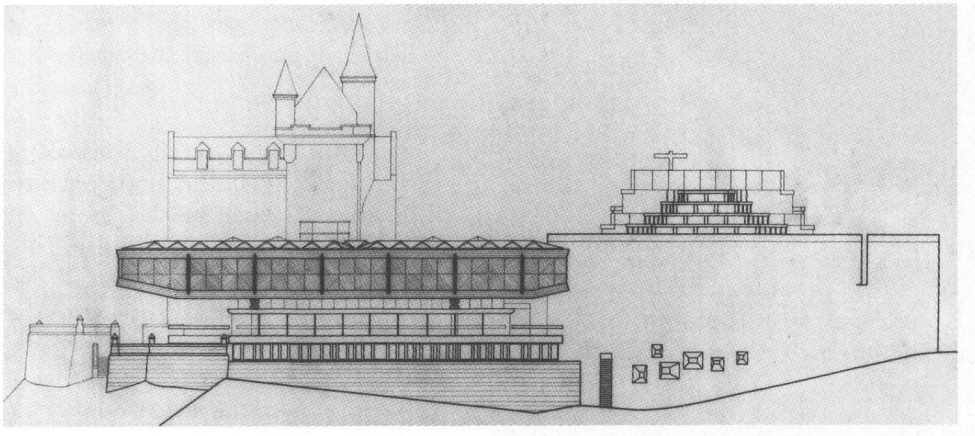
4.25. CC600.013: south elevation, December 1961. *Gillespie Kidd & Coia Archives* [C67479]

4.26. CC600.129.R1: sanctuary floor plan, drawing dated March 1964. *Gillespie Kidd & Coia Archives* [C67485]

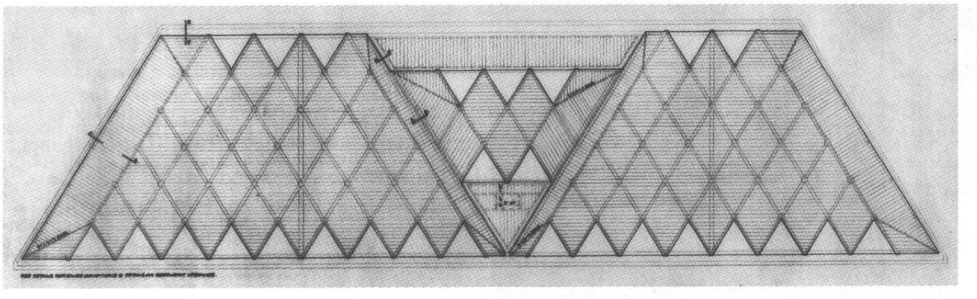
The Sanctuary Block

Although the basic external forms of the sanctuary block remained the same throughout the design and construction process, the internal layout was developed progressively. The 1961 design outlined a load-bearing, deeply curved form terminating the south end of the main block. It rose from below the cloister level to the height of the first floor. In section the ground floor sanctuary, led by a 'processional' ramp to a cloister level sacristy, and, below that, to a lower crypt level. [CC600010] [Ill. 4.24] The sanctuary level was double-height, and top-lit from a wedge-shaped roof-light. The 'radiating roof beams' placed below the roof-light were indicated in the 1961 drawings, and remained a consistent feature. Similarly, the small externs chapel, adjacent to the sanctuary and organ loft, with the reinstated organ from St Peter's College, Bearsden, remained unchanged; the 1961 drawings, however, indicate a 'finger' chapel, similar to the side chapels, rising from the externs chapel. [CC60012] (23). The balcony to the lower ramp, in the 1961 design, followed the curved sanctuary wall. The sacristy and crypt level had inserted glazed aluminium units wrapping around the south-west of both levels. [CC600013] [Ill. 4.25]

The design changes made to the sanctuary were carried out between January and October 1963, and the details were still being finalised in March 1964. [CC6000105/110/111/125] The resultant design introduced a bold stepped profile to the concrete balcony overlooking the sanctuary ramp [CC600129], and abandoned the three levels of sanctuary-sacristy-crypt. Instead, the lower level became split, with the spacious sacristy situated to the north, and the lower church to the south. The lower church stepped down the natural fall of the site: the altars were placed in deep recesses of the outer wall, and against the exposed concrete north partitioning wall. [CC600129R1] [Ill. 4.26] The aluminium glazed units were also abandoned in favour of small deeply set (beton-glass) coloured glazed windows, which were set into the altar recesses. The load-bearing walls of the sanctuary block were painted in while, and the reinforced concrete of the sanctuary floor balcony was exposed and board-marked. (24) The underside of the concrete floor was vaulted in a similar way to the chapel and refectory.



4.27. South elevation, undated drawing, as executed (with exception of cross on main block). *Gillespie Kidd & Coia Archives* [C67481]



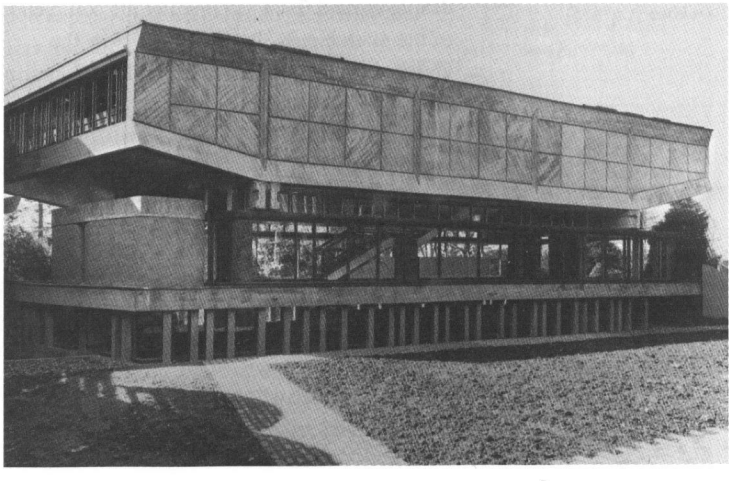
4.28 CC600.282: Classroom Block, undated roof layout drawing. *Gillespie Kidd & Coia Archives* [C67486]

The Classroom Block

On the whole, the basic design for the classroom block as indicated on the 1961 drawings was retained, although some changes were made, especially in the choice of materials. As we will see later in this chapter, the complex design did, however, create great problems during construction, as the site was above the poorest ground conditions within the existing retaining wall. The architects revised the structural design and internal layout, between 1962 and 1965. The 1961 drawings indicated a three-storey, elongated wedge-shaped block, which accommodated, in descending order, the lecture rooms, the common room, and the library. The executed scheme differed little from this. The complex construction enabled the entire top lecture room floor to be supported, boldly, on four large 'flat' columns. These columns supported two 4 ft (12m) deep beams which, in turn, carried two longitudinal beam-walls spanning 58 ft (18m), and cantilevering up to 40 ft (12m). at each end of the block. The common room below was 'free from supports' apart from the 'four columns passing through its floor area'. (25) The floor of this level rested on perimeter stub precast columns standing behind the existing stone wall (to preserve its continuity) and reinforced concrete retaining wall.

The lecture room (top) level consisted of 'two subdivisable spaces' which could, if manipulated, provide four separate rooms, catering for 'the seating needs of different numerical combinations of students'. (26) The rows of seating were stepped at the angled ends of the block, and at each flank of the triangular shaped stairwell. The roof of the lecture room was of heavy laminated Oregon

4.29 Classroom Block, photograph of c.1968. *Gillespie Kidd & Coia Archives* [DB/1084]

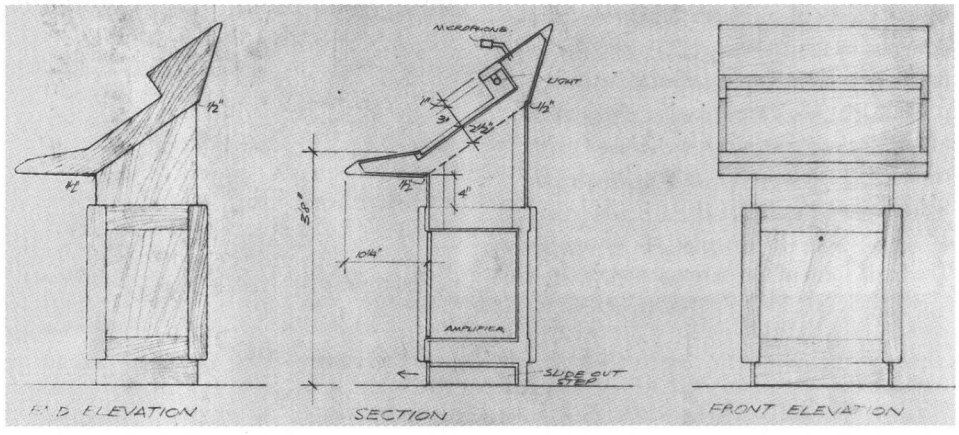


4.30 Classroom Block, common-room level. *Gillespie Kidd & Coia Archives* [DB/1093]

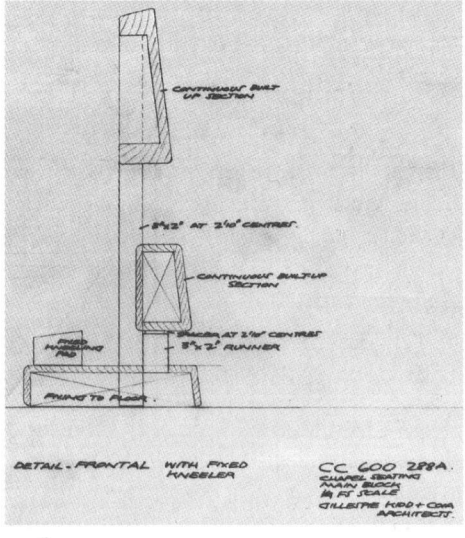
pine and comprised a double grid of structural and tie trusses, braced by short stalactite posts. [cf. 4.56] The posts had lighting globes attached to them. Originally the entire top floor, which was tapered up at the cantilevered ends, was to be enclosed in random mullioned aluminium glazed screens. [C600007] [cf. ill. 4.25] The later design adopted, internally and externally, an in-situ concrete surround, which was board-marked with a diagonal herring-bone pattern. [4.27] Light was then provided by a series of roof lights, and a random mullioned glazed screen at the ends of the block. [CC600282] [4.28] A simpler roof design was proposed in the 1961 classroom block drawings. [CC600011]

The common room (middle) level, as indicated above, was a relatively open area, free from supports. Cutting through the space was an angled, two levelled teak stair. The area

4.31. Detail of lectern. *Gillespie Kidd & Coia Archives* [C67489]



4.32. CC600.288A: undated drawing of chapel seating. *Gillespie Kidd & Coia Archives* [C67496]



was fully glazed with a large-paned lower level, and random timber-mullioned recessed level above. The common room's dimensions were established by the height of the two projecting concrete beams; originally this upper level of glazing comprised precast concrete units. [CC600007] The load-bearing, harled section at the east end, appears to be a later design addition. (27) The common room was also accessible from an external stair to the courtyard.

The library (bottom) level was partially sunk below the existing ground level. It was enclosed by random [concrete] mullioned glazing, and had timber floor, ceiling, windows and wall lining. The library was

also accessible externally from the cloister level. At the two lower levels, artificial lighting was provided from exposed fluorescent strips [CC600310]. The main block, in contrast, concealed the artificial strip lighting: for example, under the ledges of the concrete balconies in the sanctuary block. [ill. 4.29, 4.30]

Furniture and Fittings

The architects provided detailed specifications for the construction of fittings for the entire complex, and engaged several firms in the process; the main contractor was the Glasgow firm Wylie & Lochhead Ltd. (28) A number of drawings exist of these specifications, and include the refectory and chapel doors, and sacristy fitments [C600]. Although ready-made furniture was ordered for the complex, from Elders Departmental Furniture Store (Glasgow) and Scandinavian Furnishings, several pieces of specialist furniture were designed by the architects. (29) Detailed drawings survive for the refectory tables [CC600296], the chapel seating [CC600288/88A/89], classroom block seating and writing surfaces, and the convent oratory seating and light-fittings. [CC600] [Ill. 4.31, 4.32]

The basic form of the furniture appears to have been consistent throughout, with slight variations for each particular function. All the furniture was made of thick, chunky wood, and was simply constructed in the form of intersecting and overlapping planes. The back-rests of the chapel seating (made probably by J Grant Ltd) were curved for comfort, as were the planks of the front pews. The convent oratory furniture, and banks of lecture-room seating, followed a similar pattern. The large teak refectory tables, made by T Justice & Sons, Dundee, did not adopt the smooth angles of the chapel seating but employed a more rigid and geometric appearance. (30) These tables were similar, in their design and dimensions, to the hall table at Mackintosh's Windyhill.

4.33. Trainee priest at the refectory lectern: 'monastic' image of a solitary individual. *Gillespie Kidd & Coia Archives*

4.34. The chapel and sanctuary: the kernel of the whole complex. *Gillespie Kidd & Coia Archives*

Architectural Analysis: An Image of Religious Community

> '... a plan in which every part would speak to every other part: an association of many small elements - the cells - within large volumes.'
> *Isi Metzstein, 1993 (31)*

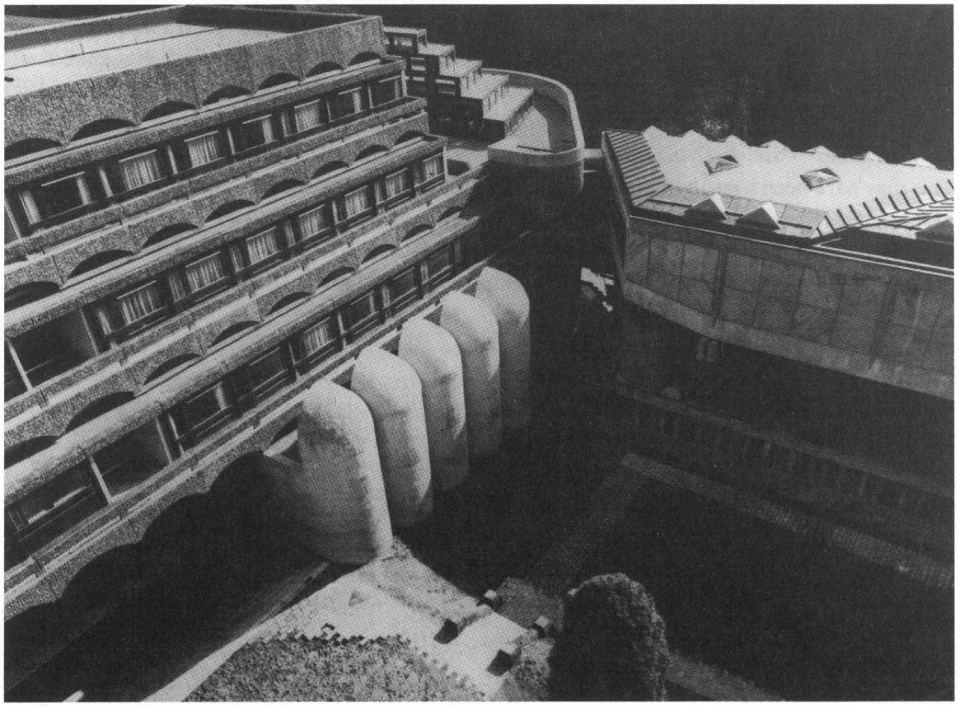
The 'programme' of St Peter's College, the architects claimed, 'lent itself to a very simple solution'. But the building, as executed, was in many ways more elaborate in its architectural conception than any of the firm's previous work. In that respect it was a textbook example of the advanced Modern architecture of the 1960s, which set out to enrich the prewar CIAM Modernist patterns, and called for more individualistic and complex solutions, in both social and visual terms. The design of

a seminary, in a 'superb' secluded site, provided Gillespie, Kidd & Coia with very 'specific opportunities' to do just that. (32) The group of new buildings around Kilmahew House interpreted the socio-architectural ideal of community through a highly individual formal response, but remained faithful to the overall Modern concern to create architectural order in the design of new buildings.

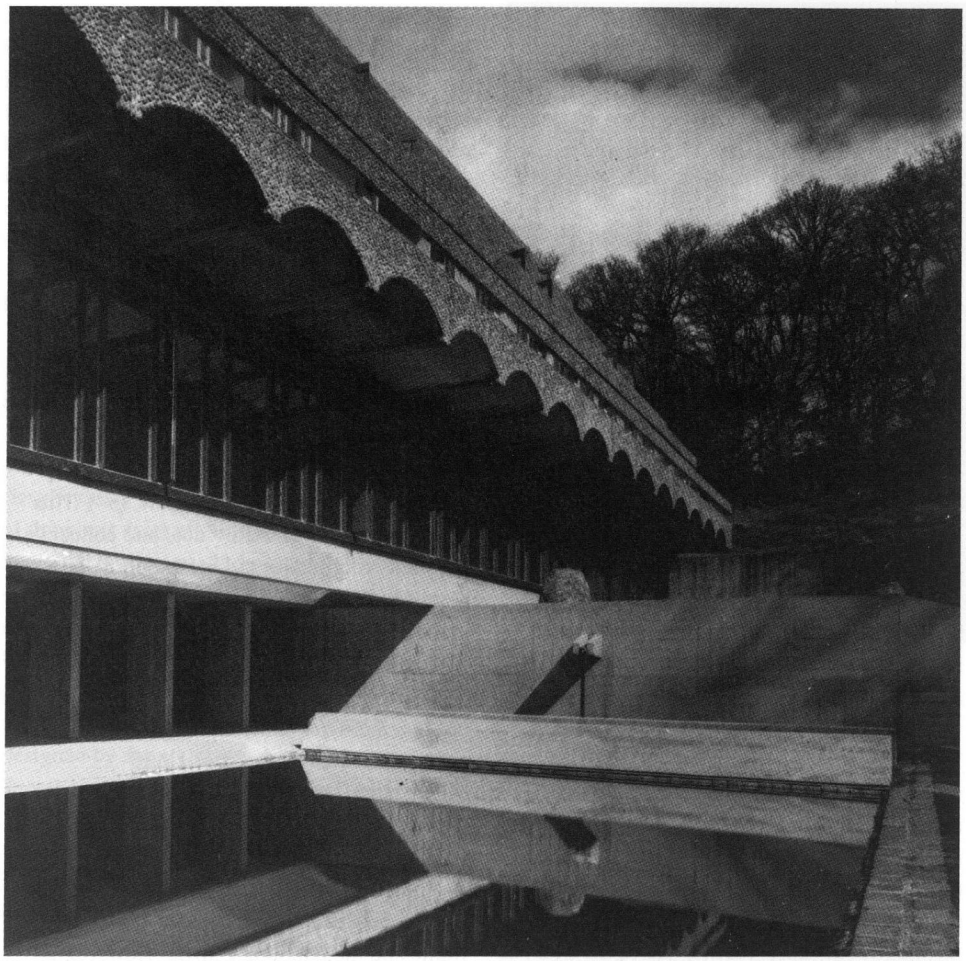
The design of the new buildings set out to celebrate, and recast as a Modern 'image', the communal life of the traditional seminary - a pattern, stretching back to the directives of the Council of Trent, which required the trainee priests to be removed from the outside world for their period of spiritual education, and housed in a relatively formal community. [Ill 4.33] The enclosed character of the complex was heightened by the contrast of its hard, intensely designed courtyard spaces with the abrupt, wooded landscape outside.

The structure of the main block set out to accommodate both the formality of the seminary community, and the role of the individual student priest within it: in a sense expressing the 'totality' of the life of the student. The aim was to synthesise 'two potentially conflicting principles': the autonomy of the priest (symbolised by the 'cell') and the social and religious structure (by the chapel and refectory. (33) In a manner inspired by monastic tradition, the chapel and refectory provided the collective focus of the plan - an eclectic accentuation of the image of community in seclusion. The main block's design 'started with a single cell', and, using concrete frame construction, enveloped the 'kernel' of the whole complex: the chapel. [Ill. 4.34]

The formal inter-dependency between the small units and large volumes reflected a concept of ideal religious community: every part 'speaking' to every other part. (34) This relationship between individual and collective functions was central to Late-Modern architecture. On the Continent, it was a preoccupation of the 'Forum' group in the Netherlands, as exemplified in Aldo van Eyck's 1960 orphanage at Amsterdam; carried out in a more monumental manner, it also characterised Le Corbusier's Unité d'Habitation, Marseilles (1947-52). The concept of megastructure, as exemplified in Scotland by Cumbernauld Town Centre (1963-7), contained elements of this idea, in its tension between the fixed, multi-function frame and the temporary infill. However, as



4.35. Junction between the main block, sanctuary block, and classroom block, c.1968.
Gillespie Kidd & Coia Archives [DB/1083]



4.36. Tranquil view of the east end of the main block, c.1968.
Robert W K C Rogerson
[C66483]

already noted, the idea of 'extensible' megastructure differed considerably from Metzstein and MacMillan's solution at St Peter's. Cardross was an unambiguously finite design: in Metzstein's words, 'It's certainly not a "flexible box" - and that's not accidental.' This may have been a result of the very nature of the seminary, and of course the limitations of the site. However, the formality of the overall concept was offset by informality in the elements: in Metzstein's view, 'close-up the buildings are organic, rich and ad-hoc, but from a distance they are highly classical and cellular - you do not see the village-like organic disorder below'. (36) [Ill. 4.35, 4.36]

In its plan, the new Cardross complex certainly appears rigidly diagrammatic: enclosed, linear, and with repeating units. Metzstein later quipped, 'I sometimes can't sleep at night, thinking of all those individual rooms, imprisoned for ever within that giant matrix!' He visualised the main block as a 'linear building of repeating cells' which required closure at one end by 'a gigantic curved wall', and at the other, by a staircase and flue. The existing house, classroom block, and convent block set the parameters of this diagram, creating an internal 'collegiate' courtyard. The existing house 'regulated the relationships of the other blocks'. (37) Links, walkways and connecting canopied stairs created a continuous movement throughout the complex. Some links were straight (the cloister circuit), some angled (the canopied link to the classroom block), and others were sinuous (the sanctuary ramp). [Ill. 4.37]

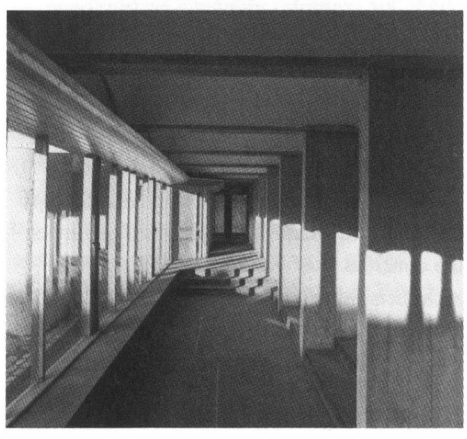
The linear movement through the complex reflected the main activities of the seminary. The trainee priest moved from the individual and spiritual enclave of the main block to the communal/educational areas, and out to the

internal courtyard. The existing house was the domain of the priests, and the administrative centre for the seminary. It was the first point of contact for any outside visitors, who were guided below the main block, through the cloister level, and up towards the existing house. St Peter's was conceived as a 'non-public building', with students not allowed to receive informal visits. (38) The movement of the visitor, under the main block, and through to the internal courtyard - excluded from the enclosed circular stairwell at cloister level - illustrates the layering of movement throughout the seminary. The convent block, although linked loosely to the existing house and (subsequently, through the kitchen link) to the remaining complex, was planned as a 'self-contained community'. This autonomy was expressed visually by angling the convent block away from the main complex.

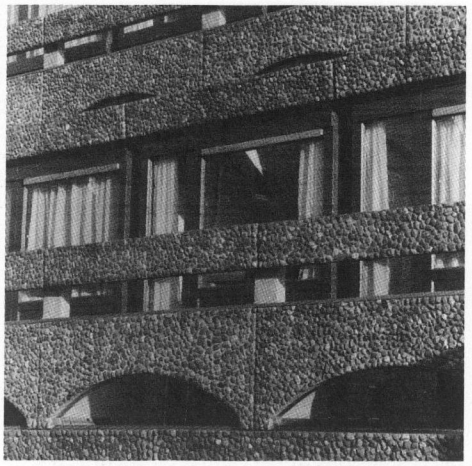
The pursuit of an 'orderly and meaningful sequence' within the seminary related not only to the physical experience of moving around within the building, but also to a more abstract psychological/formal ideal of 'architectural order and discipline'. Metzstein insisted that 'I never use the word "functional"... you have to take account of the psychological effect of the design.' The ordered religious nature of the complex, hierarchically crowned by the chapel, 'invested' the entire main block 'with a church-like character'. (39) The proportions of the main block, and to a lesser extent the convent block, were defined by the width of the individual vaulted cell: the vaulted forms remained the dominant visual measurement throughout. On the lower cloister perimeter walkway the vaults run the length of the block, from the entrance to the sacristy: expressing the length of the chapel above, and indicating the movement along and around the block. On the remaining levels the vaults reflected the breadth of the cantilevered floors: decreasing in size as they rose. The movement of the individual in the communal levels of refectory and chapel, was a movement below a series of white-painted vaults, and the individual was constantly reminded of the visual dimensions of the single cell above; the projecting vaulted cantilevers also controlled, and framed the views out to the surrounding site. The rectangular columns, on the cloister and ground floor levels, emphasised the dimensions of the vaults: supporting at the spring of the vault, and taking on the form of slender planes.

A break from the controlled regularity of the main block was made with the load-bearing sanctuary, which was 'free to sweep in all needed space and formulate itself with an expressive curved wall'. (40) Movement within the sanctuary space itself was, of course, highly formalised, but relief was found in the grand processional movement from lower church to sanctuary, via the perimeter ramp. In perhaps the most dramatic example of the use of controlled lighting in the building, the sanctuary was illuminated by light diffused through the striking gridlike roof structure. Aside from the angled curve of the sanctuary, the main block was generally symmetrical on plan; the symmetry was enhanced by the flanking side chapels, which gave the chapel overtones of a Latin cross plan.

While the social and psychological ideal of community shaped many physical aspects of the complex, there were also, in parallel to this, elements of the Late Modern concern for pure form; for architecture seen as sculpture. The resulting formal solutions showed evidence of the developing collective personality of the practice, rooted in many ways in the heritage of Mackintosh's architecture, especially the elemental harled shapes of designs such as Hill House: internally, in features such as the sanctuary rooflight and the gridlike door detailing, as well as in some furniture, a general resemblance to Mackintosh was discernible. Cardross's sectional arrangement of small units

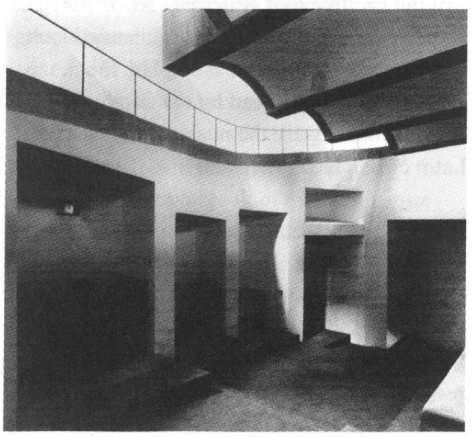


4.37. View of corridor along west end of the Refectory, leading towards Kitchen Block and Kilmahew House. *Gillespie Kidd & Coia Archives*



4.38. Main Block, detail of the aggregate pre-cast panels of the accommodation levels. *Gillespie Kidd & Coia Archives*

4.39. The smooth white curved form of the Sanctuary Block. *Gillespie Kidd & Coia Archives*



4.40. View of lower church. *Gillespie Kidd & Coia Archives*

above large volumes also, in some ways, resembles the corbelled construction method of Early Christian beehive cells, such as those on the Garvellachs, Argyllshire, where an early monastery once existed. In these early structures a hollow-section internal cell is formed by corbelling-in the walls and surmounting it with a lintel: but of course there is no reason to believe that this Scottish precedent was in the architects' minds.

More direct and specific influences, however, stemmed from abroad - especially from some of the chief international pioneers in the postwar rejection of machine-aesthetic smoothness in favour of more a forceful, individualistic variety of Modern architecture. Le Corbusier himself had hailed the rough finishes and irregular shapes of his Unité d'Habitation, Marseille (begun 1947) as a celebration of human nature: 'Faults are human; they are ourselves, our daily lives.' (41)

It was in the choice of materials that St Peter's conformed most closely to this trend. At an early stage in the programme the architects specified that exposed aggregate-faced precast concrete units should be used; in a reference to one of the postwar setpieces of English social housing design, they asked W V Zinn to provide 'shuttering similar to the exposed concrete work at the Roehampton 11-storey maisonettes for which your firm were the engineers'. (42) As indicated above, exposed concrete was employed in the main block, classroom block, and convent block. White painted-harl covered the load-bearing structures of the sanctuary, kitchen block, and the lower spaces of the convent block. [Ill. 4.38, 4.39] Metzstein later explained that internally, 'exposed concrete would have very little presence... you weren't meant to feel you were inside a concrete box'. Externally, however, the presence of concrete was actually very strong. The upper floor of the classroom block, for example, adopted a herring-bone pattern of exposed concrete; and the cloister level walkway was of concrete - an image which strongly contrasted with the traditional covered cloister. The escape stair was board-marked reinforced concrete, and the lower church featured heavy exposed concrete steps and concrete altars. The sculptural quality of the concrete must have appealed to the architects: Metzstein later claimed that 'we wanted it to look as if it were built by people working on the site, not made in a factory and flown in pieces to the site'. (43)

A visual distinction has to be made between the internal and the external use of materials, if the architects' accounts are to be understood. Internally the exposed concrete was painted in 'broken white', and the 'large areas of pine-wood wall panels', such as those in the convent block, were to 'throw out sufficient colour' and 'offset the whiteness'. The extensive use of glazing increased the tonal warmth of the interior, and, at night, concealed artificial lighting was used to provide 'continuity of lighting at all times.' The concern to avoid a spartan concrete environment was also found on the exterior: for example, the aggregate precast panels were selected to 'harmonise with the stone of the existing house'. (44)

To date, discussion of the possible formal sources of the Cardross design has tended to focus on Le Corbusier's Monastery of La Tourette (1957-60) - an obvious potential influence on a seminary project with overtones of monastic imagery. (45) Aside from the obvious comparisons, such as the secluded site, the collegiate courtyard plan, and the use of exposed concrete, there are several more specific features of La Tourette which the architects drew upon. In final plan the French monastery, although having a separate chapel block, adopted an asymmetrical curved crypt which was positioned on the flank of the chapel. The form of St Peter's sanctuary strongly resembled this. The most striking resemblance was between the interior of that crypt and the lower church of St Peter's, as built. [Ill. 4.40] The latter's design, after the changes were made in 1963, adopted a series of bold concrete steps, with exposed concrete altars, and small beton-glass windows which threw a mystical light over the area. The crypt at La Tourette was, by comparison, top-lit, and had layers of brightly painted rough concrete: creating, on the whole, a more visually intense experience. The curved forms of the revised convent block also found a precedent at La Tourette. The first-floor visiting parlours of the monastery were circular harled forms, but whereas those at La Tourette were placed regularly aside each other, those at St Peter's were positioned irregularly.

There were, also, more general evocations of the work of Le Corbusier. The five side chapels, for example, suggested an image of clasping fingers in the anthropomorphic manner pioneered by Corbusier at the Ronchamp chapel (1950-5). The marine overtones of the funnel-like side chapels were also evocative of Corbusier's work, as was the escape stair (which bore a striking resemblance to that of the Millowners' Association Building, Ahmedabad, 1954). However, external designs only exerted influence, in the evolution of the firm's architecture, by feeding into its own cumulative traditions, such as the sectional type-plan: Metzstein recalled that 'each building is built on the foundations laid by the previous one!' (47)

Programme and Construction

While the designers' conception of the extended seminary was an amalgam of a religious-social ideal and an architectural image, from 1960 the project began to move firmly into the arena of reality, both from the point of view of those engaged in building it, and from the point of view of the eventual users - the seminary staff and students. The old buildings continued in use throughout the extension work.

It was anticipated in 1960 that the project would start in Spring 1961, and would be finished in Spring 1963, but in the event works were not completed until Spring 1968. (48) The prolongation of the construction of St Peter's College was due to several factors, but it is important to understand, in general, that many of the most prestigious and individualistic Modern Movement architects were particularly concerned to maintain control over all aspects of design, and less preoccupied with a rigid observance of the practical requirements of project management, such as building costs and deadlines; whereas the reverse applied in the case of architecturally mundane or commercially-orientated designers.

That contrast was even more marked in the case of Gillespie, Kidd & Coia: throughout all the stages of construction and fitting-out, Metzstein and MacMillan repeatedly intervened with small design developments, and, indeed, were nicknamed 'The Alter Boys' by some of the

workforce! At Cardross the difficulty of fully reconciling the artistic and managerial aspects of architecture, in a large and complex project, was highlighted. Contract management within Gillespie, Kidd & Coia was organised very differently from the specialisation and segregation of more commercial offices. According to Metzstein, 'the strength, or some may say the weakness of our office was that we tried to run it on a 'hands-on' basis: the guy who was designing the building was also taking the site meeting notes. Yes - we were the "Alter Boys"; but to us it was a question not of altering but developing the design. For example, we always intended to elaborate the roof-light design above the sanctuary, and when the time came to build we did so'. A key inspiration in this respect was Mackintosh: Metzstein declared, 'I sympathise with him - he had problems and was sometimes unpopular with his clients and contractors on site.' (49)

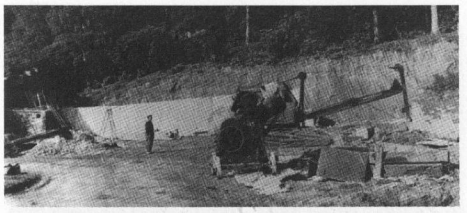
The Conclusion will return to the more general question of the relationship between 'artistic' and 'practical' approaches in Modern Movement architecture and building. It is the main purpose of this section to provide a brief and factual outline of the construction programme. The sources for this information are the project job-files and drawings in the practice archive, and the students' own accounts recorded in the *St Peter's College Magazine.*

Exploration of the proposed site had been carried out in relation to the 1953 design, but the consultant engineers recommended further investigation. (50) The Kilmahew students recorded the first activity on the new site in March 1960: 'A considerable amount of interest was raised...when a lorry arrived at the house and a collection of machinery was deposited on the front lawn: pipes, ropes, tubes and pulleys... we later learned that for the next few weeks some workmen will be engaged in drilling at certain spots near the present house to test the soil and the rock strata. This is a necessary preliminary to building operations, and thus the new college seems gradually to be becoming something more of a reality.' (51)

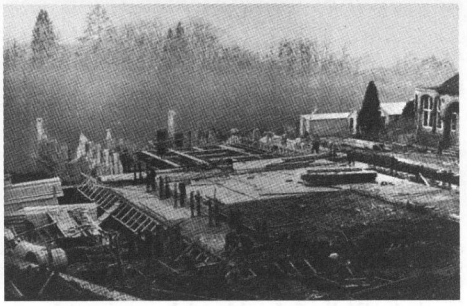
The resulting report indicated that 'the poorest ground conditions occur under the lower classroom block'; and in construction the classroom block would duly prove to be the biggest problem for both the architects and the contractors. Negotiations over cost and materials followed the report, and in preparation of construction work, the shrubs and trees surrounding the existing house were cleared by the students (and later re-planted). The quantity surveyors for the project were McLernan & Whyte of Glasgow, and the initial cost for the main contract was originally estimated at £486,010. On St Andrew's Day, 1960, the site was blessed by Archbishop Campbell, and the first sod was cut. The weather conditions were bad, but 'neither howling gale nor driving rain prevented the archbishop from ensuring that the first sod was well and truly turned, the choir meanwhile most aptly singing the antiphon "Jerusalem is deserted, and its walls have been burned down. Come, let us rebuild the walls of Jerusalem. God himself will help us, and we are his servants. Let us arise and build'. (52) [Ill. 4.41]

The bad weather, which on several occasions hampered the construction, resulted in postponement of the next stage of work until spring. The building of the massive ferro-concrete retaining wall was begun in April 1961, by the contractors Hunter & Clark, and completed in November that year. [Ill. 4.42]

4.41 Archbishop Campbell blesses the site of the new college building after cutting the first sod, St Andrew's Day, 1960. *Archdiocese of Glasgow* [C67440]



4.42 Construction of retaining wall in progress, April 1961.
Scotus College [C67449]

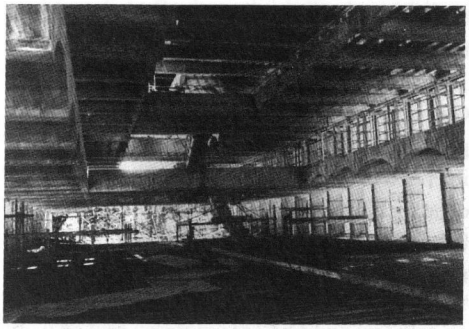


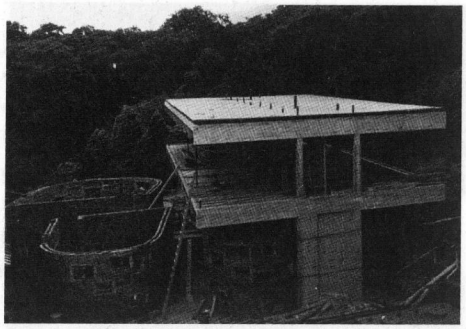
4.43. Main Block under construction, Spring 1963.
Archdiocese of Glasgow [C67438]

As the programme continued, considerations of cost were raised by the diocese in Summer 1961, and in July alterations were made to the sanctuary design, in addition to the 'proposed alterations to the student block' in November. The quantity surveyors supplied a new costing of £386,000, but eventually a cost of £434,400 was agreed upon by all parties. For a project of this size, it was decided to proceed using a main contractor rather than separate trades. The diocese were informed by the quantity surveyors and architects that at the proposed cost the 'period of the main contract...will require two and a half years to complete.' Bishop Ward was unhappy with this schedule: 'I feel that this is far too long, and I would hope that it will be possible to knock at least six months off this estimate'. In April 1962, pile driving was begun, much to the interest of the students, and tenders for the main contracts were received. (53)

In June 1962 the firm of James Laidlaw & Sons, Glasgow, accepted the main contract for the project, and agreed to complete it in two years. The consultant engineers had believed Laidlaw to be 'comparatively inexperienced in reinforced concrete', and had urged that 'the contract should not necessarily be awarded to the lowest tenderer'. Perhaps because Laidlaw was already involved with complex reinforced-concrete work in Glasgow, including tower blocks, the client chose not to take Zinn's advice. In October 1962, a proposed construction sequence was set out. The main block, classroom (or library) block and kitchen block were to be completed in November 1963, and the sanctuary by spring 1964. Owing to the restrictions of the site, and the problems of access for the contractors, it was intended that a tower crane be placed to construct both the main block and classroom block 'in tandem' from a 'railtrack sited across the area of the sanctuary block foundation'. The crane was then to be removed, in mid-1963, after the classroom block had been erected, to allow the 'sanctuary block to proceed'. (54) The erection of the convent block would be the last stage in the sequence. This programme, of course, only related to the structural contract, and did not include the decoration, fitting, and furnishing of the complex, or the alteration to the existing house.

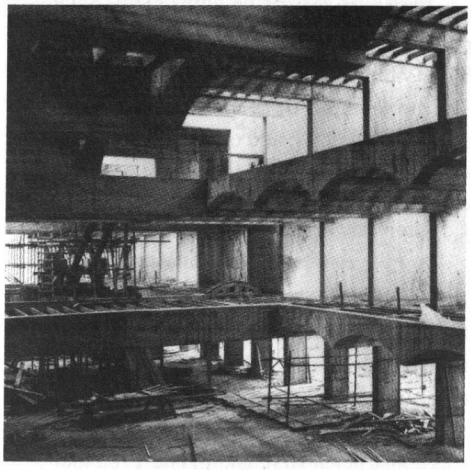
Despite the severe winter conditions, the foundations were completed in April 1963; but from that point onwards, the schedule, and order of construction, began to diverge from the original plan. [Ill. 4.43] The main block was constructed first, and in late 1963 the further revised sanctuary design, rather than the classroom block, was commenced. To construct the main block, Laidlaw created a 'massive supporting structure' of scaffolding which took the form of a series of huge 'A' frames with wings on both sides and embraced some 400 tons of tubing: two tower cranes were needed. The main reason for this delay was that the boldly projecting classroom block, whose internal loadbearing structure, according to the architects, had to be rearranged to suit the site conditions. The drawings for this redesign were slow to materialise. The consequences began to unfold in late 1963 and reached crisis point in February 1964: in a letter of 22 February to Coia, Laidlaw's managing director appealed that a squad of 15 joiners was standing idle for lack of drawings, as 'we have no information at all which will allow us to proceed with fundamentals of the construction'. The architects responded that 'an average force of 45 men has been maintained on the site for the last two and a half months ... The present force is fully occupied in the convent block and the main block.' (55) By late 1964, construction





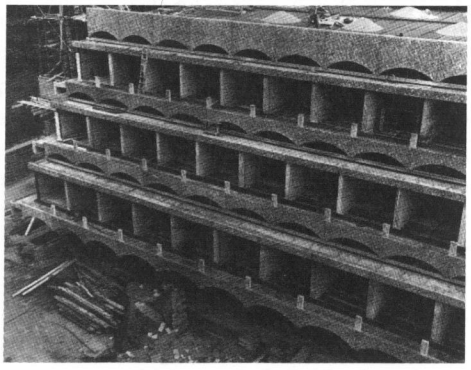
4.44. (top left) Main Block under construction, c.1964. *Scotus College* [C67451]

4.48. (top right) Convent Block under construction, c.1964
Scotus College [C67447]



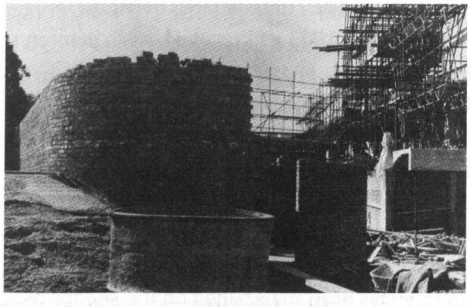
4.45. Main Block under construction, c.1994. *Gillespie Kidd & Coia Archives* [C67467]

of the classroom block was at last well under way, and the shells of the main block, classroom block and convent blocks were complete. [Ill. 4.44, 4.45, 4.46, 4.47, 4.48] Standard fittings and furnishings for the main block, by Wylie & Lochhead, began in early 1964 (continuing until July 1966), those for the Kilmahew House alterations in August 1964, and those for the convent block in late 1964. The main subcontractors for internal infrastructure works were Muirhead & Sons, Grangemouth (laminated timberwork), Andrews Weatherfoil, Slough (central heating) and H M Fulton, Glasgow (electrical work).

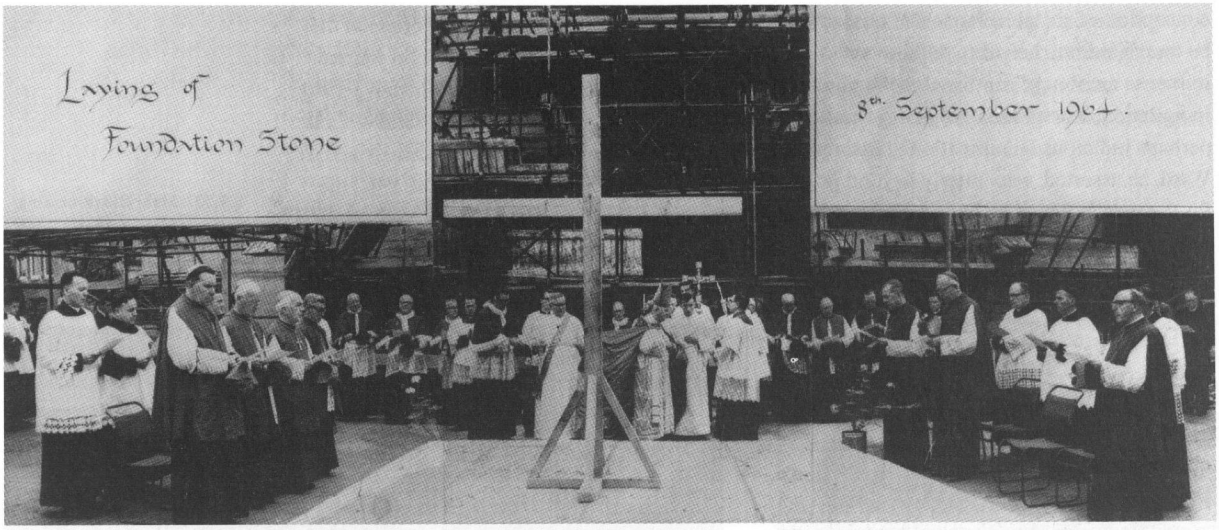


4.46. Main Block under construction, c.1964. *Scotus College* [C67452]

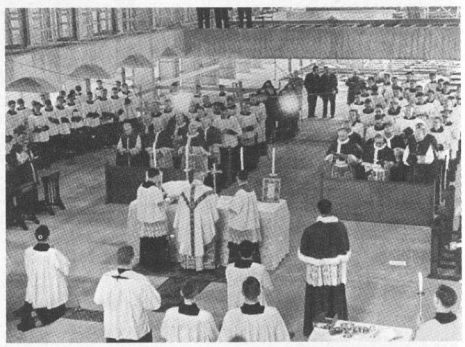
On September 8th, 1964, before the 'entire hierarchy of Scotland', Campbell's successor (from 1963), Archbishop Scanlan, laid the foundation stone on the side wall of the sanctuary, which had not yet received its massive laminated roof beams. [Ill. 4.49, 4.50, 4.51] The change of archbishops had relatively little effect on the project, as Bishop Ward, the 'presiding genius at site meetings', continued to supervise it on the diocese's behalf. In April 1965, an informal visit of inspection by Scanlan and Ward revealed substantial progress with the classroom block: the scaffolding had just been dismantled, revealing (according to the students) 'a very striking structure of uncompromising severity.' Owing to mounting pressure from Ward for completion, overtime working was introduced by the contractors in April 1965; in December, Gillespie, Kidd & Coia predicted that the classroom block would be 'nearer completion in Spring 1966', but due to delays in the internal fitting the block was not fully finished until early 1968. The kitchen block was set out internally in early 1966. (56) [Ill. 4.52, 4.53, 4.54, 4.55, 4.56]

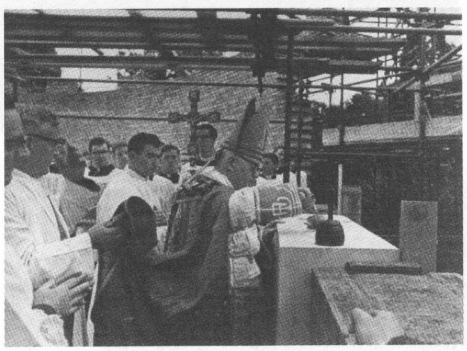


4.47. Sanctuary Block under construction, c.1964. *Scotus College* [C67448]



4.49. (above) Archbishop Scanlan laying the foundation stone before the 'entire hierarchy of Scotland', 8 September 1964. In central group, immediately to left of the cross: Prof. James McShane (in white) and Rector Connolly. In left-hand group, front row: Archbishop Gray (on left) with Bishop McGhee of Galloway behind him. In right-hand group, front row, from left: Bishop Ward; Bishop Hart of Dunkeld; Bishop Black of Paisley; in right-hand group, at centre of back row: Father James McMahon.
Archdiocese of Glasgow [C67471]





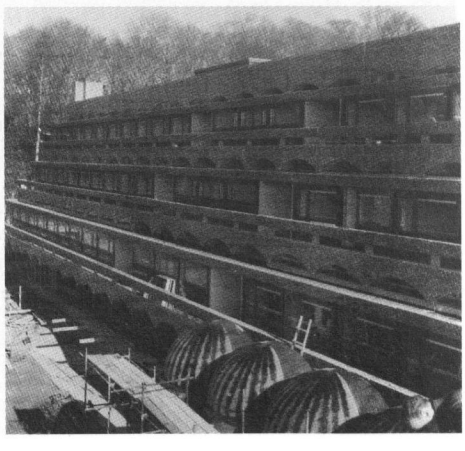
4.50. Foundation stone ceremony in the future refectory, 8 September 1964.
Archdiocese of Glasgow [C67436]

4.51. Archbishop Scanlan (on right) laying the foundation stone in the Sanctuary, 8 September 1964. At left-hand side of picture (from left) Father James McMahon and Father James Meechan.
Archdiocese of Glasgow [C67437]

4.52. (far right) Main Block nearing completion, c.1966.
Gillespie Kidd & Coia Archives

Finally, on October 1st 1966, the students and staff of St Peter's were able to take possession of their 'brand new college', and experienced the inevitable 'teething troubles': 'Doors may break, handles fall off, floors creak and windows jam...the powers that be, in short, had prepared us for anything. This morning, flood waters greeted our arrival in the chapel but there was no Moses to conduct us through.' Later that week, however, the students reported on the first ordination ceremony in the new chapel, when their 'splendid new sanctuary was seen to advantage' in the morning light. (57)

The inauguration ceremony, and solemn opening, for the new college was held on St Andrew's Day 1966. It was attended by the Catholic hierarchy of Scotland and representatives from the Catholic hierarchies of England and Wales, and of Ireland; by representatives from all other religious denominations of Scotland; by the rectors of the other Scottish seminaries, including the Scots College in Rome; by local politicians and representatives from the Catholic societies; and of course by the architects and contractors. Archbishop Scanlan's main role at the ceremony was to celebrate Mass, and give thanks to the various participants in the project. He praised 'the genius of the architects', and declared that 'no architectural

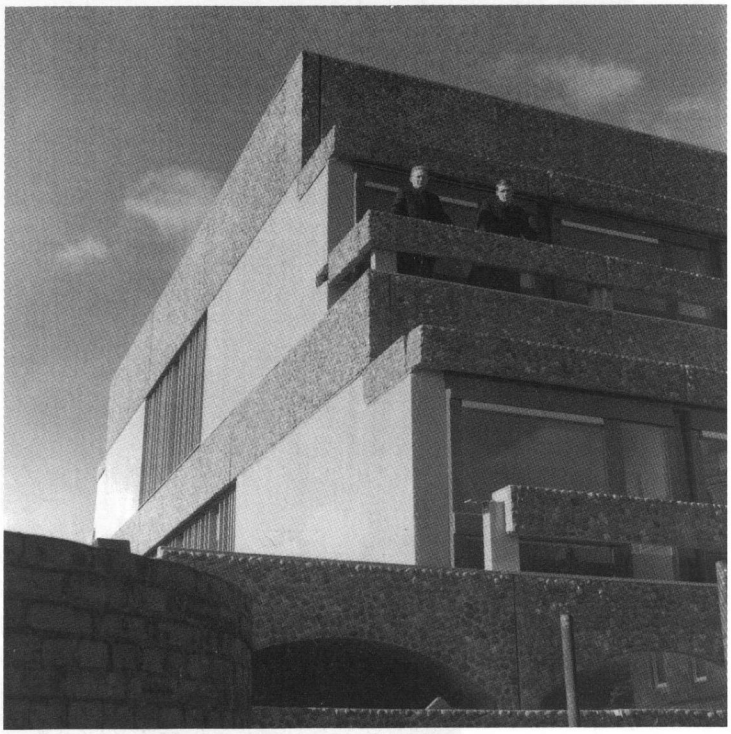


conception of such brilliance and quality can be translated into actuality without an immense amount of routine consultation, invigilation, frustration, indignation and perhaps judicious commination'. Bishop Ward, he asserted, was 'utterly beyond praise' for the way in which he had carried out these tasks. (58) On 21 September 1967, the coffin of Archbishop Campbell was moved from Dalbeth Cemetery and re-interred at St Peter's College; subsequently, after the College's closure in 1980, it was moved again to St Andrew's Cathedral, Glasgow.

The last internal finishing works were completed in 1968, and in 1971 complex negotiations regarding the final measurement, and certificate of work, were carried out between architects, main contractor and diocese: the quantity surveyors finally costed the project at £609,800, which included £574,575 due to the main contractors. (59)

Press & Promotion

St Peter's, Cardross was a prestigious commission for all who were involved, and because of this publicity coverage on the project was extensive. The first public display of the design came when a model of the proposed complex, made in June 1960 by a Mr Farrow of Cumbernauld, was displayed at the Roman Catholic 1960 'Vocation Exhibition' in the Kelvin Hall, Glasgow. Coverage in the major, English-based architectural journals started with the *Architectural Review's* 1961 'Preview', in which Gillespie, Kidd & Coia presented their schemes for Cardross and St Bride's East Kilbride. In August 1962 the practice was approached by the architectural correspondent of the *Financial Times* (which used the same model for illustration) and then



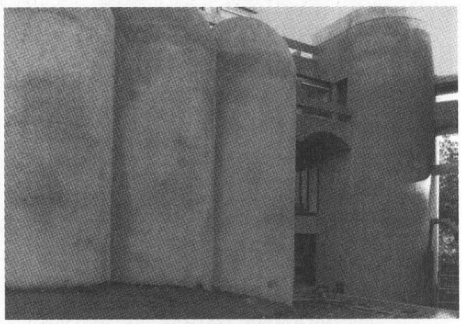
4.53. Main Block nearing completion, c.1966. *Gillespie Kidd & Coia Archives*

4.54. Main Block nearing completion, c.1966. *Gillespie Kidd & Coia Archives*

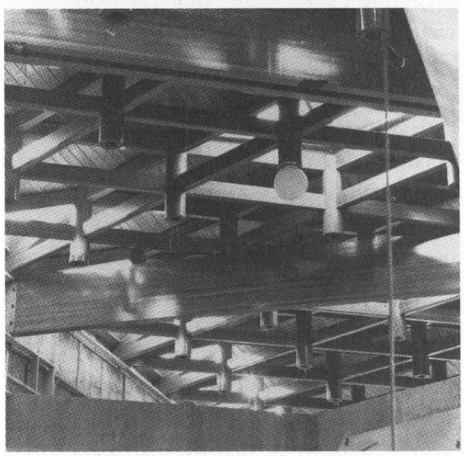
in April 1963 by the *Sunday Telegraph.* In early 1963, the project was exhibited at the 'Exhibition of Church Architecture', in London, by the Central Office of Information. During construction, journals such as *Concrete Quarterly* sought progress photographs of the works, as did Scottish Television, who were invited by the main contractors, James Laidlaw, to come and film the building in its scaffolding. (60)

As construction neared completion, another wave of publicity surrounded the project, with the most eventful being the filming of a BBC documentary, 'Four Modern Buildings', in March 1966. (61) After the extended college had been inhabited, press interest continued. *Country Life* proposed an article in January 1967, with the *Glasgow Herald,* the *Observer,* the *Times* and the *Architect and Building News* all following suit. International recognition came with interest from the *Architectural Forum* (New York). A lengthy article for the *Concrete Quarterly* came under criticism from the architects, prior to publication in 1967: 'While we are most anxious not to interfere with free comment and do not in any way deny our debt to Le Corbusier, we are a bit shaken that in our anxiety we have also managed to include elements which were neither known to us at the time of the design or, as in the case of Sussex University, designed after St Peter's. It is particularly disturbing to be attributed with eclecticism so wide that it includes elements from unknown and unadmired buildings.' (62) In October 1967 the practice received an RIBA award for the college, at a ceremony hosted by Scanlan and attended by 150 people: after that, in addition to press coverage, the firm was swamped by requests from university departments of architecture, including Edinburgh and Stirling, to provide tours of the college, and eventually had to decline requests, due to 'pressure of business' in the early 1970s. (63)

The architectural publicity stemming from the design of St Peter's was important not only in its own right, but also for its influence on the course of Gillespie, Kidd & Coia's patronage: it helped open the way to their last major group of commissions, for the English universities. Their relationship with the Church was, by that stage, becoming less central to their work, and also less harmonious - for reasons on which the next chapter will shed some light.



4.55. Junction between Main Block and Sanctuary Block seen in near-completed state, c.1966. *Gillespie Kidd & Coia Archives*



4.56. Roof structure of the Classroom Block lecture halls seen under construction, c.1966. *Gillespie Kidd & Coia Archives*

'St Peter's College was a monument to being out of touch...the church about us was changing, but the liturgical shape of St Peter's, with its multiplicity of altars, was obsolete before it began'.
Fr. John Fitzsimmons, lecturer at St Peter's, Cardross, 1967-1980

'There was a false monasticism inherent in the design, a modernisation of the monastic concept. But the diocesan clergy were not meant to be monks!'
Fr. James Foley, lecturer at St Peter's, Cardross, 1965-1980 (1)

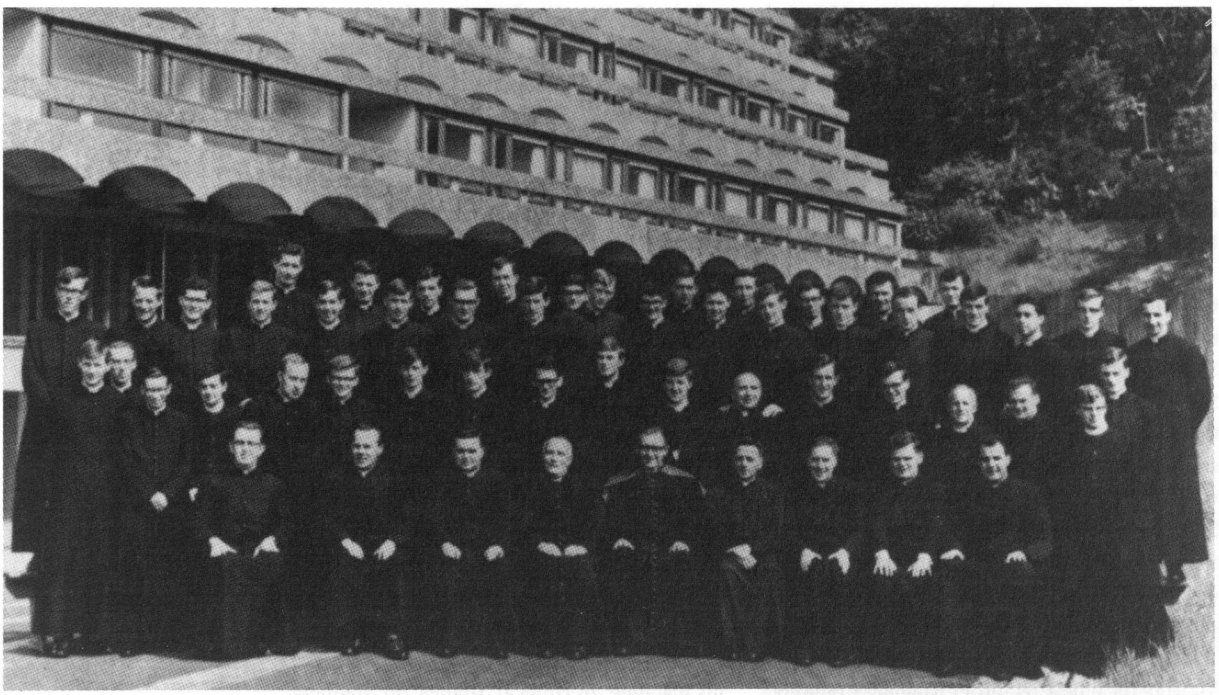
The Second Vatican Council, presided over in the later stages by Pope Paul VI, closed on 8 December 1965. It heralded an unprecedented period of change for the established hierarchy of the Catholic Church, and for the average practising Catholic. Ten months after the council concluded its tasks (briefly outlined in Chapter 1 of this book) the students and staff of St Peter's took possession of their new college: a college which they were to leave for good only 14 years later. Several factors led to the eventual decision to close the college, in 1980. With the benefit of hindsight, this chapter aims to examine the problems which the college had to overcome, and to assess the reasons for closure. These included extensive changes in curriculum and staff in the aftermath of the Council; decreasing numbers of ordinations in the face of growing secularisation of the Catholic community; financial difficulties on the part of the diocese; and last but not least, the perceived liturgical and practical defects of the new seminary. The chapter concludes with a review of the story of the seminary buildings following the closure, up to the present day.

Post-Council Reform at St Peter's College

The extent to which the Second Vatican Council would change the Roman Catholic Church, according to many who witnessed this period, could not have been anticipated by the average cleric. (2) Cardross Seminary became a monument to the speed of those changes. There was a radical evolution of ideas as to how it should be used, from the established pre-Council view of a seminary, to the extensive post-Council shifts in curriculum and improvisation within the new building, and, finally, to its redundancy and abandonment. This provides arresting proof that (contrary to some historians' claims of obstruction of reform) the diocesan authorities steadily, and successfully, set about implementing the Council reforms. (3)

The Second Vatican Council was to have a profound effect on the training of priests. It led to the effective abandonment of the principles of isolation shaped by the Council of Trent. Vatican II established an ideal of more integrated training: a combination of the theological, spiritual and pastoral. The training of priests was to become decentralised from Rome, and to take into account the variations of the national arms of the Church, and, ultimately, the requirements of individual parishes. The Council stressed the need for each 'national Church' to have its own 'Programme for Priestly Formation', effectively taking the onus of responsibility away from the Vatican, and the pastoral concerns of each national Church were to be incorporated into all aspects of priestly training. The wider implications of the Council, such as the introduction of the vernacular Mass, the extensive liturgical reforms, and the promotion of ecumenism, were also to bring fundamental change to the training of priests.

In the West of Scotland, the archdiocese, and in particular the Cardross seminary, gradually made efforts to deal with these wide-ranging changes. The initial response at St Peter's Kilmahew to the new aim of integration of trainee priest and parish community came in the first term of 1965. One student related in the College magazine that 'The Aggiornamento keeps us busy. External activity is a regular feature in our life now. From Kilmahew we venture forth three times a week.. In the words of the song, The times, they are-a-changing' (4) But by this stage, as we traced in Chapter 4, the new buildings were already well under construction: their governing liturgical conception was not that of



5.1. Staff and students of St Peter's College seen in 1968, during the rectorship of Father Michael Connolly. In front row (from left to right), James Walsh, Joseph Devine, James Quin, John MacKay, Michael Connolly, James McMahon, James Foley, John Cunningham, John Fitzsimmons. Standing behind: the students. *Archdiocese of Glasgow* [C67442]

1965, but had already been (figuratively) set in concrete back in 1959. Monsignor James McMahon, Rector of St Peter's from 1972, later explained that 'the changes which were to occur after the Council were not anticipated by our superiors, who were not aware of how they would develop. The existing system of seminary training had served the Church well, and they were products of that system. Obviously they would attempt a well proven formula, so that is why seminaries were remote, and not in the middle of the city'. (5)

It could be argued that the problem of location was not a central concern for this particular seminary. Although Cardross was in the country, it was also a mere thirty minutes from the centre of Glasgow, and twenty minutes from a national airport. The subsequent move to Newlands in 1980 could be viewed as a post-Council urban solution, but the later decision of 1985 to establish Chesters College in Bearsden - a leafy suburb of Glasgow - returned the college to a suburban context. In its location, the present college of the 1990s is no closer to the population (in Vatican II terms) than Cardross in 1966.

Liturgically, too, the Council reforms had implications for seminary life. The

5.2. Students relaxing in the common-room of the Classroom Block in the late 1960s. Flanking chessboard: James Ryan (left) and Hugh Kelly (right). Sitting in front of column at right of centre: Frank Gallagher. *Scotus College* [C67446]

introduction of concelebration (under which several priests acted together in the administration of the same sacrament, most commonly in the consecration of the Eucharist) eventually made redundant the many side altars, and lower altars in the new chapel. In the opinion of some users, the new building 'was caught in a time-warp, with its proliferation of side-chapels'. (6) The place of private individual prayer, although still part of seminary training, was not central to the post-Council philosophy. Arguably, however, the notion of the secluded trainee priest had become less dominant in practice even in the 1950s: it was claimed by one former lecturer that the building's 'false monasticism' was a result of inadequate consultation of the priests - who were responsible for teaching - by the diocesan hierarchy and the architects. This monastic interpretation of life at St Peter's was

accentuated both by the architectural style of the extension, and by the 1966 BBC documentary on the college. One student, in reaction to viewing the programme, noted that the latter's 'frequent references to our "cells"may have heightened the monastic image of our life created by the style of the building itself'. (7)

Once installed in the new college, and under the diocesan oversight of Archbishop James D Scanlan (after 1964), the staff and students of St Peter's gradually adapted to the post-Council world. [Ills. 5.1, 5.2] The most significant changes occurred in the late 1960s, when staff changes were implemented by Scanlan, in the hope of enhancing both the theological standing of the seminary, and improving internal relations between teaching staff. Following Mgr Treanor's death in 1963 and the short acting rectorship of Fr McRoberts, a new rector, Fr Michael Connolly, was appointed. After Connolly had tried, with limited success, to reconcile the existing staff to the impending reforms and to more academic teaching methods, and to heal personality clashes, Scanlan then undertook a 'monumental purge' of the lecturers, and introduced new men noted for their contemporary approach to theology, such as Fr James Foley (in 1965), and Fr John Fitzsimmons (in 1967). Scanlan told the historian, Dr John Durkan (himself later a visiting lecturer at St Peter's), that 'things were so tense, I just had to sack half of them. Whether it was the right half or not, I am unsure!' (8)

At any rate, from now on Scanlan's desire to formulate a more scholarly, post-Council teaching philosophy prevailed. Fitzsimmons and Foley, under the supervision of Connelly and the 'flexible' remit of Scanlan, devised a new seminary curriculum. Foley recalled that 'each year, in turn, one of the gospels was given prominence - for example, the year of Matthew. In that year, I would teach the concepts of Matthew's church in dogmatic theology, while Fitzsimmons would also focus his teaching, in Biblical Studies, on Matthew. We implemented the Church's revised teaching, based on the liturgical cycle of three years. We took inspiration from church liturgy, and our other courses, such as philosophy, and canon law, to a lesser degree perhaps, emphasised the centrality of Christ. Prior to

5.3. Archbishop Scanlan (centre) seen at St Peter's College, c.1972, with the new Rector, Mgr James McMahon (outer left), along with Bishop Thomson of Motherwell (inner left), Auxiliary Bishop Winning, and Bishop McGill of Paisley.
Scotus College [C67444]

this, there had been a confused curriculum of liturgical teaching. Alongside all its faults, St Peter's was a happy place to be: we were all grappling with new ideas - they were pioneering and happy times.' On completion of the new library in 1968, the college books (previously stored in the old steading of Kilmahew House) were weeded and catalogued, with the help of a librarian from Glasgow University. Another consequence of the staff changes was the termination of the St Peter's College Magazine in 1968. Fitzsimmons claimed that in looking through the previous issues he could see 'no sight of the Second Vatican Council in it... they had been educating the students as if the council wasn't taking place'. (9) In addition to internal changes, the trainee priests and staff of St Peter's avidly attended the celebrated 1968 debates organised by the Scottish Catholic Renewal Movement.

The theological standing of the seminary continued to develop under the office of Scanlan's successor, Archbishop Thomas Winning. The college, however, lost the 'theological strengths' of Rector Connolly in 1972, through Scanlan's last notable staff change. (10) Scanlan appointed Father James D McMahon to the post, hoping that his strength and decisiveness would help instil greater domestic order into St Peter's and overcome continued factionalism among the staff. [Ill. 5.3]

The Crisis of the Priesthood

These reforms in teaching, carried out within the diocese's new 'Programme of Priestly Formation', were constantly dogged by one particular problem beyond the archdiocese's control: a seemingly inexorable decline in the number of student priests after the peak of 1959-60. Part of a world-wide crisis of the priesthood, this was caused by growing secularisation within the Catholic community and increasing loss of membership from the church. Ordination rates reached a historically low point in the early 1970s: in March 1972 the Vatican admitted that a total of 13,450 Catholic priests had abandoned the priesthood in the six years between 1964 and 1969, and that the number of priests was falling across the world, but particularly in Europe. (11) By 1972, the enlarged St Peter's College, Cardross had been officially open for six years, and the building was operating at only around half its residential capacity: the maximum number of resident students at any time was 56. In 1979, the year before closure, the number of students had fallen to just 21.

As indicated above, the building decisions made by Archbishop Campbell and Bishop Ward in 1959 were based on the assumptions of the 1950s. The diocesan authorities reasonably assumed, in the context of rising ordination numbers, that this situation of growth and optimism would continue. The new college would therefore be built to last, would be of 'large and ornate proportions', and would accommodate future growth. (12) However, there were clear indications of the problems to come. The hierarchy were already aware of some difficulties in recruitment of young Scottish-trained priests, and a Vocations exhibition of 1960, held in the Kelvin Hall, Glasgow, hoped to alleviate this problem in some way. Father MacMahon explained in the June 1960 issue of *St Peter's College Magazine*: 'We must appreciate that there is a problem, for the need is not merely universal but local too. We Catholics in the west of Scotland are failing to contribute our share of recruits to the religious orders of men and women, but more seriously we are failing to provide enough secular priests for our own needs.' (13) McMahon continued that 'the first duty of parents [is] to pray for the gift of a priest'. But in the event, those prayers went unanswered: the growing secularisation and liberalisation of Scottish society in the late 1960s and 70s, and the resulting marked decline in congregations, had a profound affect on the recruitment and role of the priest.

It has been estimated that the fastest drop in Roman Catholic church attendance in Scotland was in the five years 1966-1971 - between 42,000 and 115,000, according to varying estimates. The vocation of the priesthood became an unattractive option for the majority of young Catholics in Scotland. As John Cooney noted in 1971:
'Until recently, the priest's position in the church and in society was secure. He was the

educated man in the Catholic community, and their representative in social and cultural affairs. However, the welfare state, the affluent society, the age of leisure, the anonymity of urban life, the decline of religion, and the growth of secularisation, have pushed the priest to the perimeter of society.' (14)

The Crisis of Diocesan Finance

There were also political and financial reasons, specific to the Scottish Catholic church, which sapped the effectiveness of the Cardross seminary from the beginning.

Although (as already outlined), the financing of the church-building programme of the mid and late 1950s took precedence over the new seminary, in the early 1960s Campbell and Ward made concerted efforts to raise funding for the project. Campbell looked to his bishops in Motherwell and Paisley (whose students would, of course, be accommodated at Cardross) for financial support, but Bishop Scanlan refused, on the basis that he had not been privy to the original negotiations for the seminary. The building programme carried on regardless, but relations between Glasgow and Motherwell continued to pose problems. Later in the decade Scanlan himself, now Archbishop of Glasgow, turned to his successor at Motherwell, Bishop Francis Thomson, for financial help. The latter refused, on the same grounds as had Scanlan before him.

After 1974, Thomas Winning inherited, as Archbishop, a financially unhealthy archdiocese from Scanlan. Scanlan's obituary sums up the serious position he left behind: 'During that decade [1964-74] the church suffered a dismal decline. There were many causes but the most obvious is emigration from Glasgow. During those ten years Glasgow lost the equivalent of twenty good healthy parishes. Further, there is no doubt that the morale of the clergy declined in those ten years. Again many causes could be deduced: aftermath of the council, longer wait for parishes, the decay of so many city parishes, for nothing saps the morale more than saying Sunday mass in a church virtually empty, but I think a major factor was diocesan finance. When he came to Glasgow the diocese had large reserves. When he resigned, without in any way attributing blame to him, the fact was that all the reserves had gone'. (15) The financing of the new seminary may have accounted for a proportion of these financial problems, but the overall system of borrowing from wealthier parishes to fund struggling ones was a more basic source of difficulty. In McHugh's opinion, the appreciation of debt from the 1960s highlighted the 'underlying problem which had confronted successive Vicars-Apostolic and Archbishops', that of 'providing the necessary churches and services from a severely limited capital base'. (16)

In 1975, Bishop Thomson of Motherwell inflicted another blow to the financially struggling archdiocese, and to Cardross in particular, when he withdrew his students from St Peter's, and moved them to the eastern seminary of Drygrange, on the grounds that the cost of supporting students at St Peter's was 'crippling' the diocesan finance of Motherwell. Here the additional cost implicit in the post-1953 policy of separate western and eastern seminaries came into the open, and the more ambitious western institution proved to be the more vulnerable: in the words of one former lecturer, 'financially, St Peter's was an albatross around the neck of the diocese'. (17) Only in 1993, with the eventual foundation of a national seminary, Scotus College, Bearsden (a redesignation of Chesters College), was the problem of division and duplication finally and decisively addressed.

The Crisis of Use and Maintenance

In addition to the potential problems of obsolescence in the field of liturgical arrangement, there were other troubles directly connected with the new Cardross building. There was the straightforward problem of scale: the optimistic, expansive size of the complex resulted in practical problems. And there were the problems of the structure's technical performance, which suffered criticisms from the opening of the extensions right up to the date of closure.

The scale of a building intended for 100 students but occupied, at the maximum, by only 56, had serious implications for heating costs. The rise in oil prices in 1974, and the withdrawal of funding from the diocese of Motherwell in 1975, only exacerbated the problem. Size also proved difficult in terms of teaching. Fitzsimmons recalled that the large classrooms were not suitable for intimate group teaching, and an element of 'improvisation' was needed. (18) As time progressed, problems with heating, and with sound insulation, became 'intolerable'; much of the teaching activity was moved to the old Kilmahew House, so that 'students could take refuge, and get some peace and quiet'. (19)

Technical problems, according to those who lived and taught there, were a growing concern. Initial teething troubles, documented by the students in the college magazine, were soon followed by more serious and persistent difficulties. (20) Soon after opening, in February 1967, one student related that 'during concelebrated Mass this morning, an ominous crack from one of the beams above the sanctuary served to remind us of the Rector's 'parousia' prophecy. Dreams of depleted staff were banished when nothing more disastrous followed.' Although there were many lesser issues, such as the alleged 'failure' of the chapel seating, the most persistent problems concerned water penetration, in many parts of the complex, and 'woodworm and fungus' in the classroom block. (21)

From 1972 onwards, the newly appointed rector, Father McMahon, began a relentless quest (at first, under the overall authority of Ward) to remedy the 'inadequacy' of the building, bombarding the architects with letters of complaint. In April 1973, McMahon went so far as to produce a report, with the help of 'two well-qualified civil engineers', outlining his personal concerns. Water ingress, he told Ward, was now a problem in most areas of the complex: new areas of penetration included the 'sanctuary lantern'. McMahon explained that the 'report is so bleak...to rectify the faults will be costly'. In February 1974 he wrote to Cowell that the building was no longer 'proof against wind and water', and demanded 'immediate action' from the architects. Despite remedial work by Gillespie, Kidd & Coia in the summer of 1974, in September McMahon reported acerbically to them: 'It may be of interest to you that the roof over the stairway in the classroom block has collapsed'. More repairs were undertaken in early 1975. Alongside these exchanges, professional interest in the architectural world continued: a letter by McMahon in December 1973 complained both of unannounced visits by architects, and problems of water penetration and timber and cladding deterioration. Father Foley recalled one occasion in the early 1970s when Jack Coia showed a group of 'wide-eyed architectural students around the building while we mopped up the rain water from the floor'. (22)

In 1979, the decision to abandon Cardross Seminary was taken; the college closed in February 1980, and the students moved to the Newlands premises, taking some moveable fittings (including, for instance, the library shelving). The declining number of students, the withdrawal of Motherwell diocese from participation, and the stark financial situation of the archdiocese, all contributed to the closure, alongside the technical problems and (in hindsight) excessive scale of the complex. Yet despite the role of user difficulties in the College's decline, the students and staff, throughout, balanced their practical complaints with admiration for its architectural strengths. In the same way that the students, at the opening, enthused about the 'handsome new chapel' and 'splendid new sanctuary', even after the closure staff could still praise the buildings' 'magical dimensions' and 'brilliance'. In a 1980 album of the move to Newlands, Cardross's last resident students lamented the loss of the popular meeting-space of the main wooden staircase - one of the elements at the centre of the architects' 'community' conception. Father Fitzsimmons recalls: 'Visually, I loved the building. It was brilliant - but utterly useless! I talked to Jack Coia about the problems, and he answered, "God did not create a perfect world!"' (23)

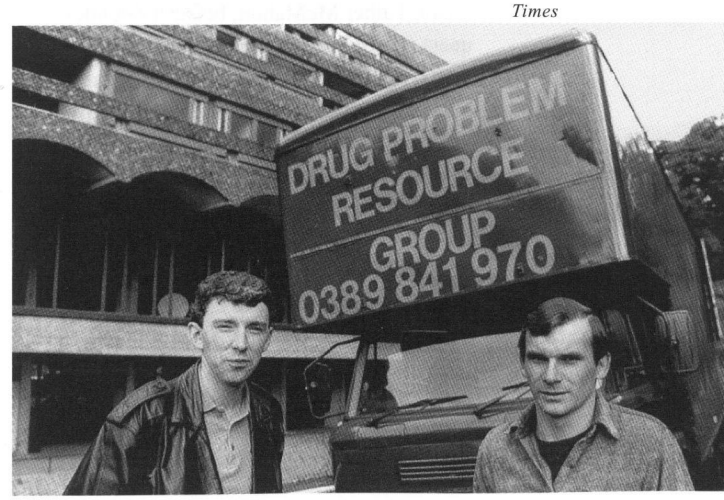
From Decline to Protection: 1980 to the Present Day

After 1980, the abandoned seminary buildings gradually deteriorated into a gutted ruin. Throughout these sixteen years, the complex had only one period of active occupation, as a drug rehabilitation centre, but there was a succession of proposals for re-use or conversion. From the late 1980s, its fate and reputation was affected by a new phenomenon in architectural history: the beginning of revaluation of Modern architecture as a potential subject of 'heritage'.

The decision to abandon St Peter's as a seminary took shape in 1979. In that year an application was made to the local planning authority, from the First Hospitality Corporation of America, for change of use of the complex to form a hotel. The company's bid to buy the site was, however, withdrawn, apparently due to its inflexibility. This did not deter the diocese from moving out, and shortly afterwards, in March 1980, a further application was made, for change of use to a conference centre. This application was also withdrawn. Following these two failed conversion proposals by private parties, the Church authorities decided in 1983 to utilise the empty building as a drug rehabilitation and detoxification centre. This was run by the Social Services section of the diocese, and in a period of five years approximately 1,500 people passed through the programme. Despite this quantitative success, 'deterioration of the building' caused its closure in 1987. (24) [Ill. 5.4]

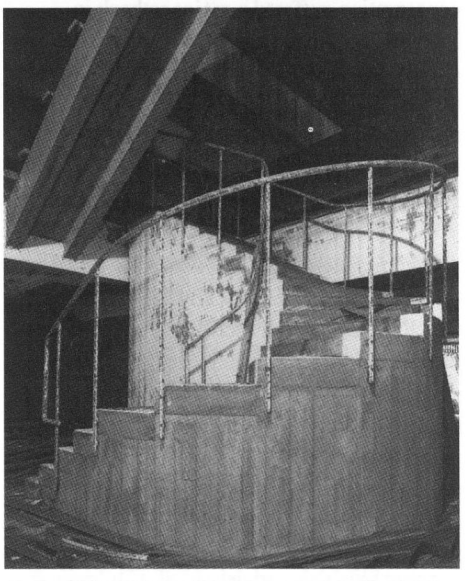
During its use as a rehabilitation centre, the diocese first began to think in terms of demolition. Here we encounter for the first time the world of architectural heritage, which was increasingly to become the context for discussion of the buildings' fate. The entire complex already had government-protected status, by virtue of the Category B listing (in 1971) of the original, 19th-century Kilmahew House. The diocese submitted a Listed Building Consent application for part-demolition in 1983; this was refused by the planning authority the following year - the first of three demolition applications, all unsuccessful in a climate of mounting interest in Modern architecture. In 1990, an application was made to convert the college building into flatted dwellings, and in that same year another application for full demolition was made. Both applications were withdrawn. Faced with a building deteriorating fast from neglect and vandalism, the diocesan authorities then appointed the Walker Group to draw up plans for marketing and restoration in 1992. The group estimated that it would take at least £5 million to restore it; in view of the diocese's continuing financial difficulties, no work was carried out. (25)

While these proposals succeeded one another, the world of heritage was witnessing a rapid change in climate towards the revaluation and protection of post-1945 architecture. This was an international phenomenon: the year 1990, for example, saw the foundation of DOCOMOMO (Documentation and Conservation of the Modern Movement), an international federal grouping whose constituent national groups, from 1992, included a Scottish working-party. In this development of concepts of postwar Scottish heritage, historical research and protection went hand-in-hand, and Gillespie, Kidd & Coia's work was in the forefront of attention. Whereas in 1986, a restoration grant to prevent demolition of the campanile at St Bride's, East Kilbride had been refused, in 1987, the year after the publication of Rogerson's book on Coia, the first listing of one of the firm's



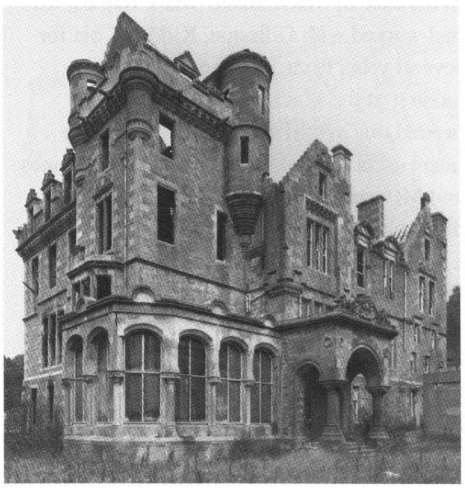
5.4. View during the college's re-use as a drug rehabilitation unit in the mid-1980s
The Herald & Evening Times

5.5. 1994 view of closed and fenced-up ruins: junction of the Sanctuary block and Main Block. *RCAHMS* [C50198]



5.6. 1994 view of ruins: the timber and glass surround of the student and staff entrance at cloister level has been ripped away by vandals. *RCAHMS* [C50210]

postwar works - St Paul's, Glenrothes - took place. And in August 1992, in the same year that Mark Baines delivered the first ever public lecture on the firm's work (other than by themselves), at a DOCOMOMO-Scotland conference in Glasgow, the ruined St Peter's College buildings were raised to Category A status; in fact, Cardross, along with the firm's Our Lady and St Francis School, Glasgow, were the first entirely postwar buildings to be listed at Category A. In September 1994, another 14 post-war Gillespie, Kidd & Coia churches were listed by Historic Scotland, bringing the total of the firm's listed churches to 21 (including both pre-war and post-war). The advance of heritage across the firm's oeuvre was not always smooth: in 1991, St Benedict's, Drumchapel was demolished just prior to listing.



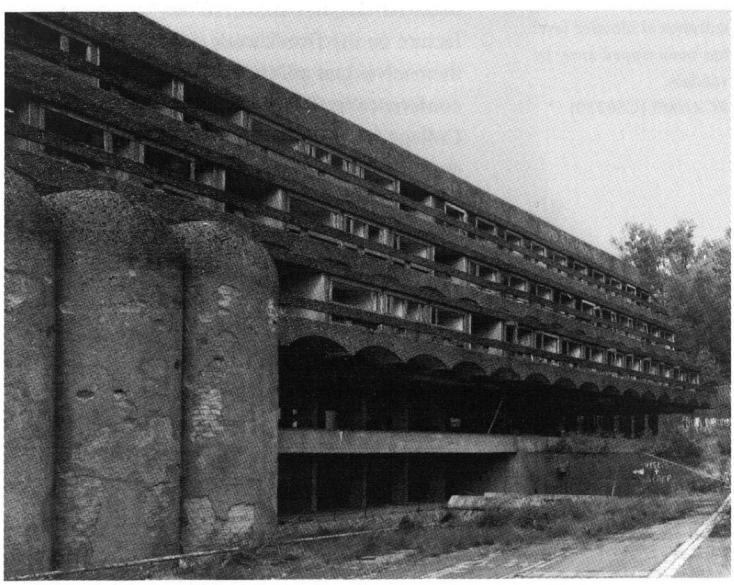
5.7. View of Kilmahew House, 1994: the house was demolished a year later. *RCAHMS* [C50207]

The growth in historical and preservationist interest in postwar Gillespie, Kidd & Coia buildings began to spark a public debate about Cardross. Responding to the Walker Group's 1992 report, the Scotsman described the buildings as having once been the 'jewel in the crown of modern Scottish church architecture.' (26) Ironically, in view of McMahon's earlier efforts against water ingress, some preservationists now began to claim that neglect by the archdiocese was indirectly responsible for the ruined state of the seminary: in one 1994 article, the critic Gavin Stamp wrote of 'obscene, sacrilegious

vandalism'. There was also intense debate in the Glasgow Herald regarding the architectural authorship of the Gillespie, Kidd & Coia building. Two further planning applications made by the diocese and the developers, Classical House, in late 1993, proposed that the college buildings and site should be developed jointly. With regard to the college, the first scheme proposed the conversion of the main block into six domestic units and the demolition of the convent block. The second scheme proposed the retention of the seminary buildings in consolidated ruin form, as a 'monument', pending future re-use. (27) Following discussions with heritage bodies in 1994, the second of these proposals was approved, but work had not yet commenced by mid-1996. Meanwhile, the drive for conservation suffered a major setback in November 1995 when Kilmahew House, already structurally unsound, was gutted by fire and subsequently demolished - removing the original core which supplied much of the rationale of the extension buildings' design. [Ill. 5.5, 5.6, 5.7]

Academic interest in the work of the practice developed further in the early 1990s - a trend which Metzstein and McMillan, both by then based at the Mackintosh School, were well placed to nurture. Here the previous decade's transformation of Gillespie, Kidd & Coia and its key personnel from an active practice into a university-based academic dynasty began to encourage cross-fertilisation between the teaching of present-day architecture and the pursuit of heritage - in the manner already seen in the case of Mackintosh. Mark Baines, who had worked with Gillespie, Kidd & Coia for several years from 1972, and now was a lecturer at the Mackintosh School, spear-headed this hybrid contemporary/heritage interest. In August 1993, for example, Baines and Metzstein took part in an architectural dialogue about the design of Cardross, during a series of seminars organised by the Royal Fine Art Commission for Scotland. 1995 saw publication of the first *Mac Journal* of the Mackintosh School of Architecture, devoted to the work of Gillespie, Kidd & Coia, and the first major exhibition of the practice's work, *Themes & Variations* (designed by Mark Baines), was held in February 1996.

In spite of growing academic and heritage interest in the building, St Peter's Seminary still remains in a ruinous state. [Ill. 5.8] Metzstein himself has spoken briefly and somewhat reluctantly about the fate of the college buildings: 'I can certainly say that if they try to pull it down, I'll have the last laugh: the building would be almost as difficult to demolish as it was to build!' In his opinion, the complex might be suitable for conversion in some circumstances; but equally, he would 'rather enjoy the idea of everything being stripped away except the concrete itself - a purely romantic conception of the building as a beautiful ruin!' (28)



5.8. 1994 view of Main Block.
RCAHMS [C50196]

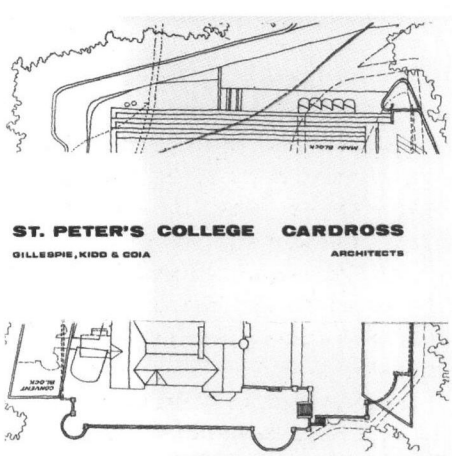
The previous chapters described the protracted story of the origins of the project to build the new Cardross Seminary, and the equally lengthy story of its decline. The book concludes with a brief evaluation of this story. Was Cardross a 'success' or a 'failure', as a work of Catholic patronage and of Modern architecture? The answers are complicated and, ultimately, inconclusive.

Cardross's position in the context of postwar Scottish Catholicism seems very clear, seen from today's point of view. It was an anachronism - a built embodiment of ideals which, even as construction proceeded, were turned upside down by Vatican II. And its viability was then further undermined by the mounting economic and social difficulties of the Church in the following years. But that is very much the judgement of hindsight. If these changes, largely unforeseen at the time, had not taken place; if the 1960s had seen continuing Church expansion in Scotland, as in some other countries (such as Poland); then the large and ambitious seminary would have been far more economically viable, and its maintenance problems could have been more easily corrected.

To decide the architectural success or failure of Cardross's design is a more complicated matter. Traditionally, the success of a work of architecture has been judged by whether it adequately combines the three criteria first devised by Vitruvius: beauty, practical usefulness, and constructional stability. The Cardross design was widely praised for its imaginative beauty, in both the straightforwardly visual sense and also in the sense of providing a sophisticated social-architectural image of community. But at the same time there were the prolonged troubles of maintenance and use traced in Chapter 5 - some of them made worse by factors such as the underoccupation of the building and the failure to heat it properly.

This apparent polarisation of image and use at Cardross stemmed, ultimately, from the fact that 20th-century Modern architecture had reshaped the traditional Vitruvian concepts of architecture, in a way which prevented any kind of easy judgement of practical success. The 19th century's architectural styles had balanced visual and practical criteria, within formulae which were based on well-established historical precedents: there was relatively limited scope for variation. But Modern architecture broke away from these codes and towards more fluid recipes, which tended much more to extremes. There was Functionalism, with its concentration on method or social provision, at times to the exclusion of appearance. And there was a new, intensely artistic kind of architecture, driven by individualistic intuition. In Metzstein's words, 'Modern architecture is very eclectic: there is nothing that is not allowed in Modern architecture - as long as the *spirit* is Modern'. (1)

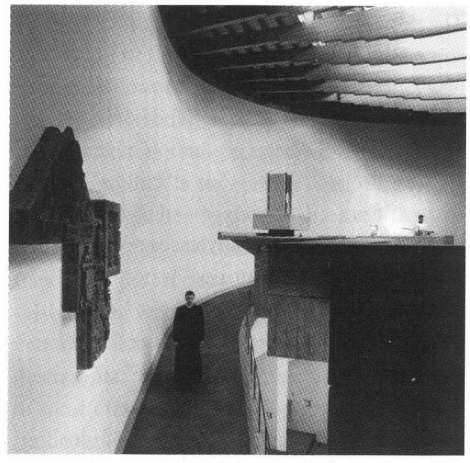
On the whole, Scottish mid 20th-century architecture was a fairly restrained, consensual matter, and Scottish Modern design - as with the work of Robert Matthew and his firm - emphasised high-quality social and contextual work, rather than individualism. The designers of Gillespie, Kidd & Coia belonged to a minority who tried to pursue the Modern Movement's social ideals within a framework of intense artistic creativity. [Ill. 6.1] For example, in the 1970s, Metzstein declared that '"high" architecture...is art, social art, that enhances life', and denounced 'the sterile limitation of man's spirit...manifest in Ministry design guides and system building'. More recently, he stressed that, in the firm's 1960s work, 'we did not have a formula - just a feeling'. (2) In hindsight, one could argue



6.1. Gillespie, Kidd & Coia's publicity logo for the Cardross project.
Gillespie Kidd & Coia Archives

that the firm's highly task-specific, tailor-made approach to design might have exacerbated the rapidity of obsolescence of the Cardross complex, and that an 'open-ended', megastructure-type design might have fared better: Metzstein noted that 'a megastructure could be converted: the difficulty with Cardross is that it is, and has proven to be, difficult to convert'. (3)

More recently, these arguments over the definition of Modern architecture have become less relevant, following Postmodernists' complete rejection of one side



6.2. The sanctuary ramp, seen in 1966.
Gillespie Kidd & Coia Archives

6.3. The sanctuary ramp, seen in ruins, 1994.
RCAHMS [C50212]

of the Modern equation (the collective or anonymous conception of Functionalism). Now the individualistic ideal of the architect as a personality has become dominant. A new generation of Scots architects places much more emphasis on the artist-architect, and on the creation of 'form' in its own right; practical considerations are in many cases separated off to be dealt with by informed 'user participation'. Thus, from the perspective of present-day architecture, the ideals embodied in the Cardross design seem very comprehensible: the question of 'failure' need not arise. The strong representation of the Gillespie, Kidd & Coia 'tradition' within the present-day university teaching of architecture in Glasgow also ensures that their work, like that of Mackintosh, will continue to be relevant to younger designers, almost irrespective of the actual experience of the firm's completed buildings. Among younger architects - to whom the ideas of institutional Modernists such as Robert Matthew seem less relevant - the reputation of Gillespie, Kidd & Coia has soared.

However, discussion of the original impact of the Cardross project, whether in religious or architectural terms, is in any case rapidly being overtaken by events. Since the late 1980s, the buildings of the 1950s and '60s are no longer seen as solely a contemporary matter, but instead also as something of the past, as heritage. By comparison with previous advances of the frontier of heritage, there are difficulties in assimilating Modern architecture, because of the specialised, precisely tailored building solutions that it sometimes created. But there is no reason to doubt that it, too, will eventually be absorbed. Once this happens, the question of original success or failure loses its urgency.

The central heritage principle of re-use allows a building, once it falls within the category of 'monument', to take on a value separate from its original purpose and meaning. Some recent conservationist agitation about Cardross has taken this to an extreme, blaming the current state of the ruins on the culpable neglect of a work of art, while not mentioning the earlier difficulties of the project at all. (4) It seems a more sustainable position, for the future, to distance ourselves from violent claims of praise or blame. We can conclude, straightforwardly, that the Cardross Seminary complex began its life as an outstanding but controversial setpiece of 20th-century Modern architecture and Catholicism in Scotland; that its ruins may, or may not, one day be rebuilt and adapted for a different purpose; but that whatever the building's vicissitudes in the past or future, it now has the additional, fixed status of an architectural and historical monument.

Notes

1: Conservatism and Change: the Archdiocese of Glasgow in the Early Postwar Era

(1) T M Devine (ed), *St Mary's Hamilton*, 1995, pp.118-9; also T M Devine (ed), *Irish Immigrants and Scottish Society in the Nineteenth and Twentieth Centuries,* 1990
(2) J Cunningham, 'Church Administration and Organisation', in D McRoberts (ed), *Modern Scottish Catholicism,* 1979, pp.73-91
(3) J Darragh, 'The Catholic Population of Scotland', in *Modern Scottish Catholicism,* p.223; C Brown, 'Religion and Secularism', in T Dickson and J H Treble (eds), *People and Society in Scotland,* iii, 1992, p.61
(4) 1945-61 output of Catholic and Protestant building: 'Style in Church Building', *Glasgow Herald,* 6 April 1961. 19th century background: B Aspinwall, 'The Formation of the Catholic Community in the West of Scotland', *Innes Review,* 33, 1982, pp.44-57
(5) Obituary of Right Reverend James Ward, *Catholic Directory of Scotland* (CDS), 1974, pp.376-380
(6) Ward obituary
(7) Obituary of Most Reverend James Donald Scanlan, CDS, 1977, pp.370-8
(8) On Vatican II in general, see Richard P O'Brien, *Catholicism,* vol.2, 1980
(9) K Nugent, 'Churches and Liturgy', in *Mac Journal 1,* 1994, pp.26-31
(10) Letter from Dr. John McCaffrey, 1996
(11) J Cooney, *Scotland and the Papacy,* 1982, pp.96-7; Interview with Dr John Durkan, 25 August 1995; see also A Ross, 'Development of the Catholic Community', in *Modern Scottish Catholicism,* pp.44, 50-1; see also T Gallagher, Glasgow - *The Uneasy Peace,* 1987, pp.263, 284, and J Cumming and P Burns (eds), *The Church Now,* Dublin, 1980, p.62
(12) Cooney, *Scotland and the Papacy,* p.98
(13) *St Peter's College Magazine,* December 1963, p.47

2: Scottish Modern Architecture: the Redefinition of 'Community'

(1) *RIAS Quarterly* 38, 1932; P F Anson, 'Modern Catholic Architecture in Scotland', *The Catholic Directory,* 1939, p.366
(2) Anthony Ross, 'Development of the Catholic Community', in D McRoberts (ed), *Modern Scottish Catholicism,* 1979, p.47; see also *Catholic Directory,* 1939, p.381. Works by Anson include *The Catholic Church in Modern Scotland,* 1937
(3) See P F Anson, 'Catholic Church-Building in Scotland', *Innes Review,* Autumn 1954
(4) Obituary of Father D McRoberts, *Innes Review,* 30, 1979, pp.3-15
(5) I G Lindsay, *The Scottish Parish Kirk,* 1960, pp.88-9; see also 'Influences of Changing Forms of Worship on Building Design', *Glasgow Herald,* 4 December 1953, p.3
(6) *RIAS Quarterly 97,* 1954
(7) J L Paterson, *Prospect 8,* 1957
(8) P Walker, *Clergy Review,* December 1981, pp.437-444
(9) A Wheeler, 'Minds Meeting' lecture, Royal Fine Art Commission for Scotland, 15 August 1995
(10) *Glasgow Herald,* 6 April 1961, p.6; interview with Prof. Whyte, 15 October 1995. NCRG ideas: see for instance P Hammond, *Liturgy and Architecture,* 1960; and P Hammond (ed), *Towards a Church Architecture,* 1962, especially the contributions by C Davis and P Hammond.
(11) Hammond (ed), *Towards a Church Architecture,* pp.245-7
(12) P F Smith, *Third Millennium Churches,* 1972, p.78, cited in P D Walker, 'Church Architecture', *The Clergy Review,* December 1981, p.440
(13) B Spence, *The Builder,* 22 June 1956

3: The Evolution of the Gillespie, Kidd & Coia Practice

(1) *Building,* 27 June 1969, p.26
(2) *Building,* 27 June 1969, p.26
(3) Glasgow School of Architecture Calendar records, 1938; letter from Warnett Kennedy, 1995
(4) R W K C Rogerson, *Jack Coia: his life and Work,* 1986
(5) Letter from Warnett Kennedy, 1995
(6) Rogerson, Jack Coia, p.106
(7) Interview with A Buchanan Campbell, 1993; N Thomson, 'Building a New Scotland', *Scottish Field,* September 1967, p.49
(8) Interview with A Buchanan Campbell (who gained his first practical experience working on this commission for Coia), 1993
(9) Letter from Warnett Kennedy, 1995
(10) A Ross, 'The Development of the Scottish Catholic Community', in D McRoberts (ed), *Modern Scottish Catholicism,* 1979, p.47
(11) 'Abstractionist': letter from Warnett Kennedy, 1995
(12) P F Anson, 'Modern Catholic Architecture in

6.4. The Sanctuary Ramp, seen c.1966.
Robert W K Rogerson

Scotland', *The Catholic Directory,* p.367
(13) *Building,* 27 June 1969, p.26
(14) *Building,* 27 June 1969, p.26
(15) Coia and Metzstein had family connections, and the latter approached the former, looking for work, in 1945: *Scotland on Sunday Spectrum,* 10 December 1995, p.4
(16) Interview with Charles MacCallum, 6 December 1995
(17) Interview with A Macgregor, 22 August 1995
(18) Interview with I Metzstein, 18 January 1996
(19) *Building,* 27 June 1969, p.26
(20) MacCallum, interview, 6 December 1995
(21) Interview with I Metzstein, 18 January 1996
(22) 1965 Metzstein paper, in Gillespie, Kidd & Coia Archive; MacCallum, interview, 6 December 1995
(23) Interview with I Metzstein, 12 October 1994; interview with Prof James Whyte, 15 October 1995
(24) B Schotz, *Bronze in my Blood,* 1981, p.211
(25) 'Competition': interview with Fr K Nugent, 10 October 1995
(26) R Schwarz, *The Church Incarnate,* 1959 (English edition)
(27) Whyte, interview, 15 October 1995
(28) I Metzstein, 'Minds Meeting' lecture, 15 August 1995, Royal Fine Art Commission for Scotland
(29) Interview with I Metzstein, 26 August 1996; I Metzstein, lecture (with A MacMillan) for 20th-Century Society, Glasgow, 24 September 1994
(30) Metzstein, lecture, 24 September 1994
(31) Metzstein, interview, 26 August 1996
(32) *Architects' Journal,* 5 October 1977, pp.620-1
(33) Metzstein, interview, 26 August 1996

4: Conception and Construction

(1) I Metzstein, 'Minds Meeting' discussion, August 1993, Royal Fine Art Commission for Scotland; *St Peter's College Magazine,* December 1966, p.117
(2) *St Peter's College Magazine* (hereafter SPCM), December 1966, p.121
(3) M Turnbull, *Cardinal Gordon Joseph Gray,* 1994, p.51
(4) *Scottish Catholic Directory,* 1980, pp.377-89; J Darragh, 'The Catholic Population of Scotland', in *Modern Scottish Catholicism,* p.223
(5) James Darragh, obituary of D McRoberts, *Innes Review* 30, 1979, pp 2-15
(6) Darragh, obituary of McRoberts; Darragh, 'The Catholic Population'
(7) Gillespie Kidd & Coia archive, Cardross correspondence file (hereafter CCF), letter from GKC, 15 April 1953; CCF, letter Archdiocese to GKC, 22 April 1953
(8) D McRoberts papers, Scottish Catholic Archives; Darragh, 'The Catholic Population'; CCF, letter J Coia to McRoberts, 29 May 1953
(9) McRoberts papers; CCF, letter J Coia to Archdiocese, October 1955
(10) Bishop Ward, quoted in the obituary of Rev Mgr Charles Treanor, CDS, 1964, pp. 304-6
(11) Darragh, 'The Catholic Population'; Darragh, obituary of McRoberts
(12) 'Minds Meeting', August 1993, discussion between I Metzstein and M Baines
(13) CCF, letter GKC to Zinn, 4 December 1949
(14) Interview with I Metzstein, 12 October 1994
(15) CCF, letter from GKC, 7 June 1960; plan KS133/KS134. I Metzstein, 'The Architecture of St Peter's College, Cardross', in R W K C Rogerson, Jack Coia, pp.110-114 (hereafter: Metzstein, 'Cardross')
(16) GKC practice archive, typed description of building by I Metzstein, 5 April 1966 (hereafter: Metzstein, description); Metzstein, 'Cardross'
(17) Metzstein, 'Cardross'
(18) Metzstein, description
(19) Metzstein, 'Cardross'
(20) Interview with I Metzstein, 25 April 1996
(21) Metzstein, 'Cardross'
(22) Metzstein, 'Cardross' and description
(23) Metzstein, 'Cardross'
(24) CCF, draft press release from Moore Todd Associates, Glasgow: letter to GKC, 29 December 1966
(25) Metzstein, description
(26) Metzstein, 'Cardross'
(27) Information from Isi Metzstein
(28) CCF, letter 9 March 1965 from GKC to Wylie & Lochhead
(29) See for instance CCF, letter 31 August 1965 from Elders to GKC
(30) CCF, letter 1 March 1966 T Justice to GKC
(31) Metzstein, 'Minds Meeting', 1993
(32) Metzstein, 'Cardross'
(33) Metzstein, 'Minds Meeting', 1993
(34) Metzstein, 'Minds Meeting', 1993
(35) P Serenyi, 'Le Corbusier, Fourier and the Monastery of Ena', *Art Bulletin,* December 1967
(36) Metzstein, 'Minds Meeting', 1993; Interview with I Metzstein, 26 August 1996
(37) Metzstein, 'Minds Meeting', 1993
(38) Metzstein, 'Minds Meeting', 1993
(39) Metzstein, 'Cardross', and 1995 interview
(40) Metzstein, 'Cardross'
(41) Le Corbusier, *Oeuvre Complète,* V, 1946-52, 191, cited in C Jencks, *Le Corbusier and the Tragic View of Architecture,* 1973, p.42
(42) CCF, letter 22 February 1961, GKC to Zinn
(43) Metzstein, 'Minds Meeting', 1993
(44) CCF, draft press release from Moore Todd; Metzstein, 'Minds Meeting', 1993; Metzstein, 'Cardross'
(45) P Hodgkinson, *Mac Journal 1,* 1994, pp.42-3
(46) For an interesting Continental precedent (but not direct influence) see Adolf Loos's unexecuted design for the Babylon Hotel, Nice, 1923: T van Doesburg, *On European Architecture,* Nijmegen, 1986, pp.92-3
(47) Metzstein, 'Minds Meeting', 1993 3
(48) CCF, letter 27 August 1960, GKC to Michael Person of *Architectural Review*
(49) *SPCM,* December 1964, p.115; 'Alter Boys': interview with Father J Fitzsimmons, 29 May 1996; interview with I Metzstein, 26 August 1996
(50) CCF, latter 17 February 1960, Zinn to GKC
(51) *SPCM,* June 1960, p.260
(52) CCF, letter 7 June 1960, GKC to McLernan & Whyte; letter 27 November 1961, McLernan & Whyte to GKC; *SPCM* Vol. 24, No. 95, p.266
(53) *SPCM,* Vol. 25, No. 97; CCF, letter 26 July 1961, GKC to Zinn; letter 14 November 1961, GKC to McLernan & Whyte, 17 October 1961, McLernan & Whyte to GKC; 29 November 1961, McLernan & Whyte to Ward; 29 November 1961, Ward to GKC; *SPCM,* June 1962
(54) CCF, letter 11 May 1972, I Metzstein to J

McSparran & McCormick
(55) *SPCM,* June 1963 p.35; GKC practice archive, drawings CC600105/110/111, dated October 1963; CCF, letter 23 September 1963, J Laidlaw to Scottish Television; letter 11 May 1972 I Metzstein to McSparran & McCormick; 10 September 1963 and 27 February 1964, J Laidlaw to GKC; 27 February 1964, J Laidlaw to Coia; 20 February 1964, GKC to Ward
(56) CCF, letter 22 October 1964 Laidlaw to GKC; *SPCM,* December 1966 and June 1965, p. 32; letter 9 April 1965, Laidlaw to GKC; 22 December 1965 letter from GKC to *Concrete Quarterly*
(57) *SPCM,* December 1963, p.143
(58) *SPCM,* December 1966
(59) CCF, letter 22 June 1971 Ward to GKC
(60) *SPCM,* December 1961; CCF, letter 27 July 1960, GKC to *Architectural Review;* 21 August 1962, letter H Brookaman to GKC; 26 April 1963, letter GKC to T M P Bendixon; 11 February 1963, letter GKC to Central Office of Information; 23 September 1963, Laidlaw to Scottish Television
(61) *SPCM,* June 1967
(62) CCF, letter 7 February 1967, GKC to *Concrete Quarterly*
(63) *SPCM,* December 1967; CCF, letter 6 April 1971, GKC to Mr Berry, Leeds Polytechnic

5: The College in Use and in Decline

(1) Interviews with Father John Fitzsimmons (29 May 1996) and Father James Foley (30 May 1996)
(2) Interview with Father Fitzsimmons
(3) J Cooney, *Scotland and the Papacy,* 1982, pp.96-7
(4) *SPCM,* December 1965, p.66
(5) Interview with Monsignor McMahon, 29 May 1996
(6) Interview with Father Fitzsimmons
(7) Interview with Father Foley; SPCM, 26 May 1966, p.105
(8) Interview with with John Durkan, 25 August 1995
(9) Interviews with Father Foley and Father Fitzsimmons
(10) Interview with Father Foley
(11) *Glasgow Herald,* March 30 1972, p.11
(12) Letter from Dr J McCaffrey
(13) SPCM, June 1960, pp. 237-242
(14) *Glasgow Herald,* 30 September 1971, p.10
(15) Obituary of the Most Reverend James Donald Scanlan, former Archbishop of Glasgow, *CDS* 1977, p.370-8
(16) Dr Mary McHugh, *The Development of The Catholic Community in the Western Province,* 1990 (thesis, Strathclyde University), p.210
(17) Interview with Father Donaldson (lecturer at St Peter's, Cardross, 1972-80), 28 May 1996
(18) Interview with Father Fitzsimmons
(19) Interviews with Monsignor McMahon and Father Fitzsimmons
(20) *SPCM,* December 1966
(21) *SPCM,* June 1967, p.21; CCF, letter 4 November 1972, GKC to Ward; letter 7 April 1973 from Cowell
(22) Interview with Monsignor McMahon; CCF, letter 7 April 1973 from Cowell; letter of 16 February 1974; letter of 3 July 1974 from GKC; letters of 25 September 1974 and 21 December 1973 from McMahon to GKC; interview with Father Foley.
(23) *SPCM,* December 1966, 5 February 1967 and 12 February 1967; interviews with Father Foley and Father Fitzsimmons
(24) Correspondence with Annette Moran, Archdiocese of Glasgow, 1996
(25) *Scotsman,* 27 March 1992
(26) *Scotsman,* 27 March 1992
(27) Gavin Stamp: *Independent,* 21 December 1994, p.22, and *Glasgow Herald,* 29 October 1994. Authorship debate: *Glasgow Herald* letters, 2 November 1994, 12 November 1994, 14 November 1994, 2 December 1994, 9 December 1994, 19 December 1994. Conversion scheme: Dumbarton District Council Planning Department, planning application 22 October 1993
(28) Metzstein, 'Minds Meeting', 1993

Conclusion

(1) Interview with I Metzstein, 26 August 1996
(2) GKC practice archive, undated paper by Metzstein, 'The Land of Green Ginger'; interview with Metzstein, 26 August 1996
(3) Interview with I Metzstein, 26 August 1996
(4) Independent, 21 December 1994, p.22; *Glasgow Herald,* 29 October 1994

6.5. The junction of the Main Block and Sanctuary Block, crowned by the stepped roof-light of the Sanctuary.
Robert W K Rogerson

Appendix A
Chronological Data

Archbishops of Glasgow
since 1922

1922-1943
Archbishop Donald Mackintosh

1945-1963
Archbishop Donald A Campbell

1964-1974
Archbishop James Donald Scanlan

1974-present
Archbishop Thomas Joseph Winning

Cardross Seminary
Chronology since 1945

1945
Evacuation of students and staff from St Peter's College, Bearsden to St Joseph's College, Mill Hill, England, to allow repairs to be made.

23 May 1946
Destruction of St Peter's College, Bearsden, by fire during dry rot repairs.

5 October 1946
Move of students and staff to Darleith House.

1948
Abortive bid, by Archbishop MacDonald of St Andrews and Edinburgh, to buy the Royal Hotel, St Andrews, for conversion into a national seminary and training college for male Catholic teachers.

16 September 1948
Move of theology students to Kilmahew House (leaving philosophy students still at Darleith).

April 1953
Beginning of discussions between Jack Coia and the archdiocese on extension to Kilmahew House; first (unrealised) scheme by Coia and McRoberts.

1956
Design of St Paul's, Glenrothes.

April 1956
Continuing discussion between Gillespie, Kidd & Coia (GKC) and Archbishop Campbell over initial scheme.

June 1959
Preparation of GKC drawings for second design.

February 1960
Exploration work under supervision of W V Zinn, consultant engineers.

1 March 1960
Arrival of machinery for construction of retaining wall.

June 1960
Construction of model.

October 1960
Transplantation of trees from site by students.

30 November 1960
Cutting of first sod by Archbishop Campbell.

17 April 1961
Beginning of construction of retaining wall, by contractors Hunter & Clark.

May 1961
Official appointment of Zinn as engineers for project.

July 1961
Alterations (to reduce cost) to design of sanctuary block.

November 1961
Alterations (to reduce cost) to design of main block; reduction in total estimated cost from £486,010 to £349,800.

8 November 1961
Completion of retaining wall.

25 December 1961
Convocation of Second Vatican Council.

January 1962
Beginning of structural revisions to classroom block.

29 April 1962
Commencement of pile driving.

15 June 1962
Acceptance of main building contract by James Laidlaw & Son.

January 1963
Further alteration to sanctuary designs.

24 January 1963
Death of Monsignor Treanor, Rector of St Peter's College.

March 1963
Appointment of Father Michael Connolly as Rector.

April 1963
Move of Father McRoberts from his post at St Peter's to St Charles, Carstairs.

April 1963
Completion of main block foundations, and beginning of construction of first floor; delay to work by bad weather.

22 July 1963
Death of Archbishop Campbell.

August 1963
Alteration of convent block design.

August 1964
Beginning of alteration work to existing house.

September 1964
Completion of shell of main block.

8 September 1964
Laying of foundation stone in sanctuary by Archbishop Scanlan.

late 1964
Beginning of internal fitting out of convent block.

April 1965
Introduction of overtime working by Laidlaw to accelerate work.

12 April 1965
Progress visit by Archbishop Scanlan.

8 December 1965
End of Second Vatican Council.

18 March 1966
Complaints by Laidlaw about lack of detailed drawings.

April 1966
Alterations to stable block.

May 1966
Screening of BBC documentary, *Four Modern Buildings*.

1 October 1966
Beginning of use of new buildings (except classroom block) by students and staff.

30 November 1966
Inauguration ceremony and solemn opening of St Peter's.

February - December 1967
Further alteration to Kilmahew House.

2 April 1967
Opening of classroom block (with exception of the library).

19 October 1967
RIBA award to GKC for design of College.

29 November 1969
Receipt by architects of final claim from clerk of works.

March 1971
Vatican announcement that 13,450 Catholic priests had abandoned the priesthood between 1964 and 1967.

22 June 1971
Final cost statement from McLernan & Whyte, quantity surveyors (£609,805 5s 8d, including £574,575 due to the main contractors), along with claim for prolongation of £23,928 16s 9d.

22 October 1971
Settlement of final certificate (but not prolongation claim) by diocese.

1972
Appointment of Monsignor McMahon, as Rector (in succession to Father Connolly).

May 1972
Conclusion of negotiations over finalisation of architects' account.

7 April 1973
Report by Monsignor McMahon on water ingress & other problems with new college.

September 1974
Collapse of roof over stairway in classroom block.

14 November 1974
Statement by GKC to Archdiocese, disclaiming 'professional liability' for problems of building.

24 December 1974
Promise by GKC to start repair work in early 1975.

September 1975
Withdrawal of Motherwell Diocese's students from Cardross, to attend Drygrange Seminary.

25 March 1976
Death of former Archbishop Scanlan.

November 1979
Decision in principle to close Cardross Seminary; application by First Hospitality Corporation of America for change of use of the complex to a hotel.

February 1980
Official closure of St Peter's College; re-housing of Glasgow Province seminary in the former Convent of the Franciscan Nuns of the Immaculate Conception, Briar Road, Newlands.

March 1980
Planning application (later withdrawn) for change of use to conference centre.

May 1980
Withdrawal of First Hospitality Corporation of America's planning application and offer of purchase.

August 1981
Death of Jack Coia.

1983
Beginning of four-year use of former Cardross seminary buildings by the diocese as a drug rehabilitation and detoxification centre.

1 November 1985
Opening of new interdiocesan Chesters College, Bearsden, responsible for training priests for the whole country except St Andrews and Edinburgh, and Aberdeen.

1987
Closure of drug rehabilitation centre in former seminary, owing to deterioration of building.

September 1987
Statutory listing of St Paul's Church, Glenrothes (the first post-war GKC building to be listed).

1992
Preparation of (abortive) plans by the Walker Group for marketing and restoration of Cardross complex.

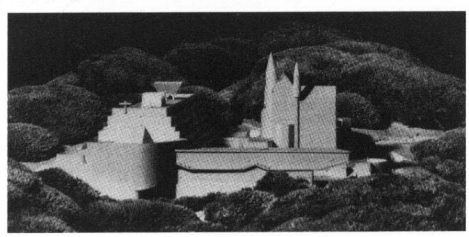
6 August 1992
Elevation of St Peter's College by Historic Scotland from Category B to Category A.

October 1993
Planning application by Archdiocese for part-demolition of complex; application refused.

October 1993
Alternative planning proposals for conversion of the complex to flats, or for its retention as a consolidated ruin; acceptance of the second option (not yet acted upon, by September 1996)

4 October 1993
Redesignation of Chesters College as Scotus College, national seminary for the whole of Scotland.

November 1995
Severe fire damage by vandals to Kilmahew House (subsequently demolished).



6.6. 1960s view of the original model. *Gillespie Kidd & Coia Archives*

Appendix B
Cardross Seminary: List of drawings in Gillespie Kidd & Coia Archive (Private Collection)

Main Block and General Complex:

Drawing No.	Date	Description
KS133	Mar 1961	Insc: 'elevations, boundary wall retaining 1/8" ' [p/i]
KS134	Mar 1961	Insc: 'plan of retaining wall 1/16" ' [p/1]
KS134	Mar 1961	Insc: 'plan of retaining wall, revised Oct 1961 1/16" ' [p/i]
CC600000	Dec 1961	Insc: 'block plan & site plan 1/16" ' [p/1]
CC600001	Dec 1961	Insc: 'cloister floor plan 1/8" ' [p/i]
CC600001A	Dec 1961	Insc: 'library floor plan' [i]
CC600002	Dec 1961	Insc: 'ground floor plan 1/8" ' [i]
	Dec 1961	Insc: 'common room plan 1/8" ' [i]
CC600002A	Dec 1961	Insc: 'first floor plan 1/8" ' [i]
CC600003A	Dec 1961	Insc: 'classroom floor plan' [i]
CC600004	Dec 1961	Insc: 'second floor plan 1/8" ' [i]
CC600005	Dec 1961	Insc: 'third floor plan 1/8" ' [i]
CC600001	Jun 1964	Insc: 'cloister floor plan 1/8" ' [p/i]
CC600002	Jun 1964	Insc: 'ground floor plan 1/8" ' [p/i]
CC600003	Jun 1964	Insc: 'first floor plan 1/8" ' [p/i]
CC600004	Jun 1964	Insc: 'second floor plan 1/8" " [p/i]
CC600005	Jun 1964	Insc: 'third floor plan 1/8" ' [p/i]
CC600007	Dec 1961	Insc: 'section through chapel' [p/i]
CC600008	Dec 1961	Insc: 'section through sanctuary 1/8" ' [p/i]
CC600009	Dec 1961	Insc: 'section through refectory, section C-C 1/8" ' [pi]
CC600010	Dec 1961	Insc: 'key section A-A' [p/i]
CC600011	Dec 1961	Insc: 'section though classroom 1/8" ' [p/i]
CC600012	Dec 1961	Insc: 'east elevation 1/8" ' [p/i]
CC600013	Dec 1961	Insc: 'south elevation 1/8" ' [p/i]
CC600014	Dec 1961	Insc: 'west elevation 1/8" ' [i]
CC600015	Dec 1961	Insc: 'north elevation 1/8" ' [p/i]
CC600017	Mar 1962	Insc: 'setting-out plan, piling' [p/i]
CC600018	Jun 1962	Insc: 'excavation, foundation & retaining layout 1/8" ' [p/i]
CC600032	Jul 1962	Insc: 'section showing existing ground levels' [p/i]
CC600033	Jun 1962	Insc: 'section showing existing ground level' [p/i]
CC600048	Oct 1962	Insc: 'west side chapels, plans, sections & elevations 1/4" ' [p/i]
CC600054	Nov 1962	Insc: 'section, ground floor slab 1/4-1'0" ' [p/i]
CC600096	Sep 1963	Insc: 'floor joists layout' [p/i]
CC600097	Oct 1963	Insc: 'north and south gables, precast concrete facing unit layout 3/8" '[p/i]
CC600105	Oct 1963	Insc: 'sanctuary block sections 1/4" ' [p/i/cp]
CC600110	Oct 1963	Insc: 'sanctuary block sections 1/4" ' [p/i/cp]
CC600111	Oct 1963	Insc: 'sanctuary block sections 1/4" ' [p/i]
CC600125	Feb 1964	Insc: 'plans, wardroble layouts, first stage 1/8" ' [p/i]
CC600129	Mar 1964	Insc: 'sanctuary floor plan 1/4" ' [p/i]
CC600213	Nov 1964	Insc: 'west elevation, window layout 1/4" ' [p/i/cp]
CC600214	Dec 1964	Insc: 'window elevation/ east elevation 1/4" ' [i]
CC600246	Apr 1965	Insc: 'elevations, finishes to internal galleries 1/4" to 1" 10" ' [i]
CC600416	n/d	n/t, plan, with key Insc: gas supply/soil & waste/ water supply/ electricity cable/ rainwater/ tile drains. n/s [p/i]
UNC	Mar 1962	Insc: 'plan showing road, sewer & ground levels 1/16" = 1ft' signed: 'D A Donald Wishart, Civil Engineers, 223 West Regent Street, Glasgow' pencil on linen-backed paper.
UNC	n/d	Insc: 'St Peter's College, Kilmahew, Cardross, plan as proposed' n/s, pencil on linen-backed paper.
UNC	n/d	Insc: 'east elevation' n/s [p/i]
UNC	n/d	n/t, south elevation, n/s [i]

Main Block Details:

Drawing No.	Date	Description
CC600	Oct 1966	Insc: 'sacristy fitments, centre dresser 1" & 1 1/2' ' [p/i]
CC600	n/d	Insc: 'detail sanctuary roof 1/4" ' [p/i]
CC600	n/d	Ins: 'refectory lectern 1/2" ' [p/i]
CC600	n/d	Insc: 'chapel & refectory door details 1 1/2" ' [p]
CC600	Oct 1966	Insc: 'sacristy fitments, centre dresser 1/2" & f.s. ' [p]
CC600	n/d	Insc: 'stool 1/4 f.s. details' [p/cp]
CC6000156	Apr 1964	Insc: 'window details, typical door panel section, f.s. ' [p/i]
CC600016	Mar 1962	Insc: 'sewage disposal plant, section through 1/4" ' [p/i]
CC600019	Jun 1962	Insc: 'excavation, foundation & retaining details' n/s [p/i]
CC600020	Jun 1962	Insc: 'excavation, foundation & retaining details' n/s [p/i]
CC600021	Jun 1962	Insc: 'excvation, foundation & retainng details' n/s [p/i]
CC600022	Jun 1962	Insc: 'excavation, foundation & retaining details' n/s [p/i]
CC600031	Jul 1962	Insc: 'boiler house layout 1/8" ' [p/i/cp]
CC600037	Aug 1962	Insc: 'drainage details, manholes & drains 1/2" & 1" ' [p/i]
CC600038	Aug 1962	Insc: 'typical section through vaults 1/2" & 1" ' [p/i]
CC600040	Aug 1962	Insc: 'details, refectory, gable & kitchen link 1/2" ' [p/i]
CC600041R	Aug 1962	Insc: 'boiler house drainage 1/4' [p/i]
CC600042	Nov 1962	Insc: 'boiler room, cold water supply 1/4" & 1" [p/i]
CC600043	Sep 1962	Insc: 'boiler house, details duct positions 1/4" [p/i]
CC600044	Sep 1962	Insc: 'detail boiler house access stair' n/s [p/i]
CC600045	Sep 1962	Insc: 'details, opening, ground floor slab 1/4" & 1/2" ' [p/i]
CC600046	Oct 1962	Insc: 'details, entrance hall wall 1/4" &1/2" ' [p/i/cp]
CC600050	Nov 1962	Insc: 'drainage details' n/s [p/i]
CC600053	Nov 1962	Insc: 'boiler room cold water supply 1/4" & 1" ' [p/i]
CC600055 RI	Nov 1962	Insc: 'ground floor plan 1/8-1'0" ' [p/i]
CC600063	Feb 1963	Insc: 'foundation layout, cloister level 1/4" ' [p/i]
CC600064	Feb 1963	Insc: 'plan of brickwork, cloister level 1/4" ' [p/i]
CC600065	Feb 1963	Insc: 'brickwork details, cloister level 3/8 ' [p/i]
CC600066	Feb 1962	Insc: 'elevation of brickwork, cloister level 1/4' [p/i]
CC600067	Dec 1963	Insc: 'details of main exterior stair, west side cloister 1/4" & 1/4 f.s.' [p/i]
CC600068	Mar 1963	Insc: 'main staircase, details of beam 1 1/2" [p/i]
CC600069	Mar 1963	Insc: 'main stair details' n/s [p/i/cp]
CC600070	Apr 1963	Insc: 'gallery & gutter unit details 1 1/2 & 1/4 f.s.' [p/i/cp]
CC600071	Apr 1963	Insc: 'toilets, precast details 1 1/2" ' [p/i]
CC600072	Apr 1963	Insc: 'north gable details' n/s [p/i]
CC600073	Apr 1963	Insc: 'gallery precast details 1 1/2" ' [p/i]
CC600074	Apr 1963	Insc: 'gallery & gutter details 1 1/2 ' [p/l/cp]
CC600075	Apr 1963	Insc: 'section through gallery with end detail 1 1/2" ' [p/i]
CC600076	Apr 1963	Insc: 'gable window details 1 1/2 & 1/4 f.s. ' [p/i/cp]
CC600077	Apr 1963	Insc: 'south gable, part gable elevations' n/s [p/i]
CC600078	Apr 1963	Insc: 'high level windows f.s.' [p/i]
CC600079	Apr 1963	Insc: 'toilets, high level window details 1 1/2 ' [p/i]
CC600080	May 1963	Insc: 'details gable frame 1" ' [p/i/cp]
CC600081	May 1963	Insc: 'details, gable frame 3/8' [p/i]
CC600082	May 1963	Insc: 'details, gable frame 3/8" ' [p/i]
CC600083	May 1963	Insc: 'details, north gable escape stair chimney flue 3/8 & 1/4" ' [p/i]
CC600085	May 1963	Insc: 'north gable, escape stair, chimney flue, east elevation 3/8" ' [p/i]
CC600086	May 1963	Insc: 'north gable, escape stair chimney flue section C & D 3/8" ' [p/i]
CC600087	Jun 1963	Insc: 'north gable escape stair, chimney flue details 3/8" ' [p/i]
CC600090	May 1963	Insc: 'drainage, soil waste from columns 1" & 1/8" ' [p/i]
CC600091	May 1963	Insc: 'gable & gutter flashing details 1 1/2" ' [p/i/cp]
CC600095	Sep 1963	Insc: 'setting out & drainage plan 1/8" ' [p/i]
CC600106	Oct 1963	Insc: 'sanctuary block sections 1/4" scale' [cp]
CC600112	Oct 1963	Insc: 'sanctuary block sections 1/4" ' [p/i/cp]
CC600113 RI	Oct 1963	Insc: 'roof joists layout 1/8" ' [p/i]
CC600114	Nov 1963	Insc: 'roof details 1" ' [p/i]
CC600117	Nov 1963	Insc: 'details of gallery finish 1/4 f.s & 1" ' [p/i]
CC600119	Dec 1963	Insc: 'details of gutter unit finish & flashings 1/4" f.s.' [p/i]
CC600120	Dec 1963	Insc: 'detail flashings, gutter & gallery, 1/4" f.s.' [p/i]
CC600122	Feb 1964	Insc: 'setting out, sanctuary block, revised' n/s [p/i]

CC600126	Feb 1964	Insc: 'details, stage 1, wardrobe units 1" ' [p/i]
CC600129 RI	Mar 1964	Insc: 'sanctuary floor plan, 1/4" ' [i]
CC600137	Mar 1964	Insc: 'details, stage 1 wardrobes & partitions at toilets 1" ' [p/i]
CC600140 RI	Mar 1964	Insc: 'details, east spiral staircase, sanctuary block 1" & 1/2 ' [p/i]
CC600154	Apr 1964	Insc: 'window details, typical section f.s.' [p/i]
CC600155	Apr 1964	Insc: 'window details, typical door section, f.s.' [p/i/cp]
CC600160	May 1964	Insc: 'window details, convector unit in cell f.s.' [p/i]
CC600161	May 1964	Insc: 'sanctuary block window openings, details 1/2" 1/4" ' [p/i]
CC600162	Jul 1964	Insc: 'detail cloister to sanctuary duct 1/4" ' [p/i/cp]
CC600173 R2	Aug 1964	Insc: 'details, west stair sanctuary floor level 1/2" ' [p/i]
CC600174	Aug 1964	Insc: 'details, west stair sanctuary 1/2" section' [p/i]
CC600175	Aug 1964	Insc: 'details, west stair sanctuary sections 1/2" ' [p/i]
CC600179	Sep 1964	Insc: 'external window details f.s.' [p/i]
CC600180	Sep 1964	Insc: 'typical plan, section & internal & external elevation 1" to 1'-0" ' [p/i]
CC600181	Sep 1964	Insc: 'f.s. details, external panel' [p/i/cp]
CC600182 RI	n/d	Insc: 'f.s. details for window' [p/i]
CC600183	Sep 1964	Insc: 'details of windows' n/s [p/i]
CC600187A	Oct 1964	Insc: 'window details, convector cabinet' n/s [p/i]
CC600196	Oct 1964	Insc: 'cell details 1 1/2 & f.s.' [p/i/cp]
CC600197	Oct 1964	Insc: 'sacristy window details f.s.' [p/i]
CC600198	Oct 1964	Insc: 'study bedroom details 1" ' [p/i]
CC600199	Oct 1964	Insc: 'wardrobe details, f.s. & 1 1/2" ' [p/i]
CC600201	Nov 1964	Insc: 'toilet windows, additional details, f.s.' [p/i]
CC600202	Nov 1964	Insc: 'toilet windows, elevation & section 1" ' [p/i]
CC600203	Nov 1964	Insc: 'toilets, sections 1" to 1'-0" ' [p/i]
CC600204	Nov 1964	Insc: 'toilet, sections 1" to 1'-0" ' [p/i]
CC600205	Nov 1964	Insc: 'toilet details, plan 1" ' [p/i]
CC600207A	Mar 1965	Insc: 'toilets, heating unit details, f.s.' [p/i]
CC600208	Nov 1964	Insc: 'cell, full size details' [p/i]
CC600210	Nov 1964	Insc: 'window details, doors from internal galleries f.s & 1" ' [p/i]
CC600211	Nov 1964	Insc: 'detail layout wardrobe unit 1 1/2"-1ft' [p/i]
CC600212RI	Nov 1964	Insc: 'cell, full size detail of cabinet over wash hand basin' [p/i]
CC600220A	Sep 1965	Insc: 'table desk for SBR 1" & 1/2 f.s.' [p/i]
CC600232	Mar 1965	Insc: 'first floor, south end, details of framing 1" to 1'0" ' [p/i]
CC600232	Mar 1965	Insc: 'bookcase to S.B.R. 1" to 1'0" f.s. & f.s.' [p/i/cp]
CC600235	Mar 1965	Insc: 'toilets, convector details 1"to 1'0" ' [p/i/cp]
CC600245	Apr 1965	Insc: 'finish to internal galleries 1" to 1'0" ' [p/i]
CC600249	May 1965	Insc: 'west stair sanctuary sections 1/2" ' [p/i]
CC600250	May 1965	Insc: 'west stair sanctuary elevation 1/2" ' [p/i]
CC600252	Aug 1965	Insc: 'east side chapels, plan, sections, elevation 1" ' [p/i]
CC600261	Jul 1965	Insc: 'west stair sanctuary, plan at first floor exterior gallery & classroom floor level 1/2" to 1'-0" ' [p/i]
CC600261	Jun 1965	Insc: 'staircase details 1/2" ' [p/i]
CC600261A	n/d	Insc: 'handrail & balustrade details 1/2" ' [/cp]
CC600263	Jul 1965	Insc: 'sanctuary roof shrine, section 1/2" ' [p/i]
CC600265	Jul 1965	Insc: 'section, sanctuary roof shrine 1/2" ' [p/l]
CC600267	Jul 1965	Insc: 'side chapel details 1" ' [p/i]
CC600268	Aug 1965	Insc: 'east side chapels, roof plan 1" & 1'-0" ' [p]
CC600269	Aug 1965	Insc: 'east side chapels, details of glazing, revision No.1 1/4 f..' [p/i/cp]
CC600270	Aug 1965	Insc: 'east side chapels, details of glazing, revision No.1, 1/4 f.s.' [p/i/cp]
CC600272	Aug 1965	Insc: 'details sanctuary roof showing position of rooflight 1/4=1'0" ' [p/i/cp]
CC600278	Dec 1965	Insc: 'sanctuary rooflight details 1/2 f.s. plans & sections' [p/i/cp]
CC600286	Dec 1965	Insc: 'sanctuary rooflight details 1/2 f.s. sections & plan north' [p/i]
CC600287	Jun 1965	Insc: 'ground floor screen details 1/8 f.s.' [p]
CC600288	n/d	Insc: 'chapel seating details 1/4 f.s.' [p/i/cp]
CC600288A	n/d	Insc: 'chapel seating 1/4 f.s.' [p/i]
CC600289	n/d	Insc: 'chapel seating 1/4 f.s. details' [p/i]
CC600292	Feb 1966	Insc: 'ground floor screen details 1/4 f.s. 1/2" & 1/4" ' [p/i/cp]
CC600296	n/d	Insc: 'refectory tables, 1/2" & 3"-1'0" ' [p/i]
CC600301	Mar 1966	Insc: 'internal screens 1/4 & 1" scale details' [p/i]
CC600302	Mar 1966	Insc: 'internal screens elevation 1/4" ' [p/i]

CC600303	Apr 1966	Insc: 'screens, refectory handrail & connector 1" ' [p/i]
CC600304	n/d	Insc: 'main block screens, detail' n/s [p/i]
CC600305	Apr 1966	Insc: 'chapel & refectory screens 1/4"=1'0" ' [p/i]
CC600306	Apr 1966	Insc: 'chapel, refectory screens 1/4 f.s.' [p/i]
CC600307	Apr 1966	Insc: 'stair handrail detail 1 1/2' [p]
CC600317	Jun 1965	Insc: 'sacristy fitments f.s. sections' [p/i]
CC600318	Jun 1965	Insc: 'sacristy fittings, f.s. details & 1/2" ' [p/i]
CC600319	n/d	Insc: 'sanctuary block, window at externs chapel 1" & 3" ' [p]
CC600322	n/d	Insc: 'confessional partition & door details 1/4" & 3" ' [p]
CC600409	n/d	n/t, toilets n/s [p/i]
CC600411	n/d	Insc: 'toilets, first, second, third floor plan' n/s [p/i]
CC600414	n/d	Insc: 'section through sewage disposal unit 1/4" ' [p/i]
CC600418	n/d	Insc: 'second floor toilets plan' n/s [p/i]
CC600419	n/d	Insc: 'third floor toilets plan' n/s [p/i]
CC600420	n/d	Insc: 'first floor toilets plan' n/s [p/i]
CC600642	Aug 1962	Insc: 'boiler house details, sump & pump 1 1/2' [p/i]
CC660	n/d	Insc: 'plans, existing lift well detail 1/2" ' [p/i/]
UNC	Jan 1963	Insc: 'detail of R.W. outlets to gutter units 1/2 f.s.' [p/i/cp]
UNC	n/d	n/t detail section with sketches showing existing house and walls n/s [p/i]
UNC	n/d	Ins: 'details of R.W. outlets to BALC units 1/2 f.s.' [p/i/cp]
UNC	n/d	Insc: 'plan, elevation & section, refectory heating cabinet' n/s [p/i]
UNC	n/d	Insc: 'tabernacle drawing for Mr Coia architeck(sic)' signed 'Gill and Son, Dublin' n/s coloured ink wash on linen-backed paper.
UNC	n/d	Insc: 'refectory balustrading, chapel screen details' n/s [p/i]

Convent Block, Kitchen Block, & Existing House:

Drawing No.	**Date**	**Description**
CC169	n/d	Insc: 'section through refectory & community room 1/2" ' [p/i]
CC171	n/d	Insc: 'section through corridor & refectory 1/2" ' [p/i]
CC600	Aug 1965	Insc: 'shelving details, existing house' n/s [p/i]
CC600	Dec 1967	Insc: 'sisters oratory, alter details 1" ' [p/i]
CC600	1967	Insc: 'convent oratory, details, light fitting 1/4" & 1/4 f.s.' [p/i]
CC600	Sep 1967	Insc: 'convent oratory, existing house, details, bench seating 1/4 f.s.' [p/i]
CC600	n/d	Insc: 'convent oratory, exiting house, layout 1" ' [p/i]
CC600	Feb 1967	Insc: 'convent oratory in existing house 1/4" ' [i/cp]
CC600	n/d	Insc: 'convent oratory, existing house, stall seating details 1/4 f.s.' [p/i]
CC600	n/d	Insc: 'kitchen fittings details f.s. & 1 1/2 rep 1'0" ' [p/i]
CC600004A	Dec 1961	Insc: 'convent upper floor plan' n/s [i]
CC600005A	Dec 1961	Insc: 'convent roof plan' n/s [i]
CC600006	Dec 1961	Insc: 'roof plan, convent, existing house, classroom block 1/8" ' [i]
CC600092	Aug 1963	Insc: 'revised convent plan 1/8" ' [p/i]
CC600098	Oct 1963	Insc: 'section & elevation, convent block 1/8" ' [p/i]
CC600099	Oct 1965	Insc: 'convent block,sections 1/4" ' [p/i]
CC600100	Oct 1963	Insc: 'ground floor plan, convent block 1/4' [p/i]
CC600101	Oct 1963	Insc: 'convent block, first floor plan 1/4" ' [p/i]
CC600102	Oct 1963	Insc: 'convent block, plumbing details 1/4" ' [p/i]
CC600103A	Oct 1963	Insc: 'convent block, brickwork, setting out' n/s [p/i]
CC600103B	Oct 1963	Insc: 'convent block, brickwork, setting out 1"= 1ft' [p/i]
CC600116	Nov 1963	Insc: 'precast concrete details, convent block 1" & 1/4" ' [p/i/cp]
CC600141	Mar 1964	Insc: 'roof details, convent block 1/4", to be read with drawing No. CC600114, showing main block roof'[p/i]
CC600142RI	Mar 1964	Insc: 'details, first floor 'balters' & flooring & layout, stage 1 wardrobes 1/4" ' [p/i/cp]
CC600144RI	Mar 1964	Insc: 'convent block, details, low roof 1/4" to 1" ' [p/i/cp]
CC600145	Dec 1964	Insc: 'convent block, details, ground floor joist 1/4" ' [p/i/cp]
CC600146	Mar 1964	Insc: 'convent block, details, wardrobe units Stage One, 1" ' [p/i]
CC600147 RI	Apr 1964	Insc: 'setting out windows, parlour 2, convent block 1" ' [p/i]
CC600148 RI	Apr 1964	Insc: 'convent block, community room, setting out windows 1" ' [p/i]
CC600149RI	Apr 1964	Insc: 'convent block, setting out windows, parlour 1, 1" ' [p/i]
CC600150RI	Apr 1964	Insc: 'convent block, 'office', setting out windows 1" ' [p/i]
CC600151RI	Apr 1964	Insc: 'convent block, pantry kitchen, setting out windows 1" ' [p/i]
CC600152 RI	Apr 1964	Insc: 'setting out windows 'refectory', convent block 1" ' [p/i]

CC600153	Apr 1964	Insc: 'details, window openings, convent block 1/2 f.s. 1/8 f.s.' [p/i]
CC600163	n/d	Insc: 'revise layout of existing house, ground floor plan' n/s [p/i]
CC600164	n/d	Insc: 'revise layout of existing house, first floor plan' n/s [p/i]
CC600165	n/d	Insc: 'revise layout of existing house, second floor plan' n/s [p/i]
CC600166	n/d	Insc: 'revise layout of existing house, third floor plan' n/s [p/i]
CC600167	n/d	Insc: 'section through refectory & community room 1/2" ' [p/i/cp]
CC600168	Jul 1964	Insc: 'convent block details, community room & refectory roof junction 1" ' [p/i]
CC600184A	Sep 1964	Insc: 'detail, junction of convent with old house 1/2" ' [p/i]
CC600185A	Sep 1964	Insc: 'section through junction at old house 1/2' [p/i]
CC600186	Sep 1964	Insc: 'window details, convent block, refectory, community room, parlours, office pantry f.s. 1/2f.s, 1" ' [p/i]
CC600187	Oct 1964	Insc: 'convent block, first floor windows, elevation, plan 1" & 1/4" ' [p/i]
CC600188	Oct 1964	Insc: 'convent block, window details f.s.' [p/i/cp]
CC600189	Oct 1964	Insc: 'convent block, window details f.s.' [p/i/cp]
CC600190	Oct 1964	Insc: 'convent block, windows details f.s.' [p/i]
CC600191	n/d	Insc: 'convent block, first floor partition details 1/4 f.s. to 1" to 1'-0" ' [p/i]
CC600192 R1/R2/R3	Oct 1964	Insc: 'convent block, layout of toilet area 1" to 1'-0" ' [p/i]
CC600193 RI	Oct 1964	Insc: 'convent block, toilet area, sections 1" to 1'-0" ' [p/i]
CC600194 RI R2	Nov 1964	Insc: 'guest bathroom, plan, section, 1" to 1'-0" & 1/4 f.s.' [p/i]
CC600195 RI	Oct 1964	Insc: 'convent block, window details 1" ' [p/i]
CC600200	Oct 1964	Insc: 'convent block, toilet area, windows to north, plan 7 sewing room, detail at exterior door, full size details' [p/i/cp]
CC600215	Dec 1964	Insc: 'convent block, door & link screens, detail, elevations & sections 1/2" ' [p/i]
CC600216	Dec 1964	Insc: 'convent block details, doors & window, elevation & sections 1" ' [p/i]
CC600217	Dec 1964	Insc: 'convent block, details, f.s. window, screens & doors' [p/i/cp]
CC600218	Dec 1964	Insc: 'convent block, details, door & screen f.s.' [p/i/cp]
CC600219	Dec 1964	Insc: 'convent block, details, screens f.s.' [p/i/cp]
CC600221	Apr 1965	Insc: 'convent block, nun's bedroom f.s. plan of cupboard & heating unit' [p/i/cp]
CC600222 RI	Dec 1964	Insc: 'convent block. section through cupboard to nun's bedroom, ull size details' [p/i]
CC600223	Dec 1964	Insc: 'convent block, nun's bedroom, section through heating cabinet, Full size details' [p/i/cp]
CC600226	Feb 1965	Insc: 'convent block, details, external doors f.s.' [p/i]
CC600227	Mar 1965	Insc: 'convent block, heating cabinets f.s. & 1" ' [p/i/cp]
CC600227	Jan 1965	Insc: 'convent block, door to heating unit 1" to 1'-0" ' [p/i]
CC600227	Dec 1964	Insc: 'existing house, wardrobe fittings, rector's bedroom 1 1/2" to 1'-0" & f.s.' [p/i/cp]
CC600228	Mar 1965	Insc: 'convent block, internal elevations, 1/2' [p/i]
CC600229	Mar 1965	Insc: 'convent block, internal elevations 1/2" ' [p/i]
CC600236	Mar 1965	Insc: 'convent block, num's bedrooms 4,5 & 6, plans & sections 1" to 1'0", revision 1' [p/i/cp]
CC600237	Apr 1965	Insc: 'convent block, nun's bedroom f.s. plan of heating unit' [p/i/cp]
CC600238	Apr 1965	Insc: 'convent block, nuns' bedrooms 4,5 & 6, full size details' [p/i]
CC600239	Apr 1965	Insc: 'convent block, guest bedroom, plans, section 1" to 1'-0" ' [p/i]
CC600240	Apr 1965	Insc: 'convent block, nuns' bedrooms 1,2 & 3 plans & sections 1" to 1'-0" ' [p/i/cp]
CC600241	Apr 1965	Insc: 'plan at first floor 1/4" to 1'-0" ' [p/i/cp]
CC600253	Jun 1965	Insc: 'stair to first floor, sections 1/2" to 1'-0" ' [p/i]
CC600254	Jun 1965	Insc: 'convent block, stair to first floor elevation 1 1/2 to 1-0" ' [p/i]
CC600255	Jun 1965	Insc: 'stair to first floor, section 1/2" to 1'-0" ' [p/i]
CC600256	Jun 1965	Insc: 'sections, first floor 1/2" & 1'-0" ' [p/i]
CC600257	Jun 1965	Insc: 'section through sewing room, library & study, section first floor 1/2" to 1'-0" ' [p/i/cp]
CC600258	Jun 1965	Insc: 'convent block, stair to first floor plan 1" to 1-0" ' [p/i]
CC600259	Jun 1965	Insc: 'stair to first floor section 1" to 1'-0" ' [p/i/cp]
CC600260	May 1965	Insc: 'section through study & storage unit 1" to 1-0" ' [p/i/cp]

CC600271	Aug 1965	Insc: 'convent block, nun's bedroom f.s. details bookcase & ceiling' n/s [p/i]
CC600273	Aug 1965	Insc: 'convent block/sewing area 1/2 f.s. details of convector unit' [p/i]
CC600273	Aug 1965	Insc: 'convent block, pantry, kitchen office, details of fitments 1/4 f.s.' [p/i/cp]
CC600274	Aug 1965	Insc: 'convent block, community room & refectory, plan, sections 1/2 f.s.' [p/i]
CC600274	Aug 1965	Insc: 'external work details, forecourt entrance 1/8" & 1/2" ' [p/i]
CC600274A	Nov 1965	Insc: 'convent block, community room fitment, modification 1" & 1/2 f.s.' [p/i]
CC600275	Aug 1965	Insc: 'convent block refectory, plan, section, elevations 1" ' [p/i/cp]
CC600293	Feb 1966	Insc: 'kitchen layout 1/4" ' [p/i]
CC600294	Feb 1966	Insc: 'kitchen block, foundation plan 1/4" ' [p/i/cp]
CC600295	Feb 1966	Insc: 'kitchen block, kitchen layout 1/4" ' [p/i/cp]
CC600296	n/d	Insc: 'kitchen details, north elevation 1/2" ' [p/i]
CC600298	Mar 1966	Insc: 'kitchen block, cross-section 1/2' [p/i]
CC600299	Mar 1966	Insc: 'kitchen block, cross section 1/2' [p/i]
CC600300	Mar 1966	Insc: 'kitchen block, long section 1/2" ' [p/i]
CC600310	Apr 1966	Insc: 'kitchen block link details 1/4" f.s. & 1/2" ' [p/i]
CC600311	Apr 1966	Insc: 'kitchen block, kitchen details, screens to servery & external links' n/s [p/i]
KS64	Jan 1960	Insc: 'proposed utilisation of existing house 1/16" ' [p/i]
UNC	n/d	n/t, ink sketch of existing bridge, elevation & plan n/s [i]
UNC	n/d	Insc: 'plan of kitchen block' n/s [p]
UNC	n/d	n/t, elevation, kitchen block n/s [p]
UNC	n/d	n/t, detail, existing house elevation n/s [p]
UNC	n/d	n/t, detail of Kilmahew House. n/s [p]
UNC	n/d	Insc: 'section 5-5' n/s [p/i]
UNC	n/d	Insc: 'section through retaining wall 1"-1'0" ' [p]
UNC	n/d	n/t , elevation, kitchen block n/s [p]
UNC	n/d	n/t, section [i]

Classroom Block Drawings:

Drawing No.	**Date**	**Description**
CC600	n/d	Insc: 'common room scheme 1 x 1 1/2' [p/i]
CC600	n/d	Insc: 'rooflights 1/4 f.s. & f.s [p/i]
CC600	n/d	Insc: 'upper floor details 1/2". 1'0" ' [p/i]
CC600	Oct 1966	Insc: 'partition details 1" ' [p/i]
CC600	Oct 1966	Insc: 'details, door & partitions 1" ' [p/i]
CC600023 RI	Nov 1961	Insc: 'library precast concrete mullions & columns 1/8" ' [p/i]
CC600024	Jul 1962	Insc: 'main columns profile 1" ' [p/i]
CC600026	Nov 1962	Insc: 'main stair detail 1/2" ' [p/i]
CC600036	Mar 1964	Insc: 'details, main staircase 1" ' [p/i]
CC600049	Nov 1962	Insc: 'amended dimensions floor plans 1/8"
CC600051	Nov 1962	Insc: 'section 3/8" ' [p/i]
CC600059	Jan 1963	Insc: 'library floor plan & link 1/4" ' [p/i/cp]
CC600089	May 1963	Insc: 'shuttering on classroom slab soffit 1/4" ' [p/i]
CC600093	Sep 1963	Insc: 'common room floor slab 1/4" ' [p/i]
CC600118	Dec 1963	Insc: 'details of outlets to common room, external gallery 1/4 f.s. & 1/4" '
CC600121	Jan 1961	Insc: 'duct details, cloister to library 1/4" ' [p/i]
CC600123	Feb 1964	Insc: 'details, heating pipes, library floor 1" ' [p/i]
CC600130	Mar 1964	Insc: 'section & detail of columns and main beams 1" & 1/4" ' [p/i]
CC600132	Mar 1964	Insc: 'main outline & 1/4" ' [p/i]
CC600133	Mar 1964	Insc: 'elevations & section through walls of classroom block 1/4" & 1" ' [p/i]
CC600138	Mar 1964	Insc: 'roof 1/4", superseded: see drawing 234' [p/i]
CC600139	Mar 1964	Insc: 'details roof (preliminary) 1/2" ' [p/i]
CC600231	Mar 1965	Insc: 'details, outlets from edge beam 1/8" & 1" ' [p/i]
CC600251	May 1965	Insc: 'common room floor, stair to external gallery 1" to 1'0" ' [p/i]
CC600282	n/d	Insc: 'layout of roof boarding 1/4.1' 0" ' [p/i]
CC600283	n/d	Insc: 'roof details 1 1/2". 1'0" ' [p/i]

CC600308	April 1966	Insc: 'details of main stair 1 1/2 . 1'0" ' [p/i]
CC600309	Aug 1965	Insc: 'details, main stair 1" = 1'-0" ' [p/i]
CC600310	n/d	Insc: 'library floor, fluorescent lighting layout' n/s [p/i]
CC600314	May 1966	Insc: 'library windows, 1/4 f.s. details' [p/i]
CC600315	May 1966	Insc: 'library window details 1" & 1/2" ' [p/i]
CC600403	n/d	Insc: 'ventilators to upstands 3" & f.s.' [p/i]
CC600403	n/d	Insc: 'library - common room stair, plans & section 1/2" ' [p/i]
CC600405	n/d	Insc: 'classroom sections' n/s [p/i]
CC600412	Nov 1965	Insc: 'rooflights, 1/4 f.s. & f.s.' [p/i]
CC600413	Nov 1965	Insc: 'rooflight details' n/s [p/i/cp]
UNC	n/d	n/t, section [p/i]
UNC	n/d	n/t, section [p/i]
UNC	n/d	n/t, detail n/s [p]
UNC	n/d	n/t, section n/s [p]
UNC	n/d	Insc: 'details of seating & writing surface' n/s [p/i]
UNC	n/d	Insc: 'lecture room seating 1/2 f.s. details of supports' [p/i]
UNC	n/d	n/t, details of seating n/s [p/i/cp]
UNC	n/d	Insc: 'lecture room seating layout 1, 1/4" ' [p/i]

Display Drawings:

Drawing No.	**Date**	**Description**
UNC	n/d	n/t, section of main block, ink/colour wash sketch
UNC	n/d	n/t, classroom block & kitchen block section, ink sketch
UNC	n/d	n/t, first floor plan, ink/colour wash sketch
UNC	n/d	n/t, first floor plan, ink/colour wash sketch
UNC	n/d	n/t, ground & first floor plan, ink/colour wash sketch
UNC	n/d	n/t, ground floor plan
CC600414	n/d	n/t, ground floor plan, ink sketch
UNC	n/d	n/t, ground floor plan, ink sketch
UNC	n/d	n/t, ground floor plan, ink/colour wash sketch
UNC	n/d	n/t, ground floor plan, ink/colour wash sketch
UNC	n/d	n/t, ground floor plan, ink/colour wash sketch
UNC	n/d	n/t, plan of cloister level, ink sketch
UNC	n/d	n/t, second floor plan, ink/colour wash sketch
UNC	n/d	n/t, second floor plan, ink/colour wash sketch
UNC	n/d	n/t, section of main block & site plan, ink/colour wash sketch
UNC	n/d	n/t, section through classroom block, ink sketch
UNC	n/d	n/t, section through main block, ink sketch
UNC	n/d	n/t, site plan, ink/colour wash sketch
UNC	n/d	n/t, section, ink sketch
UNC	n/d	n/t, section, ink sketch

Key to List:

UNC - unclassified drawing
n/d - no date
n/t - no title
n/s - no scale
f.s. - full scale
p - pencil
i - ink
ci - coloured ink
cp - coloured pencil
[All drawings are on tracing paper, except where indicated]

Appendix C
Cardross Seminary and Gillespie Kidd & Coia:
Summary of Archive Material (copyright holders in italics).

1. **National Monuments Record of Scotland**, RCAHMS, John Sinclair House, 16 Bernard Terrace, Edinburgh EH8 9NX. Tel. 0131- 662-1456

Photographic Surveys of Buildings:
St Peter & St Paul's, Arrochar (1953); St Peter's College, Cardross (1959-66); St Margaret's Hospice, Clydebank (1969); St Margaret's, Clydebank (1970-3); Kildrum Primary School, Cumbernauld (1960-2); Sacred Heart Church, Cumbernauld (1964); St Bride's, East Kilbride (1963-4); BOAC Offices, 85 Buchanan Street, Glasgow (1968-70); Knightswood Secondary School, Glasgow (1939-54); Our Lady of Good Counsel, Glasgow (1964-5); Our Lady and St Francis Secondary School, Glasgow (1954-64); St Anne's, Whitevale Street, Glasgow (1931-3); St Benedict's, Drumchapel, Glasgow (1964-9); St Columba's, Glasgow (1937); St Paul's, Glenrothes (1956); St Laurence's, Greenock (1951-4); St Columbkille's, Rutherglen (1939).

Copies of Photographic Collections:
St Peter in Chains, Ardrossan (1938), *Gillespie Kidd & Coia;* Notre Dame College, Bearsden (1969) *Gillespie Kidd & Coia;* Bellshill Maternity Hospital (1962), *R W K C Rogerson;* St Saviour & Sacred Heart Schools, Bellshill (1956-8), *R W K C Rogerson;* St Mary's, Bo'ness (1962), *Gillespie, Kidd & Coia;* St Peter's College, Cardross (1959-66) *Archdiocese of Glasgow, Gillespie Kidd & Coia, R W K C Rogerson,* and *Scotus College;* Cumbernauld Housing. Kildrum (1960), *Gillespie Kidd & Coia* and *R W K C Rogerson;* Round Riding Development, Dumbarton (1964-66), *R W K C Rogerson;* Freeland Lane Housing, East Kilbride (1952), *R W K C Rogerson;* St Bride's, East Kilbride (1963-4), *Gillespie, Kidd & Coia* and *R W K C Rogerson;* St Joseph's, Faifley (1964), *R W K C Rogerson;* St Mary's, Camelon, Falkirk (1960-1), *R W K C Rogerson;* Our Lady of Good Counsel, Glasgow (1964-5), *R W K C Rogerson;* R C Chapel and Pavilion, Empire Exhibition, Glasgow (1938), *Gillespie Kidd & Coia* and *R W K C Rogerson;* St Anne's, Whitevale Street, Glasgow (1933), *Gillespie, Kidd & Coia;* St Benedict's, Easterhouse, Glasgow (1965) *R W K C Rogerson;* St Charles', Kelvinside, Glasgow (1959-60), *Gillespie, Kidd & Coia;*
St Martin's, Castlemilk, Glasgow (1961), *R W K C Rogerson;* Simshill Secondary School, Glasgow (1956-3), *Gillespie Kidd & Coia;* St Paul's, Glenrothes (1956), *Gillespie Kidd & Coia* and *R W K C Rogerson;* St Laurence's, Greenock (1951-4), *Gillespie, Kidd & Coia* and *Jacqueline Coia;* St Patrick's, Greenock (1935), *Gillespie Kidd & Coia;* St Patrick's, Kilsyth (1964), *Gillespie, Kidd & Coia.*

Photographic Copies of Drawings:
House for Jack Coia at Blanefield (1955), *Jacqueline Coia;* Kilmahew House, Cardross, proposed extension by David McRoberts and Gillespie, Kidd & Coia (1953), *Scottish Catholic Archives;* St Mahew's, Kilmahew (1953), sketch of interior by David McRoberts, *Scottish Catholic Archives;* St Peter's College, Cardross (1959-66), Gillespie, Kidd & Coia practice archive drawings (listed in Appendix A), *Gillespie Kidd & Coia:* St Peter's College, Cardross, small sketches by J Coia, n/d, *R W K C Rogerson;* Darleith House, proposed extension by David McRoberts (1947), *Scottish Catholic Archives;* Our Lady's High School, Cumbernauld (1963-4 & 1974) Gillespie, Kidd & Coia display drawing, *Gillespie, Kidd & Coia;* St Bride's, East Kilbride, small sketches by J Coia, n/d, *R W K C Rogerson;* Our Lady of Good Counsel, Glasgow, small sketch by J Coia, n/d, *R W K C Rogerson;* St Paul's, Glasgow (1957-9), set of drawings provided for client, *Archdiocese of Glasgow;* St Paul's, Glenrothes, small sketch plan by J Coia, n/d, *R W K C Rogerson;* St Columbkille's, Rutherglen (1939), set of drawings provided for client, *Archdiocese of Glasgow.*

2. **Gillespie, Kidd & Coia Archive** (Private Collection)

Extensive collection of working drawings, job-files, site-minutes, display drawings, display boards and related material of practice projects from 1933 to 1985.
Including: Notre Dame College, Bearsden (1969); St Mary's, Bo'ness (1962);
St Peter's College, Cardross (1959-66) (listed in Appendix A); Cumbernauld Housing.

Kildrum (1960); Round Riding Development, Dumbarton (1964-66); St Brides's, East Kilbride (1963-4); St Joseph's, Faifley (1964); St Mary's, Camelon, Falkirk (1960-1); Our Lady of Good Counsel, Glasgow (1964-5); R C Chapel and Pavilion, Empire Exhibition, Glasgow (1938); St Anne's, Whitevale Street, Glasgow (1933); St Benedict's, Easterhouse, Glasgow (1965); Simshill Secondary School, Glasgow (1956-3); St Paul's, Glenrothes (1956); St Laurence's, Greenock (1951-4); St Patrick's, Greenock (1935); St Patrick's, Kilsyth (1964).

3. **Glasgow Archdiocese Archive**, 186 Clyde Street, Glasgow G1 4JY. Tel. 0141-226-5898 (by appointment).

Partial set of client drawings of Gillespie, Kidd & Coia projects within diocese of Glasgow; full set of *Clavis Regni (St Peter's College Magazine),* 1911-1968; large print of foundation stone ceremony, 8 September 1964; collection of parish brochures for a selection of churches within diocese of Glasgow.

4. **Royal Incorporation of Architects in Scotland,** records deposited in the National Monuments Record of Scotland, John Sinclair House, 16 Bernard Terrace, Edinburgh EH8 9NX. Tel. 0131- 662-1456 (by appointment)

Drawings by J Coia of St Charles' Mission, Kelvinside, Glasgow (1958); photograph of St Anne's, Whitevale Street, Glasgow (1933).

5. **Scottish Catholic Archives**, 16 Drummond Place, Edinburgh, EH3 6PL. Tel. 0131-556-3661 (by appointment).

Papers of David McRoberts (lecturer at St Peter's College from 1948-63, and Keeper of the Scottish Catholic Archives): correspondence and personal papers relating to time at St Peter's Cardross and period as editor of *Clavis Regni (St Peter's College Magazine);* collection of drawings by McRoberts (and Gillespie, Kidd & Coia) of extensions to Darleith House and Kilmahew House, Cardross; collection of drawings for alterations and extension to St Peter's College, Bearsden by T S Cordiner (1948); small collection of sketches by McRoberts and Ian Lindsay for restoration of St Mahew's, Kilmahew (c.1953).

6. **Scotus College Museum Collection**, Scotus College, 2 Chesters Road, Bearsden. Tel. 0141-942-8384 (by appointment)

Small collection of construction photographs of St Peter's College, Cardross (1960-66); photographs and newscuttings of students and staff of St Peter's College, Cardross (1960-1980); St Peter's College, Cardross, administrative papers and visitors' books (1966-1980).

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Cardross Seminary is an in-depth account of one of the key monuments of post-war Scottish Modernist architecture. This lavishly-illustrated book explores the interwoven effects of religious and architectural ideas in the genesis of the project, and traces the complex history of its construction and subsequent decline into dramatic ruin.