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Front Cover
Detail of cover and handrail/upright assembly - From Carlo Scarpa and Castelvecchio Revisited by Richard Murphy.

Above
RIAS Award 2018 shortlist

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Positive Progress

I am pleased to report that further progress is being made by the Incorporation on the issues that have caused concern to Members and Council alike over the past months.

Council has approved the formation and remits of interim Governance and Audit and Finance Committees, chaired by Karen Anderson and Martin McKay respectively. Both committees consist of Members who have volunteered their experience and time and they have begun work addressing the issues raised by Members and arising from the Grant Thornton report commissioned by the former Governance Group. They have a wide range of areas to address, to advise on and report to Council and this will take time, but I am delighted that, as reported in the press, this will be an opportunity to shape the RIAS in the future and ensure it is robustly constituted. I will be standing aside as President at the end of my term, however I have been asked by Council to stay on until a new President can be elected at the AGM (date of which yet to be confirmed).

A key part of this work is that the RIAS Strategy 2018-2023 is now being actively developed and supported by a new Strategy Group led by the Chapters and the EAA has taken a significant role in this. I was very happy to provide a quote in support of Julie Wilson and her team in their initiative, ‘As RIAS President I fully endorse the EAA’s member led workshop series Coarum, the output from which, along with that gathered from the other Chapters, will be used to create a meaningful and robust strategy for the next five years’.

It is planned that the Interim Governance Committee will liaise with the Strategy Group in order that their work is appropriately co-ordinated. All Members are encouraged to support this work through their Chapters.

This work is the key priority for RIAS Council and staff at present but, despite the significant time commitment this represents, it is also ‘business as usual’. This magazine, the awards programmes and planning for the annual Convention are also going ahead and I hope members will support me in thanking Acting Secretary Karen Stevenson and the whole team for their hard work and dedication at this time of change.

In relation to ongoing activity, I have been enthused by two events which I attended recently. Although set up by two very different organisations for different ends, there is a strong link which directly relates to our role in society. The first was an event as part of the “Place and Belonging. What can we learn from Claremont Court housing scheme”. This event reflected on the work of Northumbria University and Manchester University. “The project engaged with key areas of public concern: home and community, investigating how architecture influences sense of belonging.” The second event the Scottish Evidence Summit looked at how or if society considers from the evidence of our past. There was a lot of debate on the effects on society of the built environment. One contributor stated ‘Architects know what is good for you’. This was not an entirely supportive comment on our profession!

There was reference to the quality of Housing Association developments, the Edinburgh Schools Enquiry and how or if this evidence is captured and how research and feedback effects the creation of our built environment. Both of these events reflect on the big picture of society, the local effects of design and the relevance to wider society of the impact on the built environment of individual project solutions. Given that this is the year of young people, how do we develop young architects to contribute successfully and meaningfully to the built environment? How do we imbue them with enthusiasm to design based on evidence from the experience of place making in society at large. We should encourage the reflection of past solutions, lets evaluate what has happened and use evidence from what has worked.

Willie Watt and I have had what felt like a very productive meeting with David MacDonald the SFT’s Hub Programme Director a few days ago which has built upon correspondence which has been underway since Autumn and the paper Willie prepared on this issue last year. We felt it was the most productive meeting held with SFT on procurement matters. David basically said that he agreed with our starting point that Hub fee caps are too low, architect’s scopes are too narrow, the client-architect relationship is too dilute and that people should be rewarded for the work they do and that they should be paid when they do it. Our experience of reform is that it is glacial, we cannot afford to hope that this will change tomorrow, but there did seem to be a meeting of minds and an eagerness to do something about it.

On a final positive note, the RIAS Awards 2018 are underway with 75 submissions. We look forward to completing the judging process and to the Awards’ Dinner in Glasgow in June.

Stewart Henderson PRIAS
Collateral Event of the 16th International Architecture Exhibition – La Biennale di Venezia:
The art of The Happenstance

Scotland will be represented as a collateral event at the 16th International Architecture Exhibition at the Biennale di Venezia starting in May 2018.

Yvonne Farrell and Shelley McNamara are the curators of the 16th International Architecture Exhibition, that will take place from May 26th to November 25th 2018 in the Giardini and the Arsenale, and around other venues in Venice. The Biennale Architettura 2018 will be titled Freespace, a word which describes a generosity of spirit and a sense of humanity at the core of architecture’s agenda, focusing on the quality of space itself.

To engage with the Biennale Architettura 2018 theme of Freespace, and to celebrate Scotland’s Year of Young People (YOYP), the project The Happenstance begins in Scotland with an exploration of how young people in Scotland respond to Freespace.

The Happenstance brings together artists and architects to work with young people nationwide to discover what Freespace means to them and their communities, before bringing a ‘living library of ideas’ to Venice in May, 2018.

The lead artists/curators WAVEparticle’s methodology explores what can be built through mapping connections, connecting needs and resources, and in connecting ideas of Freespace in both Scotland and Venice. Their proposal is supported and promoted by the Scotland + Venice partnership: Scottish Government, Architecture and Design Scotland, Creative Scotland, British Council and the Year of Young People/Young Scot.

At the heart of the project is the possibility for young people to re-occupy and improve public places and spaces. In parallel, the project encourages everyone into a vital relationship with the built environment, using play as an active agent within the process of rethinking and reclaiming Freespace.

The Happenstance collaborators: the team selected by WAVEparticle are experts in the art of building Freespace and each partner has been asked to select examples of their best practice for exhibition in Venice.

Each partner will come to Venice to demonstrate these approaches in a series of workshops, talks, outdoor film screenings and live events. The team includes artists Brian Hartley, Ruby Pester & Nadia Rossi, Tassy Thompson, Emily Speed, Francis Thorburn, Daniele Sambo, Hannah Brackston, architects Fergus Purdie (Fergus Purdie Architects), Lee Ivett & Ambrose Gillick (Baxendale), Graham Ross (Austin-Smith-Lord), Paul Stallan & Keri Monaghan (Stallan-Brand), designers Alberto Lago and Neil McGuire, and film-maker Basharat Khan.

The project, beginning in Scotland in early 2018, before participating in the Biennale Architettura 2018, will bring back learning to Scotland in the latter half of the year.

Announcing Scotland’s contribution Fiona Hyslop, Cabinet Secretary for Culture, Tourism and External Affairs said:

“The Happenstance project will present fine examples of creativity in Scotland’s built environment and how the public has benefited. It will also show the value that Scotland places upon the ideas of our children and young people to an international audience.”

Announcing Scotland’s contribution

Fiona Hyslop, Cabinet Secretary for Culture, Tourism and External Affairs said:

“The Happenstance project will present fine examples of creativity in Scotland’s built environment and how the public has benefited. It will also show the value that Scotland places upon the ideas of our children and young people to an international audience.”

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ANOTHER EXEMPLARY SHORTLIST...

The RIAS Awards 2018

When shortlisting this year’s entries for awards the panel were struck by the continuing high standard of submissions. The quality of architecture being produced the length and breadth of the country is hugely impressive. Practices, large and small, continue to demonstrate the strength and purpose of the profession in Scotland.

This year’s shortlisting panel included RIAS President, Stewart Henderson, Joanna van Heyningen OBE RIBA, van Heyningen and Haward Architects (representing the Royal Institute of British Architects), Ian Gilzean FRIAS, Chief Architect at the Scottish Government (Client of the Year Award representative), Stuart McKill, Business Support Director, Saint-Gobain (Emerging Architect Award representative), Steven Robb, Deputy Head of Casework, Heritage Directorate at Historic Environment Scotland (Conservation and Climate Change Award representative), Jon Stevenson, Director of Wood for Good (Timber Award representative) and Rachel Tennant Hon FRIAS, Landscape Institute Scotland.
RIAS Awards 2018 SHORTLIST

AN CRÜBH, ISLE OF SKYE
WT Architecture
Camuscross & Duisdale Initiative

BARMULLOCH RESIDENTS CENTRE, GLASGOW
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CLYDEBANK LEISURE CENTRE, WEST DUNBARTONSHIRE
Kennedy FitzGerald Architects LLP
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SHORTLIST  RIAS Awards 2018

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Hypostyle Architects
Morrison Glasgow Distillers Ltd.

DUMFRIES AND GALLOWAY
ROYAL INFIRMARY,
DUMFRIES
Ryder Architecture in collaboration with NBBJ
NHS Dumfries and Galloway
RIAS Awards 2018 SHORTLIST

THE ENGINE SHED, STIRLING
HES with Reiach and Hall Architects
Historic Environment Scotland

FALLS OF SHIN, SUTHERLAND
CH Architecture Ltd
Kyle of Sutherland Development Trust
THE GARMENT FACTORY, GLASGOW
Morgan McDonnell Architecture Ltd
Castleforge Partners

GUARDSWELL FARM, PERTHSHIRE
Ben Scrimgeour Building Workshop
Guardswell Farm
THE HAWKHEAD CENTRE, PAISLEY
Page \ Park Architects
Scottish War Blinded

HUMPTY HOUSE, ANGUS
Ben Scrimgeour Building Workshop
Mr & Mrs Ben and Rosemary Scrimgeour
LEITH FORT, EDINBURGH
Collective Architecture & Malcolm Fraser Architects
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LOCHSIDE HOUSE, WEST HIGHLANDS
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RIAS Awards 2018 SHORTLIST

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LDN Architects
The University of Edinburgh

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Collective Architecture
North Lanarkshire Council
NUCLEUS, THE NUCLEAR DECOMMISSIONING AUTHORITY AND CAITHNESS ARCHIVE, WICK
Reiach and Hall Architects
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RIAS Quarterly  Spring 2018

SHORTLIST RIAS Awards 2018

RIPPLE RETREAT, CALLANDER
Kettle Collective
Its Good 2 Give

SALTCOATS TOWN HALL, NORTH AYRSHIRE
McLean Architects
North Ayrshire Council
RIAS Awards 2018 SHORTLIST

ST CECILIA’S HALL CONCERT ROOM AND MUSIC MUSEUM, EDINBURGH
Page \ Park Architects
University of Edinburgh

RIAS Awards Dinner 2018
Hilton Glasgow, William Street, Glasgow. Wed 20th June 2018, 6.30pm-late

This prestigious, black tie, event, presented by broadcaster Sally Magnusson Hon FRIAS, will include the presentation of this year’s RIAS Awards (which will become the shortlist for Doolan 2018), the announcement of the RIBA Awards for Scotland and the presentation of the Forestry Commission Scotland/Wood for Good, Historic Environment Scotland, Saint-Gobain (Emerging Architect) and Scottish Government (Client of the Year) special category awards.

To book your place at this year’s dinner, please visit the RIAS website www.rias.org.uk/events or contact events@rias.org.uk.

The RIAS Awards Dinner 2018 is generously supported by:
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We've once again teamed up with the organisers of The Scottish Homebuilding & Renovating Show to giveaway a pair of tickets (worth £24) to every RIAS member, when it returns to SEC, Glasgow on June 16 - 17.

The Glasgow show had a record breaking year in 2017, delivering over 9,000 visitors, a twelve per cent year-on-year increase.

It’s Scotland’s only dedicated consumer exhibition for self-builders, home renovators and improvers and is popular with both consumers and professionals who want to check out the latest products and innovative solutions.

Visitors to the show can meet over 140 local and national specialist suppliers; bring plans, ideas and questions and get free personalised one-to-one advice in a 15 minute consultation with experts including architects, planners or builders; check out 22 educational masterclasses and 8 in-depth seminars offering practical answers to common questions.

The show is taking place at the SEC, Glasgow on June 16 -17. Opening hours: Saturday 10am - 5pm; Sunday 10am - 4.30pm.

For more information contact 0844 858 6754 * or homebuildingshow.co.uk/glasgow

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The Collapse of Carillion, the Grenfell Tower fire and the publication of the report into the Edinburgh Schools construction defects have focussed attention on the need for a reliable construction industry, responsive to the needs of society. Yet how much do we actually know about how our world is constructed?

Most of us would say that we care about the quality of the built environment, however, few people outside the construction industry are aware of the processes by which it is created or of how these are changing. Indeed, how many people could name more than one or two living architects?

Buildings are designed by teams led, traditionally, by an architect – a professional trained to discover and understand the needs of the client, and to design a building which satisfies these needs and those of the community and environment. There are controls, such as planning legislation and building regulations, but essentially it is for the architect, as the originator of design ideas, to determine what a building will be. The authority that this position gives the architect is what allows creative designers to
produce buildings of vision – Charles Rennie Mackintosh’s Glasgow School of Art for instance or Kengo Kuma’s V&A Museum in Dundee.

In recent years in the UK this position has altered, particularly in the area of public buildings. Instead of architects being in a position of authority, it has become the norm for them to be employed by the building contractor, often from the very start. This introduces conflicts.

In order to design a building, an architect and client come together to take the required decisions. This requires a design conversation between the two. Neither can proceed without the cooperation of the other. When the architect is employed by (and therefore responsible to) the client, there is an appropriate chain of both authority and responsibility.

A professional relationship as described above works on the basis of trust (in the professional). This is why each profession has a code of conduct, establishing ethical standards with which members of the profession must comply and exercising sanctions if they do not.

In a situation where the architect is employed by the contractor, who is in turn employed by the client, the link between professional and contractual responsibility is broken. Legally, the architect is now responsible to the contractor, but she/he still owes a professional responsibility towards the client. The contractor, it should be remembered is a commercial entity, bound only to fulfil the terms of the contract with no professional code of conduct.

In the best of such cases this anomaly is fudged, with the contractor allowing a full design conversation between architect and client. However, all too often the anomaly is exploited by contractors who are either unscrupulous or are working under extreme pressure to return a profit to shareholders (which is their corporate duty).

The initial effect of this is often to limit the ability and freedom of the architect to design the most appropriate building. By separating architect and client, the system reduces the architect’s ability to understand requirements along with the chance to realise opportunities. This leads to opportunities being missed.

In the recent past, however, incidents have also come to public notice which exemplify some of the effects which the system has on later stages of projects.

In January 2016 the external leaf of a cavity wall collapsed at Oxgangs Primary School in Edinburgh. This led to investigations into more schools and the closure of many for a period of some months. The official report into the matter, undertaken by Professor John Cole blames the problems principally on “...the lack of properly resourced and structured scrutiny of the building work at an appropriate level of detail by the external appointment or direct employment of those with requisite experience acting on behalf of City of Edinburgh Council.” Essentially, what this is saying is that having the designers (who are best placed to judge if their designs have been correctly built) employed by the building contractor is a conflict of interest – they should have been working for the client.

On 14th June 2017 Grenfell Tower, a refurbished residential tower block in London, caught fire. Some 80 people lost their lives. It has been generally reported that the cladding panels which were at the heart of the blaze were not those originally specified by the architect. It is unclear to what extent (if at all) the architect was involved in the change, but the practice of value engineering is ubiquitous when architects and engineers are employed by building contractors. In some instances, it must be said, the client even joins in, inviting the contractor to find ways to save money and splitting the proceeds (leading to poor value for money as well as introducing an element of risk).

The move towards Design + Build contracts (where the contractor employs the design team) followed the publication of two reports in the 1990’s (Latham Report, 1994 and Egan Report, 1998), both of which called for a less adversarial system than was operating at the time. It was believed that the construction industry could be more efficient if less time and money was spent on conflict between architects/clients (demanding quality) on the one hand, and contractors (trying to make money) on the other. This is without doubt true, but the reaction from government was to hand power over the process to the money makers. Some have reacted well, others less so, but there are two fundamental problems in that the incentives to the contractors are not encouraging them in the right direction and they are simply not trained or equipped to occupy such a position of authority in the creation of our built heritage. The recent collapse of Carillion, one of the biggest such contractors, and the consequences for public projects and services demonstrates clearly the recklessness of placing too much power (and risk) in the hands of a few private companies.

So what is the answer? How do we fix an industry that has lost its way? The central issue is the client/architect professional relationship and the question of who employs the architect? If we are to begin producing public buildings which are not only safe and useful, but are worthy of the people of Scotland there is an urgent need to re-think the policy of handing the process over to contractors, even the best of whom (and there are good, responsible contractors) are not well placed to carry out the task of initiating building projects and monitoring quality. Whatever financial irregularities may have occurred, Carillion was a well-respected, capable building contractor. Their demise is a symptom of problems within the system.

Andy Law FRIAS
Appointing an Architect

I refer in my earlier article to the importance of the development of a professional relationship between architect and client, enabling joint decisions to be taken from which the design of a building will emerge. It is crucial that this takes place, but equally crucial is the choice of architect and the resource (time) that is allowed to be spent on design.

To create a successful building an architect must understand and master all the issues which influence it. While buildings vary in the complexity of the brief (a speculative office building is simple when compared to a major hospital), each project is still unique in its requirements, scale, site, budget and so on. With the possible exception of some prefabricated buildings and standard house types, all buildings are one-off designs. To cope with this diversity architects develop a design process. This process is formalised in the RIBA Plan of Work, which divides the design and construction of a building into work stages and describes what will happen in each stage.

Most architects are generalists – they work in different sectors and on different building types. A few are specialists, concentrating on one or two, usually complex building types such as hospitals. While it is true that some experience of a building type can be helpful, its importance is often overstated and the assumption, enshrined in current procurement procedures, that only firms with recent experience of a building type can design that building type is manifest nonsense.

Architects vary widely in terms of the quality of the work they produce. This may be down to talent, or it may be due to the amount of time and effort they are prepared to commit to design, or both. It is seldom a reflection of concentration on a particular building type. Experience is a benefit when it is used to allow ideas to develop, but all too often it is used to perpetuate old solutions, saving small amounts of time and money at design stage, but achieving little.

The current prevailing method of choosing an architect for public works in the UK concentrates on two things. First, bidders are asked to list how many projects they have carried out within the last three years which are similar in nature to the one being advertised. Their answers are measured numerically and scored. There is no attempt to judge the quality of the projects so that, for instance, a firm which has designed three appallingly bad hospitals will outscore a firm which has designed one, even if that one is the best in the world. The second stage involves a fee tender, in which the lowest bidder wins. There is often a ‘quality’ element to this stage involving further lists of previous projects, descriptions of process, health and safety record, etc. but again, seldom any assessment of architectural quality (few assessment panels include anyone qualified to make such an assessment).

The effect on the architecture of public buildings is grindingly negative. Good architects are resourceful and do find ways of getting occasional commissions, but it is not the norm, and when they do it is for a fee that does not allow them to give of their best. For the rest of the time, shortlists are dominated by big specialist practices who find ways of spending less and less time on design. This is inevitable – it is what the system is set up to achieve. And it is disastrous for the quality of the built environment and the architectural culture of the country.

A part of the problem is a lack of aspiration on the part of public bodies. Many clients simply do not understand the importance of design and most do not have the ability to recognise it (or bad design) until too late. This is understandable – there is a lack of architectural debate in this country, even among the better educated (partly because there is an almost total lack of reference to architecture in our education). So what is the answer? For the best results we need the best architects to be working on our public buildings and we need to give them the time and resource to produce their best work. The former can only be achieved by introducing a genuine assessment of architectural quality to the selection process. There are many ways in which this can be done. The simplest is to look at awards’ records. Most architects bidding for public work submit projects for awards and a record of winning them is some indication of quality. However, it is less than ideal – awards do not all have the same status for instance. A more reliable method is to involve a well-respected architect in the selection process. This introduces an informed intelligence to the selection and alters the attitude of clients and bidding architects alike.

The latter issue (where lowest fee wins) is often blamed on European procurement rules. This is simply untrue. There are many systems throughout Europe (including Northern Ireland) which do not do this. The simplest solution would be to fix the fee and make the selection on quality grounds. The argument against this in the past has been that the public purse should benefit from competition driven efficiencies. The experience of 30 years of competitive fees seems to indicate that the overall effect of a consistent downward trend for professional fees has for some time been negative. What is really required is a general consensus that this is the case. Even when viewed on a purely financial basis, the additional cost of accepting lowered commitment and consequently a reduced service from architects will often outweigh the saving on fees. Maybe this is why contractors and private clients will often pay higher fees than the public sector, in some cases double – they know that when the true value of design is tested, as in a contractor competition with design as part of the selection criteria for instance, it is worth paying for.

The purpose of these articles is a call to arms, to architects, government officials, procurement managers and the general public to get involved – to care and to engage in a debate about what architecture is, what it should be and how that can be achieved. There is a wealth of talent employed in Scottish and UK architecture, but that will be wasted or even lost to the profession if we do not give it the opportunity it deserves.

Andy Law FRIAS
Hubs and Fee Caps

The RIAS has been in detailed discussions with the Scottish Futures Trust (SFT) to both campaign for better terms and also to allow architects to better understand the fee system used in HUB projects and how it is intended it is varied according to the developing context of a given project. This article updates Practice Note BP176 which was published previously in the Quarterly.

Since then the Scottish Futures Trust Hub Programme Delivery Office have published a Guidance Note entitled Revisions to Payment Provisions to Consultants. The most important part of which is the introduction of an intermediate payment during Hub Stage 2. Prior to this all fees (for this stage) were deferred to the end of that process and the satisfactory completion of Hub Stage 2.

Any change for the better is welcome, but we view this reform as being relatively modest. We are therefore continuing to liaise with the Scottish Futures Trust to press for more equitable terms, we understand that they, in turn, have been considering the introduction of an intermediate payment during Hub Stage 1 as a standard provision. The RIAS will continue to campaign for those more equitable terms to actually be adopted as the standard.

There has been much debate between the RIAS and the Scottish Futures Trust regarding Hub Fee Caps over recent years particularly as they were set in the depths of the recession and appear to have no mechanism to take account of inflation in percentage fees. Whilst that discussion is ongoing it has become clear that architects, other consultants and perhaps individuals working within the Hub system may not fully understand the regime within which they are working and therefore opportunities to legitimately recover fees are being missed.

Indeed, the architect’s scope or the context in which they are pricing has varied since the time a Hubco tendered the Fee Caps. Whilst it is easy to focus on the specific context of a given project, these changes may be much broader, potentially including the adoption of BIM, the introduction of relevant legislation, changes to Hub processes and procedures etc. Such changes though may permit the recalculation of a given Fee Cap.

A key point is whether the architect’s scope or the context in which they are pricing has varied since the time a Hubco tendered the Fee Caps. Whilst it is easy to focus on the specific context of a given project, these changes may be much broader, potentially including the adoption of BIM, the introduction of relevant legislation, changes to Hub processes and procedures etc. Such changes though may permit the recalculation of a given Fee Cap.

Willie Watt PPRIAS
Fellowship

New RIAS Hon Fellow, Sonia Watson, gave the following address on fellowship at this year’s RIAS Fellows’ Dinner in Glasgow on 21st March.
Mr President, friends, ladies, gentlemen and esteemed fellows, I am honoured to be here tonight. My heartfelt appreciation goes to you for recognising my work, inextricably linked with the work of the Stephen Lawrence Charitable Trust which in short is to advocate for, support and take practical steps to encourage the Pursuit of a career in Architecture and/or the built environment for all those who have decided on this career path.

Over the past few years, I have become somewhat accustomed to the occasional isms and schisms of what can be an elitist profession but I have had my entire career to get used to navigating the choppy waters that personifies how to carve out my place in the professional world. I am however, beginning to slowly celebrate the feeling of belonging in this complex world, even though I am usually one of only a few in the room and, by the end of these few minutes, I hope to see evidence of at least moderate, perhaps even sporadically vigorous agreement from esteemed guests with at least some of what I am about to talk to you about.

To be acknowledged undoubtedly renews the vigour with which I strive to make a lasting difference to this noble profession and I will say more about what I believe. However, I do need to acknowledge that the truth is that I am somewhat daunted to be invited to deliver what, I am sure you will be relieved to hear, is a short fellowship address at this prestigious Fellows dinner during which I will be awarded with an honorary fellowship of the Royal Incorporation of Architects in Scotland. Daunted because I am not an Architect, as a child, I knew nothing of this incredible profession that has become such a powerful force for good during my recent career, but as I began to ponder on what I wanted to say to you all this evening, I reflected on the at least 121 definitions of Architecture that I had read about and the hundreds more that I had heard about from the 50+ practices we work with regularly to provide the tools and the hundreds of young people who have decided, against considerable odds to pursue this, in the parphrased words of the late Zaha Hadid ‘unnecessarily tough’ profession simply because they want to create works of art and believe passionately that they have a right to want to pursue a career which allows them to indelibly shape and contribute meaningfully to the world we all live in, free from the constraints afforded by accident of birth.

Now, I have taken a little time to acquaint myself with the description of the purpose of the incorporation described in ‘our’ founding charter, which is to bring members together in fellowship to the benefit of Architecture – well, I humbly accept the proposal of a betrothal of sorts, as unlikely a bedfellow as I may first seem to some of you – the Incorporation and I are united in agreeing on that purpose. Tonight, I seek to give you my personal testimony as to why, I believe, 2018 represents the perfect moment for me to explain some of my views on Fellowship.

Now, before I begin in earnest, I can’t resist a moment for Scotland. I am of Jamaican extraction with a Scottish great-grandfather and I have been rather delighted to learn that my connection with Scotland began before I existed and I wonder how many of you know how one positive encounter and act of fellowship helped establish the independence of the birthplace of my parents. Here then is my first connection to Fellowship that came to create a permanent connection between two nations, dear to our hearts.

As the time of Jamaican independence in 1962 approached, an initial design for the flag with three horizontal stripes in green, black and gold was deemed unsatisfactory as it was too similar to that of Tanganyika, now Tanzania. Rev William McGhie, a Presbyterian missionary from Glasgow who had become a friend of the Prime Minister Alexander Bustamante, suggested that as a Christian country, the national flag should reflect this and have a Saltire/St Andrew’s cross in it. At the Prime Minister Bustamantes request, he drew out the Scottish flag substituting the blue and white of Scotland for the green, black, and gold of Jamaica. This design was further developed and approved. The Jamaican flag has of course become one of the best known in the world.

I am also very proud of the fact that my grandfather, Vivien Hugh Watson was so enamoured with his beloved Scotland such that he used to compare it to the impressive vistas of Jamaica, even though Scotland was a journey he only ever embarked on in his fertile imagination, developed from stories told to him by his father Hugh John Watson having travelled from Scotland as a talented young engineer to help rebuild the island following the loss of a generation of skilled men to Earthquake, the First World War and building the Panama Canal.

I would now like to share my working definition of a fellow. For me, a fellow is a member of a group that work together in pursuing mutual knowledge or practice.

In this vein, my speech this evening is, I have come to realise, principally all about how fellowship has played an important part in helping me to receive the baton and run for my life to lead an organisation, the Stephen Lawrence Charitable Trust, which has been committed for 20 years to facilitating a dream unfulfilled for Stephen in 1993, for those young people passionate enough to take two steps forward and one step back in order to show the world their vision of architecture as more than drawings or BIM, an act of artistic interpretation or scientific feat. On the contrary, their unrelenting mission is to introduce the world they inhabit to the richness and practicality that ensures our spaces, particularly the urban environment that shapes so much of our existence should, no MUST embrace new languages, and care for the communities whose very existence and health relies on the immaculate and considerate design of these spaces and places, to encourage and sometimes insist on listening to the voices of the young, whose backgrounds span the entire spectrum of
diversity so that, like the words of brilliant orators, our environment speaks new languages, which are alive with humanity and embraces all cultures and leaves a lasting legacy.

The Stephen Lawrence Charitable Trust (SLCT) was established in 1998, by Baroness Lawrence OBE in memory of her murdered son Stephen who aspired to become an architect. Little did he know that although he had secured a placement with Arthur Timothy Associates, he had a 1% chance of fulfilling his dream.

But Baroness Doreen Lawrence’s response to Stephen’s death was two-fold. While she demanded legal justice for her son, she also wanted to know that young black men like her son, women and those from all walks of life, could live in a world that allowed them to fulfil their potential. Stephen had an ambition to be an architect and the second chapter of Doreen’s legacy is The Stephen Lawrence Charitable Trust’ housed since 2008 in a Sir David Adjaye designed building in Deptford. The initial aim of the Trust was to invest in the creative talent of young BME people by giving them bursaries and scholarships to help them become architects.

25 years on, Baroness Lawrence’s sense that the scourge that is the challenge of social mobility continues to impede progress. Statistics in an article in the Architects’ Journal in 2013 and the creative Industries research body a few year later indicated that 0.9% of registered architects are black. Figures like this are replicated across many professions. Here then is what we are doing about it and why.

A lot has changed since Stephen Lawrence’s murder in a racist attack in 1993. But some of our are disadvantaged by factors beyond their control. Factors such as where they are born, the school they go to, or discrimination they may face. But we don’t accept that your background should limit what you can achieve.

We at the Trust believe that every person, regardless of their background, should have the opportunity and support to flourish in a society that treats them with fairness and respect.

In 2014, I realised that although mighty and prone to ‘punching above our weight’ a small charity with a national profile could only make a permanent difference with the support of the profession and I would like to share with you the three key areas where both myself and all of us (all 10 of us) at the Stephen Lawrence Charitable Trust has benefited from fellowship beyond the realms of imagination in order to deliver a better outcome for us all.

Firstly – The Building Futures Programme
Currently, there are three key rites of passage in architectural careers: getting into higher education in the first place, getting a good ‘year out’ and postgraduate jobs, and then later getting work from good clients

The Stephen Lawrence Building Futures Programme was launched in 2015 and we are proud to be leading the way in championing diversity and supporting young aspiring architects from disadvantaged backgrounds.

We believe that architecture as a profession and the built environment that surrounds us in our communities should reflect the rich cultural diversity of the people living in that community. But for many young people, becoming an architect seems like an impossible dream. Not because they lack the ability or aspiration, but because they may not have access to the same opportunities and support the 7-year journey to becoming an architect can necessitate.

Since launch, we have made greatest inroads into the architecture profession. Our Building Futures Programme has done
outstanding work with young people aspiring to be architects. Since 2015 we have brokered 25 graduate paid internships to support young people with a paid placement in architecture firms. Some of those graduates, as a result, have been offered full-time jobs in the firm. Since the Trust was founded in 1998 we have provided 130 publicly funded bursaries to aspiring architects to support them in their training, a few have even established their own practice. The demand for bursaries easily outstrips donations.

To help young people negotiate the tricky road to employment and gain the ‘polish’ needed for interview readiness we have provided 78 students with mentoring placements with experts within the architecture industry.

I am especially proud of £150,000 of bursaries and scholarships from corporate supporters and De Montfort University awarded to students from the most deprived backgrounds to fully fund their degree. The programme also offers subsidised housing on a small scale.

Building Social Value
The most sustainable change always occurs when opportunity meets necessity. Over the past year, The Stephen Lawrence Charitable Trust have been working in partnership with Karakusevic Carson Architects to enhance the delivery of the ‘social value’ element of the Meridian Water Development in Enfield. The project has received much acclaim.

Paul Karakusevic, founding partner at the architecture practice said “When approaching the ‘Social Value’ section of the Meridian Water Invitation to tender, we could see that Enfield wanted to develop a long-term relationship with the design team that would take a longer-term view on community collaboration and inclusiveness, and with that in mind we proposed what we called a ‘scholarship fund’.”

The architecture practice was successful in its tender and they approached the Trust to deliver this aspect - to design a diversity and inclusion programme that would have a lasting impact on local young people. The programme we developed included a studio tour, workshops, mentoring, work experience, and a bursary award for one lucky student to support them on their journey into University.

We have built a strong reputation for developing comprehensive and imaginative diversity and inclusion programmes, that enhance the social value element of housing developments across London and our plan is to expand this nationally.

The Future – The Stephen Lawrence Centre and ‘Your Space’ – A New Paradigm for Architecture, the Built Environment and Community
In 2008 the Stephen Lawrence Centre was opened with the design brief to provide a ‘working monument’ and place for inspiration in honour of Stephen.

Early in 2017, driven by that most unyielding weapon of the brave, (namely the financial challenge of sustaining a beautiful but costly building) the feedback from the 250+ Alumni we mentioned earlier and regularly communicate with, Baroness Lawrence, my Trustees and with an Architecture board of incredible practices guiding me every step of the way I embarked on my closing example of Fellowship which I will be sharing with you all this evening – On a visit sponsored by the American Institute of Architecture I asked to meet with the CEO of Gensler, who many of you will know are the largest Architecture firm in the world – I shared my vision for our charity and the belief that with some investment the Centre could be reborn as a visionary co-working space, and the CEO spoke of the challenge of meeting the increasingly important business need of fielding diverse teams, particularly for global projects and Government led development bids – The result? An extraordinary collaboration with Gensler, BW (a leading commercial office fitout specialists) who have NEVER worked together, our Alumni and an 80+ and counting supply chain that, during this, the 25th anniversary of the murder of one young man, who happened to be black and had no more chance statistically of pursuing his dream now than then, but was determined to become an architect, they agreed to embark on their largest pro-bono project ever to repair, refurbish, fit out and rebirth the Stephen Lawrence Centre. ‘Your Space’, the co-working space at the Stephen Lawrence Centre will enable The Trust to take a new step forward. The space will be an affordable place for entrepreneurs and communities to develop their ideas and businesses and create valuable networks – the value so far – in excess of £1.5 million of labour, materials, furniture, white goods, aircon, engineers, plumbers, electricians – 100% pro-bono – ready to open in time for the 25th Anniversary of Stephen’s death.

Fellowship? I think I now know something about it.

I hope you will all remember Stephen’s legacy when you see documentaries publicised in the coming weeks examining the circumstances surrounding his murder and lessons learned or otherwise and be proud that the RIAS have embraced the work that we plan to continue to be done in his name within your world by honouring my work this evening, respecting his dreams and those of the young and remember that there is more that unites us than separates us – here then I end with one of my favourite quotes in the spirit of fellowship:

“Architecture is not just about building. It’s a means of improving people’s quality of life.”

Diébédo Francis Kéré

We all deserve that.

Sonia Watson Hon FRIAS
Energy-efficient timber and composite windows
On behalf of the Aberdeen Society of Architects, we invite you to join us for the RIAS’ Annual Convention in Aberdeen on Friday 11th and Saturday 12th May.

A series of inspirational speakers from the UK and abroad covering a range of topics are on offer throughout the Convention.

This year’s venue will be the distinctive Queen’s Cross Church in the heart of Aberdeen. Constructed between 1879 and 1881 as a symphony in stone using the city’s famous Rubislaw granite, the category A-listed church was designed with elegant artistic flourishes by renowned local architects Pirie & Clyne, and is regarded as “one of the most singular churches of its date in Scotland”.

Currently nearing the end of major redevelopment works, the emerging scheme by Edinburgh-based Lee Boyd Architects will enable to property to build on its long-standing service to its community and the wider city.

Extend your visit to experience the wonderful selection of visitor attractions and exceptional cuisine on offer across the region, including visits to the stately castles of Royal Deeside, the splendour of the vast Cairngorm National Park, the magnificent gardens in early summer bloom, and the extensive network of coastal walks.

We look forward to welcoming you.

David Chouman FRIAS
President – Aberdeen Society of Architects

Booking Information
To book your tickets at this year’s RIAS Convention in Aberdeen, please visit www.eventbrite.co.uk and search for “RIAS Convention” or contact events@rias.org.uk and we will send you the link.
CAROLINE BOS (F) RIBA
After studying History of Art at the University of London and Urban and Regional Planning at the Faculty of Geosciences, University of Utrecht, Caroline co-founded Van Berkel & Bos Architectuurbureau with architect Ben van Berkel in 1988.

In 1998 she co-founded UNStudio (United Net) whose projects include the Erasmus Bridge in Rotterdam, the Mercedes-Benz Museum in Stuttgart and Arnhem Central Station in the Netherlands.

A guest lecturer at Princeton University, the Berlage Institute in Rotterdam, the Academy of Fine Arts in Vienna and the Academy of Architecture in Arnhem, in 2012 she was awarded an Honorary Professorship at the University of Melbourne’s Faculty of Architecture, Building and Planning.

DAVID CHOUMAN FRIAS RIBA
An accredited Conservation Architect, David established David Chouman Architect in 2007. Trained at Michael Gilmour Associates he set up as a sole practitioner and worked for The National Trust for Scotland. He has led design interventions and alterations of historic properties, mostly Listed, within Conservation Areas and/or Scheduled Monuments.

David is involved in the AHSS, the RIAS Conservation Architecture Committee and has won several architectural awards for his work on historic properties, including the Tivoli Theatre, the Stonehaven Clocktower and Chaplain’s Court in Old Aberdeen.

Current projects include the 16th century Tolbooth Museum, Stonehaven, the 14th century Fyvie Castle and the 12th century ruins of St John’s Church in Gamrie.

David is President of the Aberdeen Society of Architects.

PROFESSOR COLIN FOURNIER
Colin Fournier was educated at the Architectural Association in London. He is Emeritus Professor of Architecture and Urbanism at the Bartlett School of Architecture, University College London (UCL), where he was Director of the Master of Architecture course in Urban Design as well as Director of Diploma Unit 18.

He is currently Visiting Professor at the National University of Singapore (NUS). Formerly associate of Archigram Architects in London, Planning Director of the Parsons Company in Los Angeles, Bernard Tschumi’s partner on the Parc de la Villette in Paris and co-author, with Peter Cook, of the Graz Kunsthaus museum in Austria.

PROF. JOHAN CELSING
Johan Celsing is a Swedish architect practicing in Stockholm where he holds a professorship at the Royal Institute of Technology.

Celsing has designed institutions such as The Nobel Forum, Museums and Art spaces such as The Bonnier and Millesgården Art Galleries. He also designed buildings in the field of rituals: A Mosque, the Church at Årsta and the New Crematorium at The Woodland Cemetery, Stockholm.

Johan Celsing aims to achieve buildings of an intense but realistic craftsmanship. With exteriors of reticence the interiors are often in contrast with atmospheres of vitality and warmth.

Celsing is an International Fellow of the RIBA.

BENJAMIN DERBYSHIRE PRIBA
Ben Derbyshire is Chair of HTA Design LLP, a design consultancy to the home building industry, practicing ‘creative collaboration’ in a range of professional and other disciplines.


His involvement in HTA’s work in regeneration, masterplanning, housing, mixed-use design and many complex, large-scale schemes has resulted in his wide-ranging expertise. Ben is also responsible for the practice’s internal Design Review process and leads the Marketing effort.

He is the current President of the RIBA.

KARYN MCCLUSKEY
After a 22-year police career Karyn was appointed Chief Executive for Community Justice Scotland in 2016. When Director of the Scottish Violence Reduction Unit she oversaw the development of different methods to address violence in Scotland.

Trained a nurse, with a Masters in Psychology, Karyn is a fellow by distinction of the Faculty of Public Health and is an Honorary Doctor at the University of Glasgow where she lectures. She has worked within the NHS, East Africa and HM Prisons and has published work on Armed Robbery teams, Alcohol and Violence Interventions in a clinical setting and Violence Reduction.

Karyn sits on the Boards of the Simon Community Scotland and the Scottish Professional Football League.
WINY MAAS
Winy Maas, architect and urban designer, is one of the co-founding directors of the globally operating architecture and urban planning firm MVRDV, based in Rotterdam and known for projects such as: The Expo 2000 pavilion; the vision for greater Paris; Grand Paris Plus Petit; the Market Hall, Rotterdam; the Crystal Houses, Amsterdam; and more recently the Seoullo7017 Skygarden in Seoul.

He is professor at and director of The Why Factory, a research institute for the future city he founded in 2008 at TU Delft. Currently Visiting Professor at GSAPP Columbia, New York and IIT Chicago, he has held teaching positions at various universities and institutes worldwide. With both MVRDV and The Why Factory he has published a series of research projects.

LAWRENCE SHACKMAN
With more than 32 years’ engineering experience, Lawrence was recently appointed as Transport Scotland’s Head of Rail Projects, following 11 years as Project Manager for the iconic £1.35 billion Queensferry Crossing. He has extensive experience of trunk roads design, maintenance and construction, delivering many projects through management positions in the agency’s network management and construction divisions.

Formerly project manager with Thorburn Colquhoun, now AECOM, he worked on the £multi million, 45-mile long M1-A1 link. A Fellow of ICE and the Chartered Institution of Highways & Transportation Lawrence is also Transport Scotland’s Supervising Civil Engineer charged with training ICE graduates. Lawrence is currently Chair of the Institution of Civil Engineers (ICE) in Scotland.

RICHARD MURPHY OBE FRIAS RIBA
Richard Murphy Architects has won twenty-two RIBA Awards, been shortlisted twice for the Stirling Prize and once for the RIBA Lubetkin Award and won the RIAS Doolan Best Building in Scotland Award 2017 for the Dunfermline Carnegie Library and Galleries.

Established across the UK, Ireland, the Netherlands, Malta, Macedonia and Sri Lanka, Richard Murphy Architects’ work includes housing, education, health, arts and two British Embassies.

An authority on Carlo Scarpa, Richard has presented a film for Channel 4 and his book ‘Carlo Scarpa and Castelvecchio Revisited’ was published at the end of 2017. Richard’s Hart Street house was awarded an RIBA National Award and won the RIBA/Channel 4 House of the Year Award in 2016.

Voted “Scottish Architect of the Year” in 2006 Richard was also awarded an OBE.

KEVIN STEWART MSP
Kevin Stewart has served in the Scottish Parliament as the member for Aberdeen Central since 2011.

Before his election to the Scottish Parliament, he was previously the Depute Leader of Aberdeen City Council and served as a local councillor for more than eleven years. As a councillor, he chaired the Finance and Resources Committee and the North East of Scotland’s Regional Transport Partnership, NESTRANS.

He was the Convenor of the Local Government and Regeneration Committee in the last Parliament and sat on the Welfare Reform and Justice Sub-Committee on Policing.

Kevin was appointed Minister for Local Government and Housing in May 2016.

Saturday 12th May 2018
The three Units of the Scott Sutherland School – an introduction to our studios and the Master of Architecture Thesis.

Introduction by David Vila Domini
Course Leader MArch Programme, Scott Sutherland School

Aviemore: Past, Present, Future
Stuart Dilley, Neil Mair, and Calum Dalgetty of Unit 1 / hrpu_scotland

Architecture and Pedagogy
Hannah Skyner of Unit 2 / un2_archstudio

A New Periphery: Floodplains
Kirsten MacFarlane and Danny Whitelaw of Unit 3
Nevin of Edinburgh has been providing the highest standards of skill, customer service and excellence since 1977. We are a multi-award winning company and the decorator of choice for organisations such as The National Galleries of Scotland, Historic Scotland and The National Trust for Scotland. We can help you decorate, renovate and transform the interior and exterior of your property no matter what the size or difficulty. We pride ourselves on fine attention to detail and ensuring of your 100% satisfaction.
Cross-Party Group on Architecture and the Built Environment Update

The Scottish Parliament Cross Party Group on Architecture and the Built Environment aims to maintain a forum of MSPs and others to promote and further the economic, social, environmental and cultural contributions that architecture and the planned environment make to the quality of life of Scotland’s citizens. Also, while acknowledging the responsibilities devolved to the Scottish Parliament, to sustain a dialogue on Scottish architecture, planning and built environment in the European and World contexts.

Elected Office Bearers (per AGM on 14th November):
Group Convenor: Linda Fabiani MSP
Group Secretary: Karen Stevenson, RIAS
Group Treasurer: Craig McLaren, RTPI

Recent Meetings:
14th November 2017
“Brexit” – speakers were Neil Kelly, Partner, MacRoberts LLP and Mike Russell MSP, The Minister for UK Negotiations on Scotland’s Place in Europe.

6th March 2018
“Tenement Maintenance and Repair” – speakers were David Gibbon MRICS MCABE, Tenement Action Group and Professor Douglas Robertson and Beverley Green, Lead Officer (Private Housing Standards), Fife Council

Upcoming Meetings:
19th April 2018

5th June 2018
“Landscape for Scotland” in collaboration with the Landscape Institute

If you would like to become a member of the Cross Party Group on Architecture and the Built Environment, please request a subscription form (£10 per annum) from Carol-Ann.Hildersley@rias.org.uk.
From Our Archive with Ian Stuart Campbell FRIAS

Internal Communications within corporate or membership organisations is a vital and specific task quite distinct from journalism as it is less concerned with commercial or topical affairs and is intended to tie in membership information with relevant R’n’R interests. However, seductive design images make architectural publications, in particular, tend towards ‘coffee table’ volumes gaining rather different objectives and needing bigger budgets.

Once RIAS Prospect, originally set up by volunteer members and students, found itself commercially rebranded as ‘the voice of Scottish architecture and design’ very little interest remained to include Incorporation affairs and membership information. Without regular members’ circulation the Incorporation was forced to resort to a lightweight A3 folded leaflet, Chartered Architect. Enthusiastically produced this proved inadequate for the increasingly ambitious Incorporation. In 2008 the late Sharon McCord, an experienced editor with a clear understanding of internal communications accepted the challenge to devise a new in-house Quarterly for RIAS. Four issues per year clearly precluded topical dialogues, but Sharon’s format, launched in 2010, celebrated successful Scottish architecture in articles on Doolan Best Buildings and RIBA awards; profiles for distinguished practitioners; invited texts, promotional information about the Annual Convention, chapter notes, and all necessary RIAS ‘house-keeping’. Sharon was particularly keen to introduce extracts ‘From the Archive’, as it reflects the oscillating fortunes, preoccupations and concerns of the profession throughout the century.

These extracts, though decades apart, have a common theme around lifestyle. 70 years ago, turbulent times greeted survivors returning from war who were seeking to rekindle their education, careers and architectural enthusiasm. Acknowledging poor employment prospects, Quarterly notes advised pursuing “a healthy lifestyle”, and commended in particular “vigorous sketching” ...

“...The Benedictine qualities of light, air, space and silence have given a glimpse of a way of life which brings spiritual health and physical well-being. To maintain such a balance with an easy rhythm of life in a sedentary occupation ... is a problem more acute to students returning from the Forces than to those returning from holiday. However, some facilities for the (architecture) school exist – gymnasium, swimming-bath and tennis courts. The countryside and the hills are within easy reach at the weekends, and provide opportunity for free and vigorous sketching, which, as a recreation, can be as invigorating and refreshing as a sea breeze itself.

To counteract the effect of routine, to encourage the philosophic temper, the gentle judgement, and the interest in knowledge and beauty for their own sake and in relation to architecture, a Discussion Circle has been formed among the students in the school. Among the future activities of the chapter it is intended to have lectures on Sculpture in relation to Architecture, Town Planning proposals for Aberdeen, traffic problems of the City, the difficulties of setting up in Private Practice, and on Agriculture and other activities concerning the development of the North-East of Scotland.

Since the opportunities for architecture seem limited for a considerable period ... it would seem reasonable to introduce, either through activities of the chapter or by an independent course of lectures at the University, a series of talks, touching lightly on history, philosophy and literature. Such talks would give glimpses of the thought and actions of great quiet minds in the troubled periods of history.”
25 years ago
Prospect 49
Spring 1993

‘An Anternative View’ by P G Raman

Comparison with Craig’s New Town simply amounts to a mockery of the old masterpiece. The New Edinburgh Park has neither the elegance and efficacy nor the social vision represented by the Georgian New Town and it can be criticised from several points of view.

... in an age where there is so much concern for, and debate about ‘sustainability’ how can we not criticise the wasteful life-style promoted by this dormitory Town forcefully married to a campus style office development? For those who cannot afford a car, either there is no place for them in Edinburgh Park or journeys are likely to be long and tedious and on arrival, they will have to endure an intimidating setting created by spread out buildings separated by vast car parks.

... many people move out to the suburbs seeking open space and links with nature but they do not want to give up the urban life style. Commuting to the jobs in the city and demanding amenities such as large shopping centres near their home.

... Having orientated our city towards motorways, cars, suburbs and car parks we render a strip of valuable green belt worthless by the surrounding roads and then opened it up for development. We are in fact accepting the situation, whereby we say let us build the New Town and sort out the consequences at a later date. Instead of taking the opportunity to arrest the trend of peripheral growth which leads directly to the blighting of the inner city, the Edinburgh Park is adding to it.

The master plan for the Edinburgh Park might be clear and practical and it might even produce interesting individual buildings. But as an idea for a twenty first century New Town it looks as if we are doomed to have to put up with yet another white elephant.”

1 year ago
RIAS Quarterly Issue 29
Spring 2017

‘Saving the ‘Great Big Onion” by George Cummins FRIAS

“I registered in 1975. All went reasonably well till, in the early eighties, everything changed with the emergence of “contractor design”; project management (as if that was not a core skill of the architect) and the catastrophic concept of “working at risk”: My generation gave away everything that had been achieved in our noble profession …..since Brunelleschi perhaps. To my mind this was not innovation, it was simply a series of strategies by client organisations to acquire architects’ services without paying for them and without taking responsibility.

I know how difficult it is to survive in a world dictated by “the price of everything”. I would not propose that we can determine our own terms of service if I didn’t think it was possible. A consolidated, mutually supportive profession with a strong RIAS can hold the lead in the environmental imperative that I have outlined. Leadership does not come from aggression and dominance. It will come from our collective enquiring minds, shaped by our powerful training and empowered by our imagination.

If we have self-confidence, we have the means and the expertise to steer our civilisation in a more sustainable direction. If we do that, our services will be valuable beyond measure and we will dispense them on our own terms.

Even if climate change were not a ‘clear and present danger’, does it not make sense to care for the rest of life on Earth, learn to live with less materialism and less waste, and design a habitat for ourselves which supports a thriving biosphere and not a sterile wasteland!”
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DEDICATED TO SPECIFICATION
The Complexity of Void

Reclamation
A disused airfield sits as a sprawling semi-apocalyptic wasteground within the urbany of Germany’s capital. It is a dysfunctional oasis ringed by uninviting chain link security fences, an inner city savannah scarred by the huge, redundant concrete runways which once welcomed thousands of passengers into the heart of the city. It is a space of city scale, an irregularly shaped expanse over two kilometres wide in either direction, a space that at points hits hard up against the urban fabric of the surrounding streets.

It is both grand and desolate. Weeds are beginning to push through the vast expanses of asphalt, producing a lithospheric struggle in miniature as they pry the hardened bitumen apart into millions of tectonic plates. The huge markings on the ground, designed to be interpreted only from the clouds, are being washed away by the successive seasons, the steady alternating beat of sun and rain. The monstrous terminal building, with its expansive facades of emission stained stone, squats on the northwest corner of the Feld, like a claw about to close and ensnare its claim on the earth.

There is something oddly satisfying about this return to nature. It reminds us of the frailty of what we build, however large and imposing, and offers a glimpse of what would happen if humans were to, by whatever force, up and leave their environs to a steady invasion of flora and fauna.

Berlin is a city that has come perilously close to such a scenario, in the immediate aftermath of the Second World War. At this point the city was hardly a recognisable urban centre, but was instead an abstraction of a city. A combination of Russian artillery and Allied bombers had reduced streets to stage sets, architectural backdrops of motifs and fragmented gables. Once what had been factories and tenements, schools and department stores, were now monuments in themselves, iambic standing stones erected through instantaneous high explosive erosion as a testament to the futility of war and the utterly destructive nature of mechanised conflict in the 20th century. This is the closest Berlin has ever come to returning to nature, the closest the city has come to merging back into the swamp from which it emerged seven centuries ago. Tempelhof offers a morbidly tantalising study of this regression in a, paradoxically, vast microcosm of ruin and reclamation.

Associations
Tempelhof Feld has an array of social and historical strands. As a place linked intrinsically with the history of the city it has inherited varied, and often difficult, associations.

The district name of Tempelhof stands as a testament to the Templar Knights who founded a commandry there, a point from which to pursue in a Germanic crusade, a bloody pilgrimage to what was then the edge of Christendom.

Its military associations would continue through the Feld’s time as a parade ground for the Soldier King, King Friedrich Wilhelm I; a canvas on which thousands of coloured uniforms would paint a picture of Prussian might. It would then also served as a hospital and burial ground for many who went on to suffer at this dangerous pageantry which was the dance of Europe’s borders for over one hundred years.

The areas first association with aviation was initially through military means and the site soon became a testing ground for all manner of airborne machinery, playing host to the stars of mechanical flight in the form of Orville Wright’s air shows and Zeppelin airship displays. There exists a photograph from this period of a German soldier on horseback, a silhouette dressed in pickelhaube and cape, watching a bi-plane soar over Tempelhof. It is an incredibly poignant image, the officer defiantly staring down the machine that is about to make him obsolete on the battlefield. It is an image that speaks of turning points, with a melancholy air, the scene preceding the horror of the...
By the end of the Battle of Berlin the building, like the rest of the city, is mauled by the claws of war and passes between victors, from the hands of the Red Army to the American Air Force.

As the first cold stitches of the Iron Curtain begin to weave along Europe’s eastern borders, so Berlin is once again under siege, as between 1 April 1948 and 12 May 1949 the Soviet Union blockades the city, with Tempelhof becoming the main artery for supplies that could only be flown in by British and American aircraft. Amidst the ruins of their city, young Berliners would jostle for the attention of the Rosinenbombers, who parachuted sweets from their fuselages, tiny sugary fragments of the 5,000 tonnes a day of supplies which eventually made it into West Berlin via Tempelhof.

Normal commercial airport activities lasted at the site until 2008, until it became Berlin’s largest egalitarian park space. Reclamation of the Feld came about not only by nature but also by people. It is people who inhabit this immense piece of infrastructure in new ways, turning runways to cycle lanes, and opposing development on the site for housing and commercial ventures. However questions are being asked about how long it can exist in its current form, and such a prime piece of the city will no doubt be under the eyes of many when the chance to develop comes in the not too distant future.

Tempelhof bears the burden faced by all of modern Germany, remaining plagued by its associations with Nazism. The Feld was the perfect rally ground for devout political masses and the new terminal building, commissioned at the height of Hitler’s power, was one which suited the scale of the Führer’s plan for the new Germania. The years between 1939 and 1945 see the glory and joy of adventure, seen in the age of aviation pioneering, destroyed. The Feld becomes the site of a prisoner of war camp and the unfinished terminal an aircraft factory, a production line of destruction making winged coffins for hundreds of young men.

If you had arrived on Columbiadamm ignorant of the Feld’s history, as I once had, bypassed a small hamlet of airport paraphernalia, found the break in the chain link fence and accessed the Feld, what then would you feel? Would you feel relief, an immediate detachment from the confines of the city? Would the scale of the space warp your perception of size and distance? Would history matter?

The surrounding cityscape seems always distant, never forming walls in which this space is contained. The Feld seems to blur both visually and sonically from the surrounding urbanity, as if you are an insect contained within an upturned bowl, a muting of the senses.

Would you feel the very notion of void, a simultaneous sense of presence and absence, of both history and time? What is the legacy of this space, a field of immense complexity? To whom does it belong? Soldier? Citizen? Local? Foreigner? Pioneer? Corpse? Possibly all. Possibly none.

And what is all this to you? What’s your contribution? What complexity do you bring? What of the shared and overlapping and differing experience of space brought from ones own personal experiences? There is always history, if not in the nature of place but in the nature of the person.

For me Tempelhof will be as I first saw it at sunrise, the whole expanse of the field appearing empty, the scene suffused in the pinks and oranges of dawn. A morning fog contained within an upturned bowl, a muting of the surrounding urbanity, as if you are an insect ignorant of the Felds history, as I once was alone in the void. Alone with my own personal experiences? There is always history, if not in the nature of place but in the nature of the person.

I was alone in the void. Alone with my own personal experiences? There is always history, if not in the nature of place but in the nature of the person.

I was alone in the void. Alone with my own personal experiences? There is always history, if not in the nature of place but in the nature of the person.

Alastair Reid
As human beings, we subconsciously express the need to experience that we are somehow rooted in the continuity of space and time. This helps us feel like we are part of a collective whole, an identity.

The war on architecture is constantly neglected, yet is one of the most ingenious and brutal types of psychological warfare, aiming to destroy what people find as their collective legacy. It is a form of cultural cleansing, which intends to erase the existence of civilisations – a brutal act and attempt to rewrite history.

Mosul, Iraq. The famous site of Nineveh, an epicenter for both the Mesopotamian and Assyrian empires. The cradle of civilization. Following the three year Islamic State occupation, the traces of this cradle have started to fade, with many of the historically valuable sites having been partially or fully destroyed. A city that suffers not simply debris, but also the theft of history.

This city poses an incredible challenge on the architects and designers, who will try to rebuild it, much like the number of other places around the world, which are trying to recover from the war on architecture. A victim of “urbicide” – the murder of a city, the challenges to be faced when rebuilding Mosul may dictate its socio-political and cultural future. And with this comes the big question – to reinvent, or rebuild? Some defend the position of creating something modern and universal, bringing the country’s built environment ‘forward’. However, taking into account that places like Mosul are recovering from the attempt to erase their historical significance, the universal model may be a culturally empty solution.

During our Part 1 year out, my colleague, Ralitsa, and I decided to try to tackle this challenge by taking part in a post-war camp competition. Having researched the consequences ‘warchitecture’ has on people, we chose to experiment with the concept of Regionalism to redefine architectural characteristics and reflect the social patterns of the city. Some of the main points in this
approach include building in harmony with social needs and with the geographical area, using local materials and technology, and creating consistency with the existing built form. That being said, we used some of the main characteristics of Islamic and Mesopotamian architecture to define our approach. These include the notion of privacy, the relationship between a dwelling and the city, the interactions between people in public spaces, and the usage of sustainable, local materials.

Our project proposes a connection between eastern and western Mosul, using the symbolism of the Tigris River and its importance to the Mesopotamian civilization. The camp features a massive co-housing scheme, serving as a form of emergency accommodation. This part of the camp is a combination of the ancient city of Nineveh and traditional Islamic residential architecture. A bridge, serving as a market and park connects the emergency zone to the integration zone. This area reflects traditional Iraqi urbanism, with a focus on courtyards and green spaces.

The design aspirations aim to accommodate the citizens’ return and to reinforce their identity. This scheme intends to add to the distinction of Mosul rather than blur it and to build in harmony with the social needs and the local tradition, while trying to avoid standard refugee camp solutions. It is an investigation of how regionalism may help overcome ‘warchitecture’.

This experiment taught us that, in theory, regionalism seems like the most appropriate solution. However, places like Mosul will be very sensitive to any form of architectural intervention and we are all yet to witness what approach architects and planners will be applying when rebuilding this region.

Alissar Riachi
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It’s a funny experience, transitioning from university into the working world. It could be described as climbing up a mountain, feeling amazing now you’ve summited, then suddenly realising you’re only halfway up.

It’s wildly different from any other job I’ve had before, after years of paper rounds and waitressing, I’m now working in an office doing the work I’ve always wanted to do. It’s great and terrifying and you spend months feeling as useful as a chocolate fire guard. In my own experience I found it most difficult to ask the questions about the things I didn’t already know – ‘what’s an astragal?’, ‘do bay windows on Revit ever join properly?’, ‘is the office dog meant to be eating that camera?’

I discovered that unless I asked, I would never learn. The first few months of my placement were a complete brain melt (technical definition) but after those first few months I felt more accomplished and knowledgeable than I ever had in my whole life. Of course in real terms I’ve still so much to learn, but for now I love feeling part of the team, even if I do land myself all the ‘good’ jobs...

One of my first tasks after starting my part one placement was getting my head around the workings of Revit. Revit is like buying an amazingly fancy alarm clock that lights up, sings and dances and makes your bed all in one go, yet you’re left wondering why you’re still late for work that morning. Revit is undoubtedly more efficient and sleeker than previous software, nonetheless you find yourself online a Revit forum mid-afternoon discussing with BIMEXPERT_123 as to why the second floor of your building model has disappeared.

Mr and Mrs Smith now have a lovely bungalow under construction.

I went to university when I was 17 and started my new placement when I was 20. Although the running joke in my office is that I am actually 80 years old due to my love of Heartbeat and Ovaltine, it can be challenging at times being so young whilst working in an office environment. Many clients and contractors assume you don’t know anything relevant to their project because of your age and in contrast people often assume you have all of the answers because you have a scale ruler on your desk, both of which can make for tricky conversations.

It’s so easy whilst at university to get caught up with the deadlines and the project itself, that you almost forget why you chose to study Architecture in the first place. For me, I chose Architecture because I wanted to design homes for real people. It’s amazing to dream you’ll design an Olympic stadium one day, however if my reigning moment is to design a house with enough bathrooms and a decent shoe cupboard I’ll be delighted. Of course there are only so many dormers and roof lights a person can take, but when it’s my turn I’ll make sure it’s the most life changing well detailed roof light somebody has ever had.

Grace Gordon
University of Dundee

Apology
Unfortunately the posters (above) which featured alongside the article on the 57°10 society were uncredited and should have been credited to Andrew Pacitti. Andrew volunteers a significant portion of his time each week to create bespoke posters for the society’s visiting architects, which are always very well received. Sincere apologies for this oversight.
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Books

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From Carlo Scarpa and Castelvecchio Revisited by Richard Murphy
In 1990, the architect Richard Murphy published a book on the Castelvecchio in Verona. In doing so he brought to wider attention the work of its architect, Carlo Scarpa. That book unfortunately went out of print and rather than just produce another edition, Murphy has spent the last few years on a completely renewed and expanded one. Thankfully, Murphy has not held back in the information he has included and the resulting 384 pages of architectural study and research goes beyond just an update.

Carlo Scarpa (1906-1978), worked on the Castelvecchio in two phases from 1957-64 and 1967-75. Given his long involvement in the building, which sits in the middle of his oeuvre, it is clear why this new book has to be so comprehensive. Anything less would be doing him an injustice. Just as Scarpa himself worked closely with the Museum Directors at the time, Murphy has collaborated with the current Director, and those who knew and worked with Scarpa and the Castelvecchio, to ensure all aspects of the process are recorded. This includes many drawings only discovered in the last 25 years.

The book is laid out in an unusual, yet entirely sensible way. It starts with introductions by the author, the current Director of the Castelvecchio, Margherita Bolla and architect and critic, Kenneth Frampton. This gives the reader a clear background into the book and building, setting the scene for what is to come. Murphy then cleverly takes the reader through the building in the sequence a visitor would experience it. This immediately engages you directly with it, and reading through the sections is like having a very knowledgeable tour guide explaining and showing you every last detail that surrounds you. The excellent balance between text and images means that you can choose how you want to explore each area. Given the size of the book, it would be a brave person who reads it cover to cover, but you can indulge your curiosity in each section as you choose. By doing so you peel away the layers of the building and really feel you get into the mind of Scarpa, seeing and understanding his decisions.

The Castelvecchio is such a key building in our understanding of conservation techniques and approaches. As Murphy notes in his section on the importance of Castelvecchio; ‘Until Scarpa, architectural energy expended on working within existing buildings was not considered mainstream’. Reading through the decisions that Scarpa made in relation to what to retain and what to remove, clearly explains his paradigm and helps to understand some of the more controversial moves he made. This book devotes as much to the interior as it does to the exterior, describing in as much detail the internal interventions and decisions. The beautifully reproduced sketches and details really help to dissect how Scarpa designed and shows his mastery of materials.

Just as Scarpa was instrumental in giving architects a language in which to evolve and develop their design and conservation paradigms, then this book allows the reader to get into the mind of Scarpa and truly understand and learn from the work of a master. This book will be invaluable to anyone interested or involved in architecture, conservation, interior design, museum and exhibition design. The only downside is that it gives such an in-depth understanding of the building you may feel the need not to actually visit it, which would be a shame, as like this book it is a true masterpiece.

Rachel Simmonds RIAS
Finding the right words to explain what we do as an Architect is always difficult, no matter if you are explaining to an adult or a child. To make this task fun and easy, the Architect Academy by Steve Martin and illustrated by Essi Kimpimaki, goes through the steps for you. It is a great book, an ideal present for a Christmas or Birthday for a youngster. My daughter is eight and it is pitched at that inquisitive stage when being an architect sounds fascinating. The book engages with their imagination setting out a ‘course’ that the child can enrol on, by working through each page and building up their knowledge. It covers topics including famous historical as well as modern buildings, how we draw, make models and take measurements before finally constructing a building. If it all was as easy as that, life would be great, but it also looks at problem solving to remind your child our job is not always straightforward, but always rewarding. It gives a fair account of a day to day life of an architect, laid out in a simple, colourful way, with helpful graphics and square grid paper to encourage them to design and be creative. It is written in a positive, upbeat manner, awarding a sticker for every completed page to hold their attention to the end.

It is an interactive book allowing the child to draw on the pages of the book itself, create a board game, and make a bridge model, from pull out pieces from the cardboard outer leaf. Nearing the end, the author describes specialist architecture including eco, landscape, naval and interior architecture to keep their minds open to different paths, with fun activities like designing a play park and tree house. Once your child has worked their way to the end there is an award page and a summary of the Architect’s Code to make it all worth their while. Maybe if we all had the chance to read of this when we were young it would have helped us on our way. I enjoyed reading it very much, and merging my own interest with something practical my daughter and I can share has been a bonus. I heard her say the other day, ‘what a lovely roof edge detail’, therefore she must have taken some of it in. So grab a pen, and start your own ‘architect academy’ adventure with your budding young architect.

Jet Cameron RIAS
Any review of this publication could be condensed to one phrase: monumentally comprehensive. This ‘Forward-Minded Retrospective’ is, as alluded to in its subtitle, something out of the ordinary - not least because of its hefty price tag or sheer bulk (it measures 243x312cm). Admittedly, it is not a conventional monograph but an anthology comprising two volumes (in suitably sturdy slip case) documenting every project, article and talk by Cedric Price. The stated ambition was to create something ‘of’ the architect, rather than ‘about’ or ‘for’ the architect. The initial inspiration for this endeavour came from the actress Eleanor Bron, who provides an eloquent Prologue. She approached Samantha Hardingham to undertake this task as a joint venture with the Architectural Association (AA) and the Canadian Centre for Architecture (CCA). The latter acquired Price’s substantial archive in 1995, and the author spent six years sifting through endless drawings, lever-arch files and slide carousels to assemble the material for this magnum opus.

Cedric Price (1934-2003) cultivated a distinctive ‘look’ during his student days at Cambridge (striped shirt, detachable collar, fat cigar, etc.) and maintained this ‘uniform’ throughout his professional life. He established his office in 1960 but was not really interested in chasing commissions or wrestling with aesthetics. He saw architecture’s primary role as a catalyst for social good. His oeuvre varies in scale, encompassing everything from visionary urban strategies to the Christmas decorations for London’s Oxford Street, but he built surprisingly little - his best-known project being the Aviary (1965) at London Zoo. His most influential project, however, is the Fun Palace (1961), commissioned by Joan Littlewood and intended for a rundown part of London’s east end. The (unbuilt) design fused elements of the playpark, circus and fairground, and is often cited as a precursor to the Pompidou Centre. The Fun Palace has spawned numerous doctoral papers and was recently resurrected for the Venice Biennale (2014) as part of an interactive installation at the Swiss Pavilion, curated by Hans-Ulrich Obrist.

Price was insightful, insatiable and remarkably prescient. His work was infused with cultural references (both high and low) but he was marginalised by some critics as an ‘anti-architect’. He wanted architects to be “…thinking the unimaginable” but also “…to see where architecture isn’t needed.” His work often emphasised the themes of mobility, indeterminacy and impermanence which renders this book so relevant for contemporary practice. No doubt the recent decision by the client to restore the ‘Snowdon’ Aviary would jar with him.

Growing interest in Price’s work has generated a glut of publications including Opera (2003), From Agit Prop to Free Space (2007) and most recently The City and the Architecture of Change (2017). All are eclipsed, of course, by Hardingham’s definitive tome and the profession is indebted to her for her patience and rigour. The results are illuminating and will enshrine Cedric Price’s reputation as a maverick innovator and one of the most adroit exponents of architecture as a force for societal change.

Mark Cousins RIAS
Peter Märkli – *Everything one invents is true*
Edited by Pamela Johnston
Quart Verlag: £108.00

*Peter Märkli – Everything one invents is true* is an example of the book considered as serious artform. It’s in the same bracket as Edition Bløndal’s books about Jørn Utzon, which aim to be the last word on the architect and his methodology, or those published by Gerhard Steidl, who has developed a reputation as a perfectionist among art publishers.

This book is an evolution of *Approximations* and picks up Märkli’s work in 2002 – more or less where the earlier book left off. *Everything one invents is true* begins with essays about Märkli’s work, followed by an interview with him, then a series of buildings and unbuilt projects, and it ends with more essays.

Like his compatriots Peter Zumthor and Valerio Olgiati, Märkli has evidently thought deeply about architecture and what it means to be an architect. That extends to how to make an architecture book, so there’s surely a close relationship between a Märkli book and a Märkli building. *Everything one invents is true* is sparely designed – the type is set in a sans serif face, the pages are printed on thick uncoated stock and bound in open-weave linen.

As a Swiss architect working mostly in the German-speaking cantons of Switzerland, Märkli’s work has gradually and thoughtfully evolved, from domestic commissions of the 1980’s and 90’s covered in *Approximations*, to the larger and more complex projects in this book, such as his Visitor Centre for Novartis in Basel and offices for Synthes in Solothurn.

His architecture is difficult to categorise, but as the publisher’s blurb says, it “provokes questions about humanity’s use of architecture as a means of expressing timelessness, rigidity, and permanence.” However, you can say that his buildings are characterised by geometric façades, expressed concrete structures and a concern with materiality.

Märkli designs from fundamentals and those extend to the book’s title, which is a quote from Gustave Flaubert. That speaks about creativity and how ideas are conceived: his buildings have legible plans and sections and their genesis is explained using both sketches and words.

Meantime, the essays suggest that Märkli has strong ideas about the tectonic grammar we use to put buildings together. He acknowledges the Classical antecedents of this architectural language and offers an alternative to the “design by analogy” which is inspired by stealth bombers, boat hulls and sea cliffs.

The photography in *Everything one invents is true* is true is quite low key: the light is muted, the people are unposed and everyday clutter hasn’t been tidied away by a stylist. That affords a naturalness to the buildings, which is lost in the shiny promotional shots you often see in “coffee table” architecture books.

This is a big, serious-minded book which treats architecture as a philosophical activity. It’s also expensive and, in book dealing terms, that means its readership will probably consist of collectors as much as casual readers.

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SOLUTIONS...DEFINED, DESIGNED, AND DELIVERED.
Scotland’s Stations – A Traveller’s Guide is much more than its title implies because, as well as describing just over one hundred of Scotland’s railway stations, it also puts them into their geographical and historical contexts and brings their stories up-to-date. Thus there are accounts of how some have been destroyed by fire and rebuilt, or have been demolished and rebuilt, or – following changes in their use – have lost platforms or even lines, while sometimes others have gone through unexpected periods of prosperity, as in the case of Georgemas Junction, when its sidings were used to store oil pipes.

The reverse can also happen. The heroic effort made to blast rock in order to locate the station at Kyle of Lochalsh was rendered meaningless when the Ullapool-Stornoway ferry meant that the station was no longer a terminus for the Western Isles; while providing extra widths between railway lines at Garve so that fishing boats could be transported by rail (‘a hare-brained scheme,’ as the guide puts it) proved useless competition for the Caledonian canal.

The guide also tells the reader where to find unexpected gems, like the coat of arms, the references to local big-wigs and the terrazzo flooring in Inverness, or the elegant or unusual footbridges at Huntly and Strathcarron (though, when considering Leuchars, the guide fails to mention its ugly footbridge), or the clock at Markinch and the Edward V11 pillar post box at Kinghorn. It also notes the loss of Sir Nicholas Fairbairn’s signage at Gleneagles.

In its introduction, the guide describes how bad privatisation was for Scotland, and how battles had to be fought to save one sleeper service to London, get the Forth Rail Bridge repainted (after long delays) and put up with the diesel multiple units that became optimistically known as ‘Sprinters.’ The railway also lost ownership of its hotels, including those in Edinburgh, Glasgow, Perth and Gleneagles, and led to communities at Glenfinnan and Rogart to either save or revive their stations by providing a museum and a shop, and turning the signal box into an interpretive centre; or, at Rogart, providing accommodation in the station and ‘in a variety of charming converted vehicles – former sleeping cars and a showman’s wagon.’

Other provisions include the conversion of the stationmaster’s house at Helmsdale into four-bedroom self-catering accommodation, providing ‘an excellent (and popular)’ café at Rannoch, and enlivening the station environment with murals at Invergordon, displaying railway memorabilia at Dumfries and providing a railway bookstore at Fort William.

The guide says much about engineering, including how Glasgow Queen Street originally had a stationary engine to pull trains up the long incline in a tunnel that led to its platforms, and railway facts, such as that Edinburgh Haymarket is believed to be the second oldest operational passenger-through station in Britain.

The guide also deals with architectural styles. Thus Forsinard looks like a Highland croft and Invergordon like a stable block or an office estate; Brora and Newtonmore like Scottish Board schools; Ayr as if copied from a Franco-American style and Tain from an Italianate one. There is also a passion for Swiss chalet-looking stations, as at Glenfinnan, Oban and Talloch, while Carrbridge has a wooden station, Balloch a couple of orange box like structures and Duncraig a summerhouse once used by the Scottish Chamber Orchestra for a concert.

There are also stations that look like blockhouses (Achnashellach) or a bus shelter (Invershin). More contemporary architecture is seen at Falkirk High, Inverkeithing, Larbert and Tweedbank, while one station – Aberdeen – seems to have been swallowed up by a shopping centre. And, finally, there is the new station/hotel shortly to be opened in Dundee. What a wealth of information in this beautifully illustrated guide.

Richard Carr Hon FRIAS
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Technical

The latest news and information from RIAS Practice

If you have issues you would like to discuss please do not hesitate to contact us.
Maryse Richardson
Senior Manager: Practice
0131 229 7545
mrichardson@rias.org.uk
Building Standards Update

The Review Panel on Building Standards (Compliance and Enforcement) in Scotland, chaired by Professor Cole met on 27th November 2017. The Panel’s remit is to review the building standards system in Scotland in relation to compliance and enforcement and make any recommendations for improvement. At the same time, a review on Building Standards (Fire Safety) in Scotland is also taking place as well as other sections of the technical Mandatory Standards. These are likely to be included in the review because of the interactions between the requirements of Sections 1, 3, 4, 5 and 6; that is Structure; Environment; Safety; Noise; and Energy. The RIAS is represented on the panel by members of the Practice Committee who will be reporting back to Council on progress.

The RIAS Practice Committee, in collaboration with the RIAS legal advisers and RIAS Insurance, have drafted a guidance note for the attention of RIAS practices and RIAS members. This guidance was first issued in January 2018 as a Practice Note and on the Members’ bulletin. In light of the importance of this statement, it was decided to include it in the RIAS Quarterly.

Statement on Design and Specification of Cladding and PI Insurance

Numerous instances have been reported to RIAS Practice Services of PI Insurers at policy renewal stage requiring insured practices to complete questionnaires related to cladding specified by the insured, and endorsements or ‘riders’ being applied to policies, presumably in an attempt to manage perceived risks to the insurers.

These questionnaires can involve practices researching their specification records over the past 10 to 15 years, and may involve a retrospective examination of how the assessment of the required fire performance was arrived at by the designer.

Given the increasingly commonplace occurrence of Contractor or Sub-Contractor design responsibility for cladding, either as a result of PFI/PPP procurement routes, or traditional procurement using CDP provisions or WCD contracts, there exists an increasing potential for ambiguity over professional liability carried by architects.

In this respect, attention is drawn to the article “Is there a Duty to Warn” published in the RIAS Quarterly 2016.

Advice cannot therefore be prescriptive, it can only be given in principle, as set out below.

Watch-points
When carrying out partial services, ensure clarification exists in writing over who carries responsibility for the design and specification of the building cladding.

Where it is not the architect, this should be expressly stated.

Where others are designing cladding, and where lead designer or design team leader responsibilities are carried by the architect, clarification over the requirement for the cladding designer to carry their own, adequate, PI Insurance should be expressly stated, and verification of that Insurance should be obtained.

Reference should be made to RIAS Practice Information Note FI1724 Specialist Design Services.

If responsibility for cladding design detailing and specification is being carried by the architect, such as where traditional masonry cladding rather than a proprietary system are employed, or where proprietary systems are being specified, the basis of all assumptions made over the fire performance of the cladding materials and the overall system should be expressly stated. For instance, whether this information is manufacturer-sourced, or sourced from an industry reference such as BRE Information Papers or guidance.

Responsibility for the design detailing and specification of the numerous interfaces between cladding and between cladding and structure should, where not carried by the architect, similarly be expressly stated. Specific difficulties can arise through ‘cutting back’ of the architect’s appointment scope part way through the commission. At this point, defining clearly the nature and purpose of the architect’s previous design and specification; the limitations in the uses to which it may be put; and the need for others to carry responsibility for verifying the suitability of future ‘Production Information’ should all be set out.

Finally, issues have also arisen with ‘equal and approved’ or ‘equivalent’ clauses in contractual documents. This is a complex matter which has been addressed in other advice notes. However, these concerns can arise particularly in respect of exterior cladding or over-cladding of buildings.

Clarity is required over who is to assess and to take responsibility for whether a product or system is equivalent in all critical respects, and this should be recorded. In order to judge whether a proposal is equal or approved, the party making the statement will require to possess a clear understanding of the nature and the critical performance qualities of the building element which has been designed, and will require to be able to assess whether the alternative proposal still meets all of these qualities. This can involve significant additional work and there are obvious risks with substitute specifications.

If at all possible the client’s instructions should be obtained with information given to them so that they can make an informed decision. If this is a Design and Build contract then ideally the decision should be clearly recorded as being made by the contractor – and any disadvantages should be clearly recorded – and if necessary information given to the original client who may well be entitled to know about it under a Collateral Warranty obligation from the architect.
The meeting was arranged to bring together representatives of the land based professions and development interests, to exchange views, and examine the New Planning Bill. It was based on four group discussions which brought out findings under the headings provided by the consultation framework.

The following memorandum has been prepared by Hugh W J Crawford FRIAS, Convener of the RIAS Planning Committee. It summarises the points arising, for noting and further consideration.

There is a clear view that the National Planning Framework (NPF) should keep its strength and should be co-ordinated with Regional Planning to set out clearly what the proposals are. There is a danger, otherwise, that the NPF will become an amorphous rag bag of policies and proposals arising from a strongly centralised structure. There should be careful co-ordination between the levels of planning to avoid a structure which could be insufficiently robust.

The Regional Agency structure has been good, and is offering favourable change to accommodate flexibility.

The Gate check process, with the inclusion of everything and everybody begins to mean nothing.

Simplified Planning Zones (SPZ’s), could work well in Industrial and Commercial areas, but would be less useful in town centres and Conservation Areas. If the Development Plan was well enough resourced, SPZ’s could be set up to capture the land value and provide for the infrastructure needed.

It was noted also, that with the other consents which may be needed for a development within a SPZ, it may be more complex than simply applying for planning consent. SPZ’s still appear to be a useful mechanism looking for a purpose.

Community Engagement will call for a need to up-skill and raise awareness of planning to give voice to communities. There is the concern that a local place plan may have an outturn which contradicts the Local Development Plan. The Local Plan should not be there to display the inadequacies of the Development Plan. It was noted that the cost of charrettes would have to be met by the local councils, from the experience over the whole of Scotland, the average cost for holding a charrette is £13K.

Planning Enforcement could be given a greater prominence through fines and powers for the recovery of expenses; this becomes part of the issue of resourcing awareness.

With regard to the Infrastructure Levy, there is not much said in the Bill, there is a need to have this thought through further. There is a fundamental disjointedness in the measures which may be employed to fund infrastructure. As matters stand, the levy can reach a position where nothing will be built. An example was given where the levy on a housing development was quoted as £37K per unit, and was greater than could be absorbed, to an extent that the proposed development could not be started.

Local Review Bodies (LRB’s) remain a contentious mechanism for resolving appeals. Where local authorities believe they are working satisfactorily, the collective view of the agents and others involved in the system, raise a clamour of concern and disappointment at the way they are conducted. There is great concern that they appear be expected to handle a fuller level of disputes and responsibilities. Despite the inadequacies of current working of the LRB’s being spelt out, the fundamental problems are not being recognised or taken on board for improvement.

Among the more positive comments from the working groups came the call for training for councillors with an exam to raise and identify competence for those participating, with a CPD requirement. Training should be set up to standards set by an established, National Benchmark Training Scheme. The LRB chair should not be an elected councillor, but an independent

References:
Also read RIAS Practice Notes:
Fi626 Caveats and Disclaimers
Fi728 Partial Services: Drawings Only
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individual who would guide the debate and remind the elected members to set aside political divisions. The debate should be focused on the planning matters before them.

There was debate about the need for Development Plans to be more constructively focused on Plan Making, with the adoption of the Habitat 3, New Urban Agenda. The Bill, at present, is not delivering a better, more rugged plan. There is a greater level of centralisation taking place, with the Planning Minister taking a greater role, within which is a disrespect for local communities.

There is a need to stimulate housing in town centres to keep life in these areas after the commercial uses have closed. There is a democratic defect in Regional Plans and matters such as Landscape pointing to a need to have a fuller engagement in Regional Planning in Scotland.

There appears to be a loss in Supplementary Guidance (SG); it was felt that there will be a loss of protection for Conservation Areas. It is imperative that SG remains, and the current position is not clear at present.

There was discussion on Third Party Rights of Appeal, with some feeling that without it there is no transparency in the system, and that undermines trust. People feel that concerns they have, and have been pressing, are overturned so they walk away from involvement in the process. There was discussion on the HOPS guidance on planning applications. At its simplest, applicants just need to pay a fee and provide an OS map. It was agreed that there was great strength of guidance in the HOPS document and enthusiastic support for it.

In discussion it was agreed that there needed to be an incentive to engage with the Development Plan; the planning system should be the pre-eminent agent for land use and control.

### Scottish Procurement Policy Note SPPN 5/2017

The Scottish Government have issued a new Scottish Procurement Policy Note SPPN 5/2017 publicise changes to the threshold values that apply to public procurement exercises subject to the Public Contracts (Scotland) Regulations 2015, the Concessions Contracts (Scotland) Regulations 2016, the Utilities Contracts (Scotland) Regulations 2016 and the Defence and Security Public Contracts Regulations 2011.

The threshold values are changing and the new values are relevant to all procurement exercises which commenced on or after 1 January 2018. They are expected to apply for a two year period.

For further information and a summary of the main threshold values which will apply under these regulations visit the Scottish Government website.

### Scotland’s Place in Europe: People, Jobs and Investment

In light of the UK Government’s intention for the UK to leave the EU, but also the Single Market and the Customs Union, the Scottish Government has published a paper entitled Scotland’s Place in Europe: People, Jobs and Investment. This paper (and supporting summary document) presents the latest analysis by the Scottish Government of the implications for Scotland’s economy if the UK exits the European Single Market and Customs Union.

For a summary of the paper is available from www.gov.scot. In the coming weeks the Scottish Government will publish a series of detailed papers on a range of policy issues highlighting the economic consequences of a hard Brexit.
Architects often ask how much insurance should be bought. The answer depends on a number of factors, but key considerations are risk appetite, contract sizes, client base, business structure and actual exposures involved in the work carried out. Further, under Standard 8 of the Architects Code “You are expected to have adequate and appropriate insurance cover for you, your practice and your employees. You should ensure that your insurance is adequate to meet a claim, whenever it is made.”

Contract sizes and client base
Smaller firms concentrating on domestic alterations and extensions, where property values are lower, may take the view that the minimum limit of £250,000 specified by the Architects Registration Board is enough for them, but they also need bear in mind the points above and below.

Structure
For a sole trader or unlimited partnership, a claim in excess of the limit of indemnity bought will be a personal debt which could make the individual or partners bankrupt. If trading through a limited company or partnership, such a claim could mean the end of the business. Approximately 25% of the RIAS small scheme architects are limited companies.

How big are the claims?

<table>
<thead>
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<th></th>
<th>Small</th>
<th>Main</th>
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<tr>
<td>Last 5 years paid</td>
<td>£100,000</td>
<td>£160,000</td>
</tr>
<tr>
<td>Last 5 years average</td>
<td>£8,000</td>
<td>£14,000</td>
</tr>
<tr>
<td>Largest claim made in 10 years</td>
<td>£1M</td>
<td>£2M</td>
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It is possible for an architect who has designed just one house to suffer a total loss claim. Damages and the claimant’s costs can often be an almost equal amount, and together could exceed the level of indemnity, the claimant’s costs are part of the indemnity payment. In a hard fought case, costs can easily mount and they can only be recovered if there is an outright win in court. This is exceptionally rare, as few cases go to court.

What do others do?
While the behaviours of others are not always a guide, and different businesses have different exposures, it is useful to know whether the limit bought is “out on a limb”, or more mainstream. For small firms, buying behaviours can be compared, as premiums are banded by fee size:

As can be seen from the chart above, few firms with fees of £55,000 or less are buying more than £0.5M through the RIAS scheme. It may be that other providers are used to buy cover above the scheme limit, but this does not seem particularly likely.

History
Firms should and generally do consider what is appropriate insurance. There have not been any claims on the small scheme where the architect is under-insured against the eventual liability that has to be paid.

Aggregation Risk
Another factor to consider is repeat work, to an identical design. If a number of buildings are designed to an identical specification, if negligent, an insurer (or an insured) may argue that all claims arising from that design in fact “aggregate” into a single claim and limit of indemnity, with one excess payable. Different scenarios emerge based on the size of the individual claims, the excess and the limit of indemnity, and can favour an insured or an insurer. For example, if there are multiple claims of fairly low value say (90 claims of £2000 each, where the firm buys a £250,000 limit with an excess of £500), it may suit the firm for the claims to aggregate so that only one excess is payable, (provided the limit of indemnity is sufficient). Insurers’ interest is often to collect multiple excesses, to minimise their exposure. Complex, technical and fact sensitive issues arise, and there is a good deal of caselaw. Further detail on the arguments can be found at:
Five Ways to Cut Down on Unnecessary Tax

With the arrival of the new tax year, you now have a number of brand new tax-free allowances from the Government. In this article we take a closer look at the available allowances alongside a few other easy options for saving tax. Are you making the most of them?

Using your ISA allowance
You now have a brand new £20,000 tax-free ISA allowance. Investments in ISAs are free from Income Tax and Capital Gains Tax, and you don't have to declare ISAs on your tax return. If you feel like you're missing out because you don't have any new money to invest yet, do you have any investments in other accounts that you could sell? You could then move the proceeds into your ISA. This is a common way to make the most of your tax-free ISA allowance (although this will also use some of your Capital Gains Tax allowance).

Paying into your pension
Your pension annual allowance has now reset, meaning you can invest up to £40,000 tax-free (although this is limited by the amount you earn each year). Don't forget that with pensions, you can carry forward any unused allowance from the past three tax years, meaning you could potentially save up to £120,000 extra. The Government tops up pension contributions by 20% automatically. However, higher or additional-rate taxpayers receive an extra 20-25% tax relief when they submit their tax return.

The Dividend Allowance
You can currently receive £2,000 of dividend income before having to pay any Income Tax – this has been reduced from the £5,000 you received last tax year.

If you rely on dividend-paying investments for a portion of your income, could you sell the investments and rebuy them in your ISA? This will allow you to avoid paying unnecessary tax on any dividend payments. Again this will use some of your Capital Gains Tax allowance.

Capital Gains Tax
This is the tax you pay on any profits from selling assets. Your new allowance is £11,700, which is £400 higher than last tax year.

More sophisticated options
Some other, more sophisticated options to consider are Venture Capital Trusts, the Enterprise Investment Scheme and the Seed Enterprise Investment Scheme. These investments offer high levels of tax relief because they are very risky – they invest in small and young companies. They are only suitable for certain investors who can tolerate these risks and are planning to invest for at least 5 years.*

Graham Macleod
Chartered Financial Planner, Tilney

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Chapters
The latest news from your local Chapter
Aberdeen

Old Aberdeen’s iconic Elphinstone Hall was the venue for our Annual Dinner in February. Attended by over 100 guests, the atmospheric venue set the tone for a gathering of professionals. Our Keynote Speaker was Richard Murphy OBE FRIAS, who reflected on his background and experiences in the field of architecture. The results of our Annual Design Awards Scheme were also announced at Dinner, as follows:

- **Commendation** in Commercial category: Aker Solutions Headquarters – Keppie Design
- **Commendation** in Conservation category: Sail Loft, Portsoy – LDN Architects
- **Commendation** in the Residential category: Coldrach – Moxon Architects
- **Commendation** in the Residential category: Cra’Widdie – Leslie Hunter Architect & Ross Cowie Architect
- **Commendation** in the Public Realm & Landscaping category: Lord Provost Henry E Rae Community Centre – Hypostyle Architects
- **Awarded** in the Public Realm & Landscaping category: Mirrored Pavilion - Covell Matthews Architects, RGU, ASA & LookAgain
- **Awarded** in the Residential category: Marchburn – Michael Gilmour Associates
- **Awarded** in the Residential category: Culardoch – Moxon Architects
- **Awarded** in the Public Realm & Landscaping category: Marischal Square – Halliday Fraser Munro
- **Awarded** in the Wood for Good category (in association with the Forestry Commission): Culardoch – Moxon Architects
- **Project of the Year**: Marischal Square – Halliday Fraser Munro

Our Annual General Meeting was held in March, where we reflected on the various activities of the previous year and set-out aspirations for 2018 and beyond.

At our AGM, Dr Lamond Laing was presented with his Fellowship of the RIAS by RIAS President, Stewart Henderson. Awarded his doctorate by the University of Strathclyde for the simulation modelling of people’s movement through buildings, his teachings at various universities and publications in the field of computer-aided architectural design are widely drew much acclaim.

Also in March the ASA arranged a reception by the RIAS for students of the Scott Sutherland School of Architecture. The RIAS President presented on the topics or architectural professionalism and the role of the RIAS.

With the comprehensive Governance Review process underway at the RIAS, the future direction and priorities of the incorporation are becoming fleshed-out. A key document in this process if the development of the RIAS Strategy, which will guide the key activities, resourcing and priorities for the next five years. Members are encouraged to participate in the various Chapter workshops and initiatives to have a meaningful say in this process.

Members are encouraged to become involved in the Chapter, with opportunities to support us with CPD events, site visits, outreach events with public and architecture students all available. Contact the committee for details.

We now gear-up for the Convention, which is being held in Aberdeen’s iconic Queen’s Cross Church on Friday 11th and Saturday 12th May – we look forward to welcoming you all to the wonderful north-east for a series of enlightening lectures.

Dave Chouman FRIAS
President ASA
It's surprising how quickly a year passes.

At our AGM in March 2017 I was privileged, and not a little daunted, to be elected president of the Dundee Institute of Architects.

The DIA was founded in 1884 and by my count there have been sixty-two presidents before me. Some must have been particularly keen and served more than one term. I’m glad to have met the more recent ones but sometimes feel all sixty-two of them are watching me.

So what has the DIA been doing this past year?

We’ve all been watching the development of the V&A on the Dundee waterfront and in April we organised two site visits for our members. It certainly generated a lot of conversation among our architects and I am sure we are all keen to see it when it is finished.

In September the DIA again organised Doors Open Day in Dundee and arranged access to forty-five buildings or venues the public might not otherwise have seen. This proved very popular and it’s worth noting that if the DIA had not stepped in the previous year, Doors Open would not still be happening in Dundee.

Linked to Doors Open Day, and as part of 2017’s mini Festival of Architecture, the DIA ran a very successful Photomarathon competition. In one weekend entrants were invited to take and upload photographs on six architectural themes. Prizes were awarded to a total of fifteen entrants. The shortlist was then uploaded to facebook for a public vote for the best liked entry. All the winning photographs are currently being displayed on the hoardings at Dundee Waterfront.

The DIA continues to maintain close links with the school of architecture and in June I was delighted to take part in the final year students awards.

Later in October I met the first year students and talked to them about the DIA, the RIAS and architecture. I was impressed with how keen, and how young, they all were, and pleased that over sixty of them signed up to be members of RIAS.

I also met much younger students when I represented DIA at the Creative Spaces Challenge where second year students from twenty-six high schools competed to design and build a model of a building over two days. There was lots of enthusiasm and creativity and definitely some architects for the future.

This year DIA has linked with the school of Architecture and Urban Planning to sponsor a series of six lectures for a mixed audience of architects and students.

Our winter CPD lecture series started in January and is proving popular. As well as the main presentations on a range of interesting subjects we have invited a number of our member architects to give a short talk on what they are doing.

The highlight of the DIA year is our annual Awards which were described in detail in the previous issue of Quarterly. I would just say the quality entries in 2017 was particularly impressive. The numbers of both entries and practices taking part were up on previous years. It is reassuring to see architects in our Chapter area are doing such good work.

In February I was invited to assist the Aberdeen Society of Architects judge their awards. We saw some fine architecture, including a couple of real gems. It was a pleasure to support another Chapter and also to attend their splendid Awards Night.

In the past year we have all become aware of issues at the RIAS. DIA held an open discussion workshop in November and are continuing conversations with our members. Architects are supposed to be good at solving problems. Hopefully working together we can effect change where it is needed and improve things where we can.

It’s worth remembering that the RIAS is an incorporation of it’s six chapters who in turn are made up of you, the architects.

The DIA has been in existence for 134 years and is still is here to promote architecture and to support our architects.

We have just published our annual DIAlogue magazine which can be seen at our website.

Finally, I would like to thank all the members of DIA Council, their friends and supporters who have all worked hard for our Chapter over the past year.

Diarmid McLachlan RIAS
President DIA
The EAA’s CPD programme for 2018 started with a fully booked event on Planning, presented by Nancy Jamieson and David Inverarity from the City of Edinburgh Council Planning Service. Guidance was provided on the submission and validation of Planning Applications, followed by a broad discussion on improving the application process from both practitioners and the Council perspective. Much of the resulting debate focused on the pre-application process and looking to the planning officers to be more pro-active in talking to applicants if further information is required during the period of statutory consultation.

Following on from our “have your say” members workshop on the RIAS draft 5 year strategy the Edinburgh Architecture Association is pleased to launch COARUM (Scots for a group, gathering), a series of monthly practice lead workshops focused on the key themes which emerged from our November event. This series will be practice based, discussion forums, to further expand and explore the issues which affect our profession and RIAS members today.

We are delighted that Reiach & Hall Architects have offered to host the first workshop, on the fundamental issue of Public Procurement. Speakers at the event will include Andy Law discussing “the state of construction – the organisation of the industry and who employs us”. Rab Bennetts will talk about “the case for new metrics – choosing an Architect”, followed by Willie Watt focusing on “working with Government and what has been done by the RIAS to date to effect change”. The speaker presentations will be followed by open debate, with an aim to agree strategic proposals on how the profession can collectively work to together to campaign for improvement to the Public Procurement system. We are very grateful to the guest speakers for this event and to Reiach & Hall Architects, particularly Libby Heathcote, for hosting and organising the first in our member consultation workshop series.

In April 7N Architects will be hosting an event on Equality, Diversity and Inclusivity in the Profession, and in May, Helen Lucas Architects will hold a forum focused on RIAS Communication - with members, and the broader community. More information will follow on these events, including arrangements to reserve a place to attend.

Over the Summer months, there will be workshops focused on RIAS Membership Services, Sustainability, RIAS Structure & Governance and Education, with the series culminating in a consolidation event in Autumn. The key findings from all the workshops will be recorded by the EAA and communicated to the RIAS, to help form a strong member-led strategy for the Incorporation moving forward.

The host practices and the EAA look forward to welcoming our chapter members and visiting speakers to what we hope will be a hugely informative and lively series of workshop events.

“The RIAS Interim Governance Committee fully supports the Coarum member-led workshop series being organised by the EAA, and look forward to receiving and reading the recorded outcome from each event, to establish key member concerns and ensure their inclusion into the future direction and strategy of the Incorporation.”

Karen Anderson on behalf of the Interim Governance Committee

“As RIAS President I fully endorse the EAA’s member-led workshop series Coarum, the output from which, along with that gathered from the other chapters, will be used to create a meaningful and robust strategy for the next five years”

Stewart Henderson PRIAS
As I write this, my last article for the Quarterly as President of the GIA, I wonder how many people actually get to the back pages of this journal and read what I have written. Most Chapter Presidents at this time use this last column as a chance to reflect what has happened during their time in office, but I am going to do the opposite and look to the future.

To say this has been a challenging year for the RIAS is an understatement. I do hope that the governance procedures and committees that are being installed are going to bring about a positive change while keeping a weather eye to the past and drawing on the best of the traditions, history, ambitions and activities of the RIAS of the last 100 years to create an Incorporation that is fit for the 21st Century and its members aspirations.

The recent situation at the RIAS has galvanised members and created opportunities for people to find a voice and consider what they want from their professional body in Scotland and to seek transformation in an organisation that may have been perceived by some quarters as an old boy’s closed shop in Rutland Square.

When I took post two years ago my ambition was to reintroduce a democratic process in the appointment of the GIA President. I was ‘anointed’ and while I felt privileged to have been approached for the Presidency I did feel uncomfortable that there had been no input from the wider membership in my being chosen. I am glad to say, and this may be as a result of a growing interest in matters at the RIAS, that the GIA is going to have a democratically elected President in post this April.

This year we have two candidates for President and my successor will be voted for at our AGM on April 12th. Before that the chapter membership will have a chance to hear the contenders express their views and their ambitions for their time in office and for the chapter as a whole at our PaperCUT forum towards the end of March.

After our AGM the GIA will start in earnest our celebrations of our 150th anniversary with a party at Glasgow venue SWG3. While we have more erudite activities planned for the year ahead this first event will be a chance for chapter members, prospective members, students and the public a chance to let their hair down with live music, DJ’s, food, entertainment and an installation by GIA Award winners Baxendale, that will go on until the wee hours of the morning. This event will provide the opportunity to spread awareness of the GIA beyond our normal audience during this significant time.

A civic recognition of the Institute’s anniversary will take place in September when we will be having a reception at the Glasgow City Chambers hosted by the Lord Provost. The GIA is looking to use this opportunity to launch a publication that marks this significant year. We aim to commemorate the past 150 years but also look to the future of what is a vibrant, exciting and active chapter of the RIAS.

I wish my successor the best in taking on this role in such an exciting time for the GIA and look forward to flipping to the back pages to read their wise words.

Tim Gray RIAS
President GIA
As I prepare this report we have bitterly cold, sunny weather offering magnificent views out the window over Loch Dunvegan (as in the photo below) while many parts of the country have heavy snow with transport and communication links grinding to a halt.

Maybe it was experience of working in the Arctic that prompted the latest on-line platform to be named ”Basecamp” – a facility used by the newly formed RIAS Strategy Review Working Group to bring together ideas, feedback and with the help of RIAS Staff to track progress as members work together to map out the way forward for the Incorporation and our Chapter.

Basecamp is an excellent idea and fits in well with the developing Chapter Strategy reported on last Summer, namely;

1. Strategy, Communication and Representation
   Along the lines of Basecamp, there are exciting ways developing to give connectivity, conference call and web hosting for local groups, focus groups, and Chapter Council Meetings covering an area the size of Belgium – to this end arrangements being fast tracked into place bearing in mind the downside and associated risks.

   Calum MacLean manages our Chapter and Public Facebook Forum and new members are required for our group to manage the Highlands and Islands Chapter web page.

2. Events and CPD Programme
   Our CPD programme continues to emphasise our role as Architects in taking a practical all-round approach to design – sadly recent tragedies have brought into sharp focus the design shortcomings of considering individual building components in isolation when meeting specific Building Standards without considering the complete building element performance and the design as a whole.

   In the lead up to the Chapter’s major biennial Convention and Awards for Architecture, held in November, we focus on project supervision and practice matters at the March AGM with a presentation by RIAS Honorary Fellow Len Bunton on Contract and Procurement Changes.

3. Support and IT (including Web, Facebook, etc.)
   Andrew our Secretary has been grappling with a ”WebEx” on-line pilot for our focus group, BIM Group North, which has acted as a lead-in for RIAS and Chapter approval of specialist IT expertise to take an immediate quantum leap in the area of connectivity with its associated protocol and discipline.

Finally, the 2020 Visions publication produced by the RIAS, Home – Housing Scotland 2000-2020 edited by Neil Baxter and illustrating 100 houses and housing developments has a good selection of projects from the Chapter and is reflective of all the local hard work and talent. The Williams House close to where I live illustrates how the cool and controlled design of the interior can beautifully frame the picturesque views of the ever-changing panorama of Loch Dunvegan.

Neil Ferguson FRIAS
President IAA Highlands & Islands Chapter
In January, the Stirling Society of Architects visited CA Models in Stirling. We were very impressed by the new 3D printing machines, using futurist techniques which revolutionize the concept of model making and the construction of parts for cars and other machines. The firm also makes models for architects.

In February, the SSA Design Awards 2018 was launched. The project must have been completed between 1 April 2015 and 1 April 2018 within the SSA Chapter Area (Stirling, Falkirk and Clackmannanshire) with work undertaken by an ARB registered architect or practice. All entries must be submitted by 31 April 2018. The winners will be announced in June 2018. For further details, refer to the RIAS website.

We are preparing a new website which should be easy to update. It will be good to promote our local Architects and to keep the public and our members informed. We hope to have the new website ready by the end of May. In the meantime, SSA members are contacted by emails and can also find information on the RIAS website.

The Chapter is also interested in finding ways of creating more contacts between the practices. We do not have a Small Practice Group and this can lead to isolation. It would be good to have opportunities to get to know each others and to communicate in an informal way.

We are planning to introduce an Architects’ Breakfast once a month at Bridge of Allan.

We are also looking at creating /re-activating a forum where Architects can exchange ideas digitally.

A day out in the Highlands has been arranged for Friday 7th September. Leaving Stirling at 7h30, we will reach Newtonmore at 9h30 where we will visit the sawmill and yard at Russwood. John Russell will describe timber species and their differences and how to use them to good effect for decking and cladding applications. The afternoon will be free to visit the village and other attractions like for example the award winning Highland Folk Museum in Newtonmore.

Other activities planned are a half day CPD on 22 March and an evening talk by Richard Murphy on 17th April.

The Chapter will also organise consultation events to discuss the RIAS strategy. All architects are invited to take part in these discussions which will shape the future of the Incorporation.
The following deaths were reported with regret:

- James Black RIAS
- Archibald Ferguson RIAS
- Richard Ross Forbes Cassidy RIAS
- James Andrew Cameron Clunie RIAS
- Roger J A Hopkins RIAS
- James Brodie Gilmour Houston RIAS
- Charles Lindsay RIAS
- Maurice McOmish RIAS
- Thomas Smith RIAS
- Maurice McOmish RIAS
- Gavin Stamp FRIAS
- Bruce Stewart RIAS
- John Walter David Thomson RIAS

Resignations reported:

- Dorothy Buchanan
- Spenser Brady
- John Charles Devlin
- Martin John Clarke
- Andrew Woodburn Eaddy
- Lesley Dawn Fisher
- Neil John Greenshields
- Graham Steven Hall
- Jamie Hamilton
- David James Harrold
- Graham Robin Oliver Jones
- Anne Johnstone
- Elaine Keenan
- Hamish Allan Kirkpatrick
- Matthew Loader
- Joanna Carol Lockhart
- Gavin Lloyd
- Kieron Lynch
- Iain Bennett MacFadzean
- Andrew James Mackie
- John Martin
- Sindhu Menon
- Andrew Stuart Millican
- Julia Kim Chee Ng
- Jennifer Robson Ormond

Reinstatements to full Membership:

- Robin Dalzell RIAS RIBA

Elections to Affiliate Membership:

- Charles James Ian Burnet

Elections to Associate Membership:

- Pinar Aydin-Atchison
- Jennifer Love
- Kenneth Molekoa
- Michael Paulides
- Amber Richardson

Elections to Student Membership:

- Hao Li
- Marta Michna-Kawale

Elections to Academic Membership:

- Lorens Holm

Elections to Chartered Membership:

- M Teresa Gonzalez Aguilera RIAS RIBA
- Christopher Antoniou RIAS
- Thomas Armistead RIAS RIBA
- Anna Baker RIAS RIBA
- Andrew Bateman RIAS
- Colin A Begg RIAS RIBA
- Ross Blair RIAS RIBA
- Stephen Burns RIAS
- Andrew Casey RIAS
- Yeh-Lun Chou RIAS RIBA
- Andrea Louise Cooke RIAS
- Benedict John Corrie RIAS RIBA
- Philippa Davies RIAS RIBA

- Steven James Dunn RIAS RIBA
- Stephanie Leigh Else RIAS RIBA
- Andrew McDowall Frame RIAS RIBA
- Maria Dolores Blasco Gongora RIAS
- Alex Hobday RIAS
- Eilidh Izat RIAS
- Julie Maclean RIAS RIBA
- Colin A Mackenzie RIAS RIBA
- Julie Mackenzie RIAS RIBA
- Ruth Arlene McLennan RIAS RIBA
- Justin McNeil RIAS
- Matt McPhee RIAS
- Jane Rachel McPhillips RIAS
- Simon Mead RIAS RIBA
- Negaq Mihanyar RIAS RIBA
- Deborah Pullinger RIAS RIBA
- Thomas Hedley Rainey RIAS RIBA
- Anna Saroukhanova RIAS RIBA
- Jennifer Senfield RIAS RIBA
- Blair Smith RIAS
- David Frederick Cameron Sonka RIAS RIBA
- Glen Anderson Strachan RIAS
- Graham Stephen Strachan RIAS

Transfers to Retired Fellowship approved:

- Colin Campbell Allan RIAS
- Michael Edwards Davidson RIAS
- John Michael Ewart Hardie RIAS
- Roger Tudor Jones RIAS
- Robert Garven Ian RIAS
- Thomas Maxwell RIAS
- Thomas Michael Murray RIAS
- Valerie Taylor Russell RIAS
- William James Stewart RIAS
- Ian Stanley Tempest RIAS
- Thomas Michael Murray RIAS
- Graham J Stables RIAS
- Ralph John Tilston RIAS
- William Redver Westland RIAS
- Robert Boyd Wilson RIAS

Elections to Fellowship:

- Judith Barber FRIAS FRIBA
- Peter Drummond FRIAS FRIBA
- Gordon Duffy FRIBA FRIBA
- Neil Ferguson FRIBA FRIBA
- Malcolm Fraser FRIBA FRIBA
- Rosalie Anne Menon FRAS
- William F Smith FRIAS

Ms Kate Perry

Chartered Architect

Membership Report

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President’s Diary

RIAS Chapters

- Aberdeen
- Dundee
- Edinburgh
- Glasgow
- Inverness
- Stirling
- Outwith

RIAS Membership Categories

Associate
Graduates/ pre-part III
Affiliate
Interest in architectural profession
Students
Student of architecture
Academic
Architects working in full time education
Chartered
Fully qualified ARB Registered architects
Fellow
Highest level of RIAS Membership
Hon Fellow
Person of distinction nominated by the Incorporation’s members
Retired
Retired from architecture and employment

JANUARY
12 RIBA Five Presidents’ Meeting / Edinburgh
22 Place and Belonging’ Research Project – End of Award Event / Edinburgh
23 Scottish Evidence Summit / Edinburgh

FEBRUARY
01 RIBA Finance Committee / London
02 RIBA Council / London
13 RIAS Fellows’ Reception / Glasgow
21 Meeting with Past President Willie Watt and Scottish Futures Trust / Dundee
23 Attended the Aberdeen Chapter Dinner and Awards

MARCH
06 Attended the Cross Party Group on Architecture and the Built Environment Meeting / Edinburgh
07 RIAS President’s Policy Committee / Edinburgh
12 RIAS Awards Shortlisting Meeting
15 Gave Presentation on professionalism and the RIAS to students at RGU / Aberdeen
21 RIAS Council / Edinburgh
21 RIAS Fellows’ Dinner / Glasgow
23 RIBA Council / Belfast
28 Met with Linda Fabiani MSP re CPG / Edinburgh
Honorary Fellowships

Jonathan Ball MBE RIBA

Jonathan Ball was the co-founder of the Eden Project in Cornwall. Jonathan is an architect and successfully ran his own practice in his hometown of Bude. He is also an accomplished author, bard, choirmaster, former long-serving RNLI Lifeboatman, and a popular after-dinner speaker.

International recognition for having the vision and drive to co-create the Eden Project and gain significant Millennium Funding against all odds was clearly a career high. What is perhaps less well known is that this was also a career low – where he found himself frozen out of his own project before completion.

His book “The Other Side of Eden” is a riveting read which tells the dramatic story of two men and how they created (at huge personal risk) the world’s largest and most important botanical gardens. It also relates how in the face of adversity (having lost his business and facing the loss of his family home) he fought back in the courts and won his case for intellectual property rights.

Jonathan has served the RIBA Council on numerous occasions since 1981 and last elected to serve RIBA Council in 2015. He was awarded an MBE for Services to Architecture in 1992.

As well promoting the profession through the RIBA, Jonathan has been a long-standing member and office bearer of the Worshipful Company of Chartered Architects – a modern Livery Company that promotes quality architecture in the City of London and the architectural profession globally through an extensive education and awards programme.

A proud Cornishman, Jonathan is a fully paid up member of the Celtic Fringe. In 2002 he was appointed Bard of Gorsedh Kernow – this organisation exists to maintain and give expression to the national spirit of Cornwall as a Celtic country. The honour of Bard is awarded to individuals who have given exceptional service to Cornwall by manifestation of the Celtic spirit and outstanding endeavour. He was an RNLI Crewman from 1966 – 2007, on RNLI Council from 2007 - 2013 and was awarded the Queens Golden Jubilee Medal for Services to RNLI in 2002.

Jonathan Ball is awarded the Incorporation’s Honorary Fellowship for his contribution to the Celtic culture and to Cornwall.

Andy Leitch

Andy has been an advisor to the Forestry and Timber Technologies Industry Leadership Group at Scottish Enterprise for the past ten years. He has also been a Project Manager for the Wood Product Innovation Gateway, Edinburgh Napier University. This particular project supported SMEs to innovate and develop new products utilising homegrown timber.

During this period, through his broad remit, Andy has encouraged innovation in the use of timber, helped develop new timber treatments to enhance the visibility of homegrown products and liaised with suppliers, manufacturers and construction professionals to change attitudes and approaches. He is an inspiring champion for one of Scotland’s most important ‘crops’ – our indigenous timber.

Andy is also a specialist analyst for timber and tree breeding – commissioning research and development of tree breeding and timber properties for forestry in the UK.

Andy has continuously supported both A&DS and the RIAS in terms of how organisations’ work relates to timber and timber products in construction. He has judged the RIAS Timber Award and arranged significant support funding for many initiatives, including the recent A&DS compendium of the first five years of the RIAS Timber Awards – a true partnership endeavour.

Andy Leitch is awarded the Incorporation’s Honorary Fellowship for the promotion of Scottish timber in architecture.
Catherine McMaster

Catherine is a Heritage and Tourism Consultant involved with many organisations, including Medieval Glasgow Trust, Friends of Provan Hall, Glasgow City Heritage Trust, Friends of Glasgow Cathedral and Blair’s Collection (Aberdeen). She has organised the annual St Mungo Festival and promoted the St Mungo Heritage Trail since 2007. She is also a lecturer at Queen Margaret University, Edinburgh.

She co-authored Counselling for Disasters, a distance learning programme developed for Singapore Airlines 1993.

Her career accolades include: Senior Lecturer and Academic Warden at Queen Margaret University College 1972-1986; Director and founder of the Scottish Centre of Therapy & Counselling (SCOTACS) 1989-1996; Elected member Glasgow City Council from 1996-2012, served as Bailie of City of Glasgow and played the lead role in policy development for Archaeology and History for the Council when the site of the Franciscan Friary was discovered in Shuttle Street in 2005.

Catherine formed and led Historic Glasgow to promote local history and provide a platform for community groups to exchange and exhibit projects of local historical interest. The Council supported these events with professional input from Land & Environment and a Heritage officer.

In 2007, Catherine led a visit to Dublin to negotiate the digitisation of the 12th century book Vita Kentigerni, as a copy (in excellent condition) was held in Dublin’s Marsh’s Library. Members from Glasgow’s Trades House and Merchants House joined Catherine on this visit.

Catherine McMaster is awarded the Incorporation’s Honorary Fellowship for her dedication to conservation and heritage.

Barbara Davis Rae CBE RA

Barbara is a celebrated painter and printmaker, and member of both the Royal Scottish Academy and the Royal Academy of Arts. After graduating from Edinburgh College of Art, Barbara received a travel scholarship that allowed her to spend time painting in France and Spain. That experience and her later travel shaped her art, which largely focuses on landscapes. She staged her first solo show in 1967 at Edinburgh’s 57 Gallery.

During her early career, she taught at the Ainslie Park High School in Edinburgh, Portobello High School and the Aberdeen College of Education. In 1975, she became a lecturer in drawing and painting at The Glasgow School of Art, where she worked until 1996. During this time, Rae exhibited regularly and received many awards for her artwork. In 1980, she was elected as an Associate of the Royal Scottish Academy, becoming a full member in 1992. In 1983, she was elected President of the Society of Scottish Artists.

Barbara was appointed as a member of the Royal Fine Art Commission for Scotland in 1995, a member of the Royal Academy of Art in 1996 and, in 1999, she was awarded a Commander of the Order of the British Empire. She is also a Royal Etcher, a Fellow of the Royal College of Art, and an Honorary Fellow of the Royal Society of Edinburgh. Her generosity at the RIAS Convention in 2016 (in Edinburgh) greatly enhanced the RIAS’ contribution to the Architects Benevolent Society after that fund-raising event.

Barbara Rae is awarded the Incorporation’s Honorary Fellowship for her contribution to Scotland’s artistic culture.
Jane Speirs

Jane Spiers is Chief Executive at Aberdeen Performing Arts (APA) – the dynamic charity that runs His Majesty’s Theatre, The Music Hall and the Lemon Tree. Jane joined APA in September 2012 and has transformed the organisation, attracting many awards and plaudits and achieving Regular Funding status with Creative Scotland in recognition of the quality programming she has introduced. Jane is steering the £7 million transformation project for The Music Hall, securing £5 million of funding already from public bodies, trusts and foundations. The transformation of the historic A-listed concert hall is due for completion in time for the Music Hall’s 200th anniversary in 2018.

Jane was Chief Executive of Horsecross Arts in Perth from 2003-2012, turning around the failing Perth Theatre and overseeing the development and launch of the brand new £20 million Perth Concert Hall with its cutting edge Threshold digital arts space. Under her leadership, Horsecross won the prestigious Thistle Award for Business Tourism (the tourism ‘Oscars’) and was nominated as Director of the Year by the Institute of Directors.

She previously led the award-winning transformation of the Tolbooth – Stirling’s premier music, arts and conference centre.

Jane Speirs is awarded the Incorporation’s Honorary Fellowship for furthering the cultural environment in Scotland.

Rachel Tennant

Rachel Tennant is a landscape architect and artist with over thirty years’ experience working in the UK and abroad. Her award-winning landscape and urban design practice, TGP Landscape Architects, has been based in the UK since 1994 and more recently in Hong Kong.

Rachel’s profession has provided her with an experienced eye for the elements of design as well as the opportunity for extensive travel. This combination has led to a collection of images that focus on rediscovering the excitement of colour, texture and form which shapes our environment today, be it natural or manmade.

Rachel primarily uses medium and large format images to investigate the visual detail of architectural and natural elements. Completed project work of TGP Landscape Architects has been photographed by her and used to promote and publicise the practice’s work in various architectural and landscape publications, as well as their own promotional and marketing material.

Rachel is Chair of the Landscape Institute Scotland, representing the landscape profession in Scotland, including landscape architects, planners, managers and scientists who work in many areas including health, placemaking, transport, energy and housing. In November 2017, the Institute’s publication ‘Landscape for Scotland’ was launched at the Scottish Parliament.

Rachel has tutored in professional practice for 30 years. She teaches at Hong Kong University and the Chinese University of Hong Kong. She co-authored the books Spaced Out in the UK, The Landscape Architects Pocket Book and Professional Practice for Landscape Architects. Her Woman’s Masters Four, won Gold at the 2016 Scottish Rowing Championships.

Rachel Tennant is awarded the Incorporation’s Honorary Fellowship for championing the landscape profession in Scotland and overseas.
Sonia Watson MBA is the Chief Executive of the Stephen Lawrence Charitable Trust and Director of Watson & Watson. Since 1998 the Stephen Lawrence Charitable Trust has provided bursaries to over 125 aspiring young architects from disadvantaged backgrounds and under-represented groups to enable them to pursue their dreams – once shared by Stephen – of becoming an architect.

Sonia has successfully realised and honed the objectives of the Trust to ensure delivery of its charitable objectives. The Building Futures Programme helps disadvantaged students of the built environment with mentoring, work opportunities and affordable housing, opening up avenues to young people, aged 16-30.

In addition, Sonia has overseen the delicate process of working with local community groups, as well as corporate bodies, government and its agencies to ensure career aspiration and opportunity for all. The Trust promotes diversity, fairness and justice, ensuring the lessons from Stephen’s murder are acted upon. Her financial background and expertise, together with her business contacts, have placed the Trust on a much firmer financial basis and her experience with funding applications has increased the trust’s ability to carry its work forward.

In 2017, Sonia was awarded an Honorary Fellowship by the Royal Institute of British Architects for services to Diversity.

Sonia’s consulting career spans both the private and public sectors (particularly for the Strategic NHS Innovation Centre, Local and National Government departments, Higher Education Funding Authority). Sonia has developed and delivered methodologies for primarily female and Black & Minority Ethnic (BME) recruitment and retention (incorporating both development and assessment centres delivered globally) to senior management culminating in a published MBA thesis exploring the role of mentoring for BME (and under-represented groups) graduates in the UK labour market which formed the basis for the diversity strategy within the Barclays Group.

Sonia Watson is awarded the Incorporation’s Honorary Fellowship for her role in the encouragement of disadvantaged young people to study architecture.
Bernadette Nora Anne Balfe RIAS
8 February 1962 to 17 August 2017

Bernadette Nora Anne Balfe, architect, mountaineer and environmentalist was born in Dublin in 1962 and raised in County Waterford. She took an honours degree course in architecture at University College Dublin and, during a year out, she worked for Mattel in Los Angeles as a toy designer. Fellow students admired her as “one of a kind…small in stature but big in personality…very much her own woman”. After graduating in 1985, she moved to London, where she studied for her professional practice qualifications and met Nigel, her future husband, a landscape architect with a ruined house - the remains of the gatehouse to the former Bermondsey Abbey. Together they set about restoring it. Meanwhile Bern got a job with the in-house architecture department of the BBC, where she built up expertise in the alteration of old buildings, in space planning, acoustics and project management. She was the project architect for a new circular office below the rotunda courtyard in Television Centre that included a complex radial glass roof light, 200m² in area. She designed this to represent a wave, in collaboration with specialist glass engineers, and inserted it around an existing sculpture of Helios by TB Huxley-Jones. Users of the offices expressed their delight in their new accommodation; this was to influence Bern in her later career.

In 1994 she moved to Edinburgh, initially working for RMJM, and she joined Benjamin Tindall Architects in 1997. She was appointed project architect for the alteration of a Grade A listed building by James Gillespie Graham and A W Pugin, at the top of the Royal Mile, with the brief to create the headquarters of the Edinburgh International Festival. This achieved Scottish Design and Edinburgh Architectural Association (EAA) Regeneration/Conservation Awards. She was later project architect for a new art gallery, at the other end of the Royal Mile, that was to display drawings from The Royal Collection in the Old Free Church and the Duchess of Gordon’s School at the Palace of Holyroodhouse. This won an EAA commendation award.

In 2001, now with 15 years of experience, Bern started her own practice in Edinburgh and focused on small projects with budgets less than £250,000. She noted on her website that: “one of the advantages of this scale of work is that the procurement process can be more easily managed so that it doesn’t get in the way of good design and craftsmanship.”

Over the next 16 years she established a highly successful and respected practice; an achievement all the more remarkable for a petite Irish woman in a male-dominated profession. She also worked in the voluntary sector: as an Architect in the House for Shelter; in the Planning Advice Service (PAS); and she supported her local community over the controversial Caltongate proposals.

Her approach was highly collaborative. She believed that the synergy between the client, the builder and the architect is essential to achieve a good building: “Working with an architect should be a relationship based on trust. The client needs to be open about their ambitions, personal values and budget. The architect adds creative design skills, knowledge of materials, the building process and sustainability in use to turn an aspiration into reality.”

With an interest in low energy use and sustainability, she sought to improve the thermal performance of buildings, but became increasingly aware of the difficulties of moisture control in the damp British climate. She studied at the Passive House Institute in Darmstadt and in 2012 she obtained a Certified Passivhaus Designer Qualification. Afterwards she wrote: “There is a lot of misunderstanding and misinformation around the subject of sustainable design for low energy use and it can be confusing. The Passivhaus standard is one that I trust, because it is based on building physics. It only attempts to control what can be measured and it has a long and well proven track-record to show that there is almost no gap between theoretical and actual performance of a Passivhaus designed building”.

She sketched beautifully and had a strong 3D imagination, and brought a gentle intelligence as well as this artistic temperament to her work. Her buildings gave delight through her creative use of light, colour and space: “Sometimes simply adding a window to a room or altering the connections between rooms can transform an uncomfortable house into an uplifting home.”

She liked this quote from George Bernard Shaw, which perhaps best sums up her collaborative approach: “If you have an apple and I have an apple and we exchange apples then you and I still have one apple. But if you have an idea and I have an idea and we exchange these ideas, then each of us will have two ideas.”

She was diagnosed with cancer in 2016 and died at home in Edinburgh on 17th August 2017.

Obituary by Nigel Buchan
Ian Begg FRIAS
23 June 1925 to 26 November 2011

Ian McKerron Begg was one of the outstanding characters of Scottish architecture coming into the profession when it was awash with outstanding national personalities - men such as Robert Hurd, Jack Coia, Peter Womersley and Tony Wheeler. Ian outlived them all as he did the founders of the Scottish Georgian Society (now the Architectural Heritage Society) which came into existence following the demolition by the University of Edinburgh of three sides of the mid-18th century George Square. Of its early founders - Eleanor Robertson, Colin McWilliam all have long predeceased Ian. The loss of George Square did however spark the modern conservation movement in Scotland and the emergence of the Architectural Heritage Society as the leading voice for the saving of the nation’s historic architecture with Ian as a leading proponent. As the years passed he would lead many a battle even at times if the causes seemed somewhat eccentric. There was the cause celebre of the tolls on the Skye Bridge. That had a successful outcome. An attempt to persuade Historic Scotland to reroof Linlithgow Palace got nowhere.

Ian Begg was born in Kirkcaldy in 1925. He was educated at the High School and then enrolled at the Edinburgh College of Art before beginning war service as a pilot with the U.S. navy and the Fleet Air Arm. In peacetime he served his apprenticeship with Harry Hubbard (of Williamson and Hubbard) who had been chief assistant with Sir Robert Lorimer. In 1951 he removed to Edinburgh to join Robert Hurd (of Neil and Hurd). Working with Hurd was the making of Ian as Hurd, a founder of the Saltire Society, had work at Cambridge and more importantly hydro-electric power stations using quality materials sympathetic to the locality. Perhaps the most important work was in Edinburgh’s Canongate where Hurd had been restoring decaying tenements since before the war although it was the larger post-war interventions with their sturdy coloured harling which marked the renaissance of the Old Town. Much later Ian would infill a long-neglected site with the Radisson Blu hotel a not wholly successful merger of vernacular forms on a large scale with a system built interior.

On Hurd’s death in 1963 Ian became sole partner. Two years later the firm merged to become Hurd Rolland with an office in Burntisland in the restored Rossend Castle which Ian described as his most important achievement. That the partnership survived until 1983 was remarkable as the ambitions and philosophies of the partners were so much at odds. Ian set up Ian Begg Architect with Raymond Muszyinski (now of Morris and Steedman) as a partner. Perhaps professionally this would become the most satisfying years. A key work was the restoration of Aboyne Castle for the young Earl of Aboyne. Ian had roots in Aberdeenshire and he found in the county with its panoramic vistas replete with castles a happy hunting ground which brought other important castle restorations. Latterly, Ian supplied the design but with others as the executant architects as at the Museum of Religious Life and Art, with Page and Park, hard by Glasgow’s medieval cathedral, where the vernacular forms and stone covering attracted criticism. More distant was the granite towered winery in China! Ian was not going to win an award for progressive architecture!

Ian retired to Plockton where from 1987 he had built his own tower house, one replete with modern services concealed within a structure encompassing a great hall and, within the thickness of the walls, a variety of chambers.

Ian is survived by his wife Ruth and by three daughters, by earlier relationships, having lost his only son in a tragic accident, an event from which he never entirely recovered.

Obituary by James Macaulay Hon FRIAS
Obituary supplied by the family

Richard Cassidy FRIAS
2 January 1920 to 23 December 2017

Richard was born in Hong Kong in 1920. He was educated at Charterhouse. His interest in art and history led him to study architecture. Initially in 1938 he took up a place at the Northern Polytechnic School in London only to be persuaded by his father to transfer to Edinburgh College of Art mainly to avoid the threat of war.

His studies were interrupted by the outbreak of war and he served in the Royal Artillery and was deployed during the famous Luftwaffe raid on the Firth of Forth in 1939. He eventually reached the rank of Captain.

After being demobbed in 1946 he continued his studies which were condensed into three years to take account of the war. In 1947 he married Allison Todd, daughter of the Edinburgh architect Walker Todd. He received an Andrew Grant Scholarship and in 1949 he embarked on a six month tour of European cities. After the drabness of post-war Britain he was inspired by much of what he saw. He had an audience with Le Corbusier in his Paris studio.

On his return he joined the office of Basil Spence where he spent his working career. Some of the projects he was involved in were the 1951 Festival of Britain Exhibition at the Kelvin Hall, the Natural Philosophy Building at Glasgow University and the Music School at Glenalmond. He also worked on housing projects at Anfield, East Claremont Street and Canongate in Edinburgh and in Selkirk and Dunbar.

After his retirement he kept himself busy with writing, genealogy and an active interest in the architecture and history of Edinburgh, his beloved adopted city, which he loved to explore.

In 2013 he was extremely proud to be honoured with a belated fellowship of the RIAS.

Allison died in 2001 and he is survived by his two daughters Anne and Gill, six grandchildren and six great grandchildren.

Obituary supplied by the family

James Andrew Cameron Clunie
RIAS RIBA
25 October 1925 to 1 August 2017

Born in 1925, James was educated at Arbroath High School, a Grammar School at the time. He studied architecture at Dundee College of Art until 1953. Once qualified, James worked for Carver and Simon in Brechin and Arbroath before moving south to Glasgow to take up the post of architect with British Rail. He worked on adaptation of Stations, Signal Boxes and the like, to accommodate electrification. Railways were and continued to be James’ lifelong passion, a real steam buff throughout his life. James moved from British Rail to Crudens in 1962, as Chief Architect for the West of Scotland. He was involved with all major projects of their time such as Cranhill and Sighthill multis, as well as shopping centres, schools and offices.

James married Myra in 1957 and started a family in 1963. He opened his own practice J. A. C. Clunie & Associates in 1969 with an office in Milngavie and at his home in Killearn. Moving the family and practice to Lochearnhead in 1977, James continued practicing here until he died. He never fully retired, professing he enjoyed being an Architect so much that it never felt like work to him – practicing his biggest passion for some 64 years.

James’ legacy will be the hundreds of private houses scattered all over Scotland’s mainland and islands as well as schools, village halls, hotels, manses, factories and even a nightclub. James was also a member of the infamous Rubble Club with the demolition of the many multis in Glasgow.

James is survived by his wife Myra and sons Alan, Ewen and Iain.
Roger John Albert Hopkins
RIBA RIAS
October 1930 to December 2017

Roger ‘Hoppy’ Hopkins was born in Limehouse London and educated at Kings Grammar School, Chelmsford. He then obtained a post with Essex County Council where he completed his training to become an Architect. Apart from his National Service with the Royal Engineers, he served local government in England and his adopted Scotland until his retirement in 1987.

In 1968 Roger successfully applied for the post of Principal Assistant Architect in the Office of County Architect and Planning, in Angus. In 1975, local government regionalisation took place and he successfully applied for the post of Assistant Director of Architectural Services. He was instrumental in establishing the new regional department and assisted with the introduction of the new policies and processes therein. A few years later he was promoted to Director of Architectural Services for Tayside Region. During his time as Director, Roger served on the architectural examination board and regularly travelled to Glasgow to interview candidates as part of their final exams.

Roger was very involved with life in his home town of Brechin. He was Chairman of the Round Table and then as a member of the 41 Club. He also served as Clerk to the Brechin Guildry and then as the Dean. He was a very keen member of Brechin Bowling Club and served as president twice, also writing a book on the history of the club. He leaves behind his wife Margaret, three children, grandchildren and great grandchildren.

Obituary supplied by the family

James Brodie Gilmour Houston
FRIAS
7 December 1929 to 11 December 2017

James Houston was born in Kilbinnie, Ayrshire, the son of architect James Houston known for such iconic buildings as the Viking Cinema, Largs. His mother was Agnes Gilmour Brodie of Kerse Farm.

His education began at Bridgend Primary followed by secondary studies at Speirs School Beith. Jimmy showed early signs of artistic and musical talent and was accepted into Glasgow School of Art in 1948.

Modest in stature, he was very athletic bringing home more silverware than his mother could cope with - a report from the 1949 Brodick Games records that he won the 100 and 220 yards and was second in the 440 - all in an afternoon. His competitive nature showed again when he later took up sailing - this “pastime” taking him on many voyages including to Bergen and around Ireland.

Graduating in 1954, he entered the family practice where, following a trip to Canada, a signature feature of his work was timber framed structures. Early commissions included churches in Ardrossan, Paisley, Glasgow and Stevenston and with the decline in church building, swimming pools in Kilbinnie, Largs, Oban, Perth and Auchenharvie. A prominent feature in all was the use of laminated timber. Other work included golf club houses in Kilbinnie, Largs and Gourock and various Public Houses. Jimmy’s particular interest, not surprisingly, was in the design of marina buildings mainly at Largs and Inverkip.

The firm, known from 1976 as Houston and Dunlop, also had a long association with Greater Glasgow Health Board being involved in many projects in the Glasgow area.

In 1991, he was made a Fellow of the RIAS and although at an age when most would be thinking of retirement, his enthusiasm continued undiminished and he was involved in private housing in Arran and West of Scotland well into his 80s.

Jimmy passed away on 11th December 2017, shortly after his 88th birthday - sadly missed by all who knew him - leaving wife Hilary and children, Linda, Jim, Susie, Fiona and Alistair.

Obituary supplied by the family
Maurice McOmish RIAS
14 May 1946 to 28 November 2017

Maurice McOmish died peacefully at Monklands Hospital on 28th November 2017, aged 71. Maurice was born in Crieff on 14th May 1946, the youngest of three sons of George McOmish and Mary Ayton. He chose to follow his father, a local builder, into the construction sector but to use brains rather than brawn and pursue architecture, starting as an architect's apprentice and later earning his degree at the University of Manchester.

After Manchester, he returned to Scotland and in 1978 he married Mary Anderson. They made their home in the new town of Cumbernauld, and there they raised their two sons, Calum and Iain. He was a devoted husband and father, and a source of great knowledge and advice to his children.

After many years working for the Cumbernauld Development Council, Maurice and two colleagues left the CDC in 1990 and founded their own firm, ARM Architects, in Glasgow. The firm was a success and Maurice remained a central part of the company until retirement. He always took great pride in his career and chosen profession, and even after retiring from the business still considered himself a member of the architectural community.

Maurice didn't have an easy life and experienced a number of health problems in later years, but he bore them without complaint. His final weeks were very trying for the whole family, none more so than himself, but he shouldered all the medical problems given to him with great strength and fortitude. His loss is felt deeply by the whole family and he is greatly missed.

Obituary supplied by the family

Thomas Smith FRIAS
May 1934 to December 2017

Obituary supplied by Alistair Scott

Tom Smith, one of the founders of Smith Scott Mullan Associates died in December 2017. Fellow founder, Alistair Scott reflects on his life and career.

I first met Tom in 1990 through his merger with a Practice based in London and Newcastle. The ambition was to form a national practice and we were to develop the Scottish division. We were joined shortly afterwards by Eugene Mullan, another London recruit, and after winning a limited design competition for a major residential project in Edinburgh, we were apparently well on our way.

However, recession bit deeply and the relationship with the southern practice fell with it and after a turbulent period the new practice of Smith Scott Mullan Associates was born.

We were a strange group. Tom was 25 years older than Eugene and myself and was approaching the latter stages of a successful architectural career. Architecture was part of his DNA, as both his father and grandfather were Architects and when I asked him what had possessed him to throw in his lot with two young architects with ambition but little experience of actually running anything. His reply was “for the fun” - this was very Tom.

Things went well for us, the regeneration of housing neighbourhoods was gathering pace and with small commissions for specialist buildings, such as at Edinburgh Zoo, coming through Tom's personal contacts we were up and running. Tom retired a few years afterwards but his role in mentoring Eugene and myself through the difficult early years of the Practice was absolutely vital, a debt we will never forget.

Following retirement, Tom travelled the world, he painted with more talent than he admitted and contributed his experience to various groups. His sense of perspective on things architectural was fascinating and we used to meet up regularly for coffee. He never lost the feeling of being part of SSM and would regularly attend our marketing and staff events, until unfortunately Alzheimer’s disease began to take a grip.

To me, Tom represented many aspects of architecture which have sadly declined. He was a professional in the true sense of the word, with a great sense of “doing the right thing”. People worked with Tom because they respected his skills and integrity and long term client relationships were based on this. He was bemused by tales we would tell him of an emerging world of box ticking, OJEU procurement processes and a world where your attitude to political agendas was far more important than your integrity or design skills. In Tom’s wise way, he counselled that all things have their ebb and flow and that in the end the importance of professional values will remain paramount.

We will all miss Tom and sincerely hope that his predictions come to pass.
Gavin Stamp, who has died of prostate cancer aged 69, was a historian who specialised in architecture and its preservation, a photographer, a Private Eye columnist (nom-de-plume Piloti), a Tory-turned socialist, a passionate pro-European and a charming TV presenter. He became the leading spokesperson for British architecture. Although a Londoner, he became much loved, respected and influential in Glasgow after being invited, in 1990, to become Professor of Architectural History at the Mackintosh School of Architecture (nicknamed The Mac) of the Glasgow School of Art.

In his 14 years at the School in Garnethill, Stamp spread his infectious enthusiasm to his students with passionate lectures and hundreds of images on slides. He railed against “architectural vandalism” – the tearing down of fine old buildings. In Glasgow, he put his money where his mouth was by buying and restoring a classical 1861 house, designed, built and first lived in by the neoclassical architect Alexander “Greek” Thomson, at 1, Moray Place, Strathbungo. Most of Stamp’s students at The Mac said they were inspired by his ideas but also encouraged, by him, to develop their own.

Stamp continued at The Mac and at Moray Place until 1993 when, he said, he became homesick for something most Londoners either ignore or despise – “the sight of the backs of London stockbrick houses, seen from the train.” Having split with his wife Alexandra (Artley), he returned to London to live alone in little more than a bedsit in unfashionable Forest Hill, South-East, London. Alexandra went on to become a successful columnist and writer.

Gavin Mark Stamp was born in the London borough of Bromley, in the south-eastern corner of Greater London, on March 15, 1948 – the Ides of March – where he developed an early love of architecture. After attending Dulwich College, an independent boy’s school, from 1959-67, he went up to Gonville & Caius College at Cambridge University where he became fiercely conservative in his politics – against the leftist trend of other universities at the time. He gained a PhD in 1978 with a thesis entitled George Gilbert Scott, junior, architect, 1839–1897.

From Cambridge, he moved back to London to work for the Architectural Press publishing house – which produced the influential Architects’ Journal and the Architectural Review – in Queen Anne’s Gate, Westminster. He spent much of the time in the building’s private basement pub, the Bride of Denmark, a favourite watering hole for architects from all over the world from the American Frank Lloyd Wright to the Swiss-French Le Corbusier, as well as other artists and writers.

It was in the pub that he met his hero and one of his future best friends, Sir John Betjeman (future poet laureate), and the poet’s wife Penelope – both passionate about architectural conservation and concerned about “the wrecking of England.” Stamp and Sir John spent many a “wet” lunch at the Ritz hotel in London, sharing their passion for preserving endangered old buildings. It was also in the Bride of Denmark that Stamp met his future wife Alexandra Artley, who worked in the office of the Architectural Press upstairs and would later move with him to Glasgow.

Sir John had founded the Private Eye column Nooks and Corners, to expose those in all walks of life who, he said, were engaged in the “vandalism” of British architecture. He trusted and persuaded Stamp to take the column over, which he did, with the pseudonym Piloti, continuing it for the rest of his life. Before his move to Glasgow, Stamp had, in 1985, played a key role in saving the UK’s famous red telephone booths, at least in many areas, when they were being replaced by see-through monstrosities that are now on their way to the scrapheap of history.

He was a great defender of the work of Sir Giles Gilbert Scott, designer of the old phone booths, and won national acclaim by lauding the booths in a 1985 article in The Spectator: “No vandalism meted out to a kiosk by an individual has equalled that practised systematically by British Telecom,” he wrote. These words, after a campaign by the Spectator, led to thousands of the old booths being “listed” as protected buildings.
Obituary supplied by the family

John W D Thomson FRIAS
13 February 1940 to 8 November 2017

John Thomson was born into a family of Glasgow architects. His father and grandfather were architects as is his brother. John attended Kelvinside Academy before moving on to study architecture at the Glasgow School of Science and Technology, later Strathclyde University.

John qualified in 1964, winning the silver medal and was offered a travelling scholarship. Sadly his father died suddenly and at the young age of 23 John was thrust into running the long established practice of Weddell and Thomson. The practice which was established in 1932 was a highly regarded specialist firm in the fields of hotels and restaurants and amongst its better known projects are the Beresford Hotel in Sauchiehall Street and the original Rogano Oyster Bar.

Through John’s skill, his professionalism and his interior design flair, the practice flourished and there is hardly a main thoroughfare in Glasgow which does not boast a restaurant designed by Weddell and Thomson. Amongst the firm’s more notable projects is the North Rotunda which, amongst other awards, won the SDA and RIAS ‘Regeneration of Scotland Design Award’. John continued the family history by carrying out the redevelopment of the Rogano Oyster Bar and Restaurant in Royal Exchange Square.

Other notable projects included the creation of the family home in Bute for the Late Lord and Lady Attenborough. This was a redevelopment of a large farmhouse and outbuildings carried out in Scottish vernacular style. In a different sector, Weddell and Thomson designed St. James the Less Episcopal Church in Bishopbriggs. John was closely involved in all aspects of the projects and maintained very close ties with his clients, exemplified by his work with the Di Maggio Group.

On reaching 60 John decided to retire and sold the practice to Coban and Lironi, specialist Hotel designers. He stayed on as a Consultant in the new company Coban Lironi Weddell and Thomson. Later John established his own consultancy, Hexagon Design Consultancy, operating from his home on the shores of Bardowie Loch.

John’s skills and interest in art and antiques led to his involvement with the Fine Art Auctioneers, Lyon and Turnbull, and the development of their business in the West of Scotland. He was a council member of the Glasgow Art Club and a member of the Merchants House. Additionally, John worked tirelessly to raise money to support the homeless and underprivileged.

John is survived by his wife Tessa and daughter Victoria. He leaves a legacy of excellent design throughout Scotland and in particular in his home city of Glasgow.

Extracted from the Obituary by Phil Davidson in The Herald

Obituary supplied by the family
Obituary which are notified to RIAS Council are published in RIAS Quarterly.

Apology
The obituary published in the last issue of the RIAS Quarterly for Ian Will had not been very sensitively edited. We sincerely apologise to the family for any upset caused. It was agreed to re-publish this obituary in its entirety.

Obituaries which are notified to RIAS Council are published in RIAS Quarterly.
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