DOOLAN PRIZE REVIEW
PROFILE: BOB STEEDMAN
IAN RITCHIE: ON FELLOWSHIP
PENNY LEWIS: ON CRITICAL REGIONALISM
Q & A: NEW CHAIR OF A+DS
DELIVERING AWARD WINNING BUILDINGS

TRONGATE 103, NORTH BLOCK, KING STREET, GLASGOW

INTERNAL AND EXTERNAL REFURBISHMENT OF A SIX STOREY LISTED BUILDING WITHIN GLASGOW'S BUSY CITY CENTRE.

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It wasn’t so long ago, with architectural employment at nearly 100% and our skills in keen demand, that architectural fees were competitive, but sensible. Oh how different the climate is now! It seems that for many practices the response to massively reduced demand has been radical fee cutting. Now while we all know that it is unwise, short-termist and ultimately unsustainable to cut fees to the bone, we also all know it keeps happening.

There are, alas, far too many accounts, often shared mournfully over a Friday evening libation, of suicidal fee cutting. Practices which have cut fee bids to the lowest practicable level, a level below which the work simply cannot be delivered, too frequently report being trounced by bids which are whole percentage points lower.

Of course, the whole area of advising architects or indeed anyone supplying any professional service with regard to appropriate fee rates is legally fraught. Innumerable architects recall the historic percentage fee scales with fondness. They undoubtedly had benefits for both professionals and clients. Everybody knew where they stood and everybody knew what was a fair price for the job. Fee scales were, arguably, the ultimate assurance that quality would be the only criterion to determine the selection of an appropriate architect for the job. Under this regime after all, all else was equal.

The last two decades have seen fundamental changes in the legislation which affects how architects bill for their work. In the early 1990s, the title “architect” itself came under attack. The then Government argued that it was against the interests of a free market economy for clients of building projects to be in any way constrained in their selection of their design professionals. In other words, irrespective of professional training, experience or competence, anyone with the necessary liability insurance could put up their plate and call themselves an architect. Of course, the liability insurers were unlikely to fall into line with this laissez-faire notion so some checks and balances would have remained.

Fortunately, by 1998, common sense had prevailed and the Architects Registration Board was set up to protect the title and to a degree, the interests of the profession. However, from the mid-1980s onwards a further significant factor in architectural commissioning was beginning to have a profound effect. European legislation would gradually restrict the mechanisms whereby architects might be employed and create an ever more complex and restrictive procurement climate.

What was intended as a mechanism to ensure fairness and to share substantial opportunities throughout the European member states gradually steered many clients away from quality based tendering towards processes where cost became the key determinant. This problem persists and the fact that Europe has added a succession of new legislative requirements and restrictions has brought us to the pre-qualification questionnaire nightmare which now besets any practice wishing to win work in the public sector. It has also imposed an enormous and at times intolerable burden upon clients.

As far as fee levels are concerned, woe-betide any professional institute or advisory body which attempts to provide anything beyond historic information. It is perfectly acceptable to produce lists of what architects charged for various types of commission in 2009. However, suggesting what architects might charge in 2010 would bring the Euro-police down heavy on the Incorporation or any other institute which provided this sort of advice. Consequently, as the RIBA has noted, there has been a tendency for published (historic) fees to be used as a ready-reckoner for current charging levels.

While economic logic in an inflationary climate would suggest that historic data should be amended upward in successive years, the tendency in what is, after all, a competitive climate of many small to medium scale enterprises pursuing a limited number of opportunities, has been for published data to drive down prices year on year. It was happening during the good times and during the current recession with less and less work on offer, it is even more prevalent. As a result of this regrettable abuse of the data, even the much quoted RIBA fee information is now not being published.

And yet, neither the European Union nor Audit Scotland have stated anywhere or would ever proclaim a desire to drive down architectural pricing. These organisations, in common with all architects, fully appreciate that in order to provide the full service...
which is demanded in the extremely complex, many layered and iterative process of architectural creation, charging too little is a recipe for self-destruction and for significant problems in the commissions which ensue. All experienced building clients would confirm that a low fee quotation can signal problems to come and massively increases the client’s own responsibilities in terms of ensuring that the small print of the contract is adhered to. Charging for variations at an hourly rate is not the best solution for architects wishing to make up the difference between an unrealistic fee quotation and the actual cost of the job. It creates an unhealthy climate where true costs are concealed from the client, often leading to budgetary pressures, stress and even acrimony.

Recent RIAS competitions demonstrate that low fee bids are rarely successful. From seven recent projects procured through RIAS Consultancy, the lowest fee was only successful on one occasion (and only because it coincided with the highest quality score). In all of the other cases, the successful fee was significantly more than the lowest bid; by more than 50% in one case. Like many (but still, regrettably, not all) procurement processes, the RIAS operates a strict quality/cost ratio in its selection processes. All of these are heavily weighted in favour of quality. The most frequently adopted ratio is 70/30, with ratios as high as 90/10 adopted by some clients.

Ironically, had the lowest bidders in these recent RIAS projects also generated the solution which the selectors felt was most appropriate, significant sums of money would have been ‘left on the table’. While this might be construed as a benefit to the client, in all cases clients have indicated that the winning bidder’s fee was considered a fair rate for the job and provided the assurance that appropriate resources would be applied. It is also notable that all but one of the seven projects cited were in the public sector.

Sadly, however, there are still fee driven procurement processes and practices which drive down fee levels, ultimately damaging, not just themselves, but the whole profession.

DAVID DUNBAR PRIAS
In 1960 RIAS members expressed anxiety about the profession’s ability to cope with cost control and quality in an emerging building boom.

‘COMMENT’, RIAS PROSPECT, SPRING 1960

If one may judge from the extent of the ‘Situations Vacant’ columns in the professional press, it is probably true that the architectural profession ‘never had it so good’. Before we uncork the champagne, however, we might take a look at the other side of the picture.

A building boom in the second half of the twentieth century presents the architect with problems rather different from those posed by the boom years of that other industrial revolution a century ago. The buildings of that day, although often complex in detail, were in the main constructed on traditional principles within the pattern of accepted historical styles, and were built by highly skilled, inexpensive labour well acquainted with the craft traditions on which the architecture was based.

Today we are concerned with buildings which call for more complicated equipment and services and for whose construction we face an embarrassing richness of alternative techniques … The architect’s training, which is largely concerned with ‘design’ and matters of theory, must be backed up with a fund of experience, solid common sense and clear thinking, if he is to cope…

At one extreme these years may see the status of the profession immensely enhanced by an effective transformation for the better of great portions of our human environment. At the other extreme our status may equally be lowered by the overhurried production of ill-considered work, aesthetically stale and in practical performance, unequal to the demands of cost, speed and durability.

… the various “Cost Control and Management” conferences organised by the RIBA have already provided valuable stimulation at several English centres. The first of these conferences to take place in Scotland will be announced this year and it is to be hoped that it will be well supported … – if only to demonstrate … that our traditional thrift and hard-headedness are not just a mythical by-product of the comic-postcard industry.
25 YEARS AGO
In 1985 following a period of unprecedented growth and activity at RIAS, a major re-organisation was embarked upon at Rutland Square. The design by Patience and Highmore, introduced the toughened glass screen to form a vestibule, and the new gallery, bookshop and office. The new image was welcomed in Prospect...

‘OPEN HOUSE FOR ARCHITECTS IN SCOTLAND’, RIAS PROSPECT, AUTUMN 1985
A decade ago these offices were considered too big even for the combined requirements of the RIAS and the Edinburgh Architectural Association. The vast empty, largely unused, rooms were considered by many to be a luxury which the profession in Scotland could not afford to maintain. The Secretary, Peter Clark, along with two staff, Elma Laing and Irene Stewart and the part-time services of Alice Aitchison dispatched the full duties of the Royal Incorporation as well as those of a regional office of the RIBA, from little more than two rooms.

Only a small percentage of members visited the HQ each year and the library books had ceased to be used regularly about 1962. The interior decoration was dark and dowdy and the condition of the building fabric was beginning to give cause for concern. For a time the building was viewed not as an asset but as a burden on the tiny subscription income available to the RIAS. While the spirit was willing ... a critical view of the Incorporation’s finances proved beyond doubt that the purse was not able. By spring 1980 the recently appointed Secretary Charles McKean announced in Prospect that “… the top two floors of the building are being examined to see whether they could be let commercially until such time as RIAS has sufficient activity to occupy them”.

What could not have been anticipated was that the RIAS could emerge so rapidly as an expanding force for architecture even in the face of a major recession in the building industry and a gloomy period for the profession. The time referred to by Charles McKean has come quickly and, like an overfull bag of sweetsies, the RIAS is bulging. Every corner of the building is buzzing and in regular use accommodating full-time staff and part-time personnel. A more welcoming appearance at Rutland Square for members and public visiting the home of architecture in Scotland may serve as the best corporate promotion for the profession.

1 YEAR AGO
Following almost two decades of uncertainty the momentous decision taken in 2008 that the RIAS should finally remain in Rutland Square, triggered another even more dramatic HQ transformation project...

FROM CHARTERED ARCHITECT, SUMMER 2009
15 Rutland Square
Late 2008 and early 2009 witnessed the most ambitious programme of restoration and adaptation to the Incorporation’s HQ for nearly a century. The building now has a substantially new roof and benefits from extensive stone indents, draught-proofed windows and, internally, new catering and toilet facilities. A new bookshop/reception offers a greatly improved welcome to visitors and our members can enjoy the new Member’s Room for meetings or relaxation.

In addition to physical improvements to our headquarters, The Incorporation’s organisational structure has been rebuilt. Committees have been re-invigorated, operating to new remits and effectively reporting to Council, ensuring that the Incorporation’s work is delivered with financial prudence and that its members receive transparent reporting.

Public Image
New graphics have been applied across the whole range of our productions, reinstating the historic crest but presenting a contemporary organisation focussed upon the way ahead. With this in view a new strategic plan has been agreed in draft by Council charting the Incorporation’s course from 2009 until our centenary in 2016.
RIAS ANDREW DOOLAN BEST BUILDING IN SCOTLAND AWARD 2009

GENEROUSLY SPONSORED BY THE DOOLAN FAMILY AND THE SCOTTISH GOVERNMENT
SMALL ANIMAL HOSPITAL PHOTOGRAPHS: ANDREW LEE
Located at the entrance to the grounds of the Garscube Estate, Glasgow, the new Small Animal Hospital, part of the University of Glasgow’s Faculty of Veterinary Medicine, provides state of the art services for animal owners and referring practitioners throughout Scotland and Northern England, including the most advanced diagnostic, therapeutic and surgical techniques.

Archial (formerly Davis Duncan Architects) was initially approached by Glasgow University Estates Department to enter a limited competition to carry out a feasibility study for a new small animal hospital for the Vet Faculty in 2004. This feasibility was won and carried out by the design team working closely with the client/user to establish the site, brief, massing and diagram for the building. Following a further competitive tender for the full project Archial progressed the design from 2005 until 2007 with a site start toward the end of the year. The construction period was 20 months with completion of the building in May 2009 and building occupation by August 2009.

The primary driver in the design for this facility was how to create a large hospital building over two floors without ruining the beautiful green space for which the Garscube Estate is justly renowned. Essentially, the solution was to use the topography of the site, lift up the ground, peeling off the grass and place the new building underneath. The sloping roof form by its nature allowed an uneven split of two-thirds at ground and one-third on the upper floor which complied with the client’s brief. The location of a mature oak tree was also key to the placing of the building and this becomes a constant reference point from both within and outwith the hospital.

As various aspects of the new facility did not require natural light – much of its 4,500 square metres involves internal spaces such as the treatment area, oncology and diagnostics – this deep planned design solution was able to meet the complex needs of the hospital whilst maintaining the integrity of the location. However, in order to maximise natural light to all other areas and to give the building an open and welcoming feel in addition to glazed screens to outer walls the design team introduced a number of key penetrations through the roof plane – the funnel which introduces light into the heart of the central treatment area and an innovative ‘crystal’ glass cupola which spills light into the public concourse, creates a presence to the street and an iconic public image to the local and wider community.

The delineation of roof and ground is further emphasised through the introduction of a heavy gabion base which holds the private hospital use and in turn highlights the light, glass public entrance and foyer space. This datum is further emphasised by the separation with the Eternit cladding behind which pulls back at key points to form enclosed external areas such as dog runs and plant. The choice of material reflects the local use of stone boundary walls whilst offering an industrial aesthetic with strong contrast of light and dark.
Internally the building is simply organised both horizontally and vertically, with a clear division of public and private hospital space. The working hospital held within the gabion wall pinwheels around a central treatment hub which acts as the heart of the building, offering clear and unrestricted views towards, daycare, wards, intensive care, operating suites, diagnostics and oncology. The public social space occupies the ‘café’ over the admin/reception island, separating the visitors from the pets below and offering unrestricted views back to the surrounding landscape and the campus entrance beyond. The remainder of the upper floor is given over to staff social space, meeting rooms, library, student rooms and office space with views over the estate and access onto the grass roof.

The finished building has superseded the users’ expectations and is now widely regarded as Europe’s most advanced animal hospital, setting a new benchmark for veterinary hospitals in the future.

"The new Small Animal Hospital is world class, complementing the skills and commitment of all those who work and study here. It was a pleasure to work with the Archial group who have designed a stunning building, paying attention not only to functionality but also to the finer details which make this building so unique. Set within the University’s beautiful Garscube Campus, the hospital presents a welcoming face to the public and a calming ambience to pet owners, surpassing all of our expectations.

Our interaction with the design team was an empowering experience as we worked together to produce a facility that is fit for purpose and enriches the lives of those who work there on a daily basis. Combining sensitivity to the parkland surroundings with the demands of an efficient and sustainable clinical environment, Archial have delivered quite possibly the best of its kind worldwide. The patients we treat have always received the best care available, but this is now in superb surroundings with ample accommodation for cutting-edge facilities including a rehabilitation centre and oncology wing. With capacity for training vets at all stages of their career, the Vet School will be using the building as a flagship for its clinical provision. The new facility allows for expansion as we look to double the number of animals that we see over the course of the next ten years. We are immensely proud of our Small Animal Hospital and are looking forward to providing an optimal service within our inspiring surroundings to the pet owners of the UK."
CEREMONY: DOOLAN AWARD 2009

MRS PATRICIA FINDLAY (SISTER OF THE LATE ANDREW DOOLAN) AND SHORTLISTED PRACTICES
MRS PATRICIA FINDLAY WITH AWARD WINNERS AND IAN RITCHIE HON FRIAS

AWARD WINNERS JOHN SCULLION AND RUSSELL BAXTER FROM ARCHIAL
The existing Beatson Institute, a single complex of buildings, is located to the north-eastern edge of the Garscube Estate. The proposal was to expand the existing facility, creating a new research laboratory housing the whole Beatson Institute.

The laboratory accommodation is primarily located on the first and second floors. The ground floor is the main entrance level for all users and visitors to the building and houses communal and public facilities. An open concourse on the ground floor has been introduced to encourage engagement between staff and to promote accessibility for visitors and the public.

The two main laboratory levels replicate each other in their departmental organisation with three radial wings of laboratory accommodation on the east, south and west facades. The north façade contains the Group Leader offices. The compact form of the plan brings together the researchers in an environment designed to encourage debate and the sharing of ideas.

Extensive modelling of the façade was undertaken to maximise natural daylight into the laboratories and ensure the strict temperature control required by highly specialised research activity.
This boathouse is simple in its function and expressive in its design, it attempts to express the diversity of the landscape and the various planes and surfaces of the setting.

The roof takes centre stage in the design; the sloping split planes structurally mimic the shore planes and small cliffs around the Loch. The dark grey seam-line roof captures the traditional roof type of such a structure, as well as integrating with the dark green vegetation that surrounds the building. The walls are enveloped with timber lining surrounding the envelope, creating a bark-like effect on which the roof lies.

Within the walls are a series of openings that permit the owner to open up the inner space, for ventilation and practicality, allowing them to enjoy the splendour of the loch.

Hotel Missoni sits at a pivotal location on the cross axis of the Old Town. The design philosophy embraces ‘unity through diversity’ – creating a strong identity for a new building but responding to three radically different contexts – the medieval Lawnmarket, George IV Bridge - a 19th century improvement street - and bohemian Victoria Street. A new loggia addresses each one, sheltering entrances to the hotel, the bank, and Victoria Terrace. They reinterpret a lost Edinburgh tradition of hard-won public spaces, exemplified by the rare 17th century survivor, Gladstone’s Land.
Infirmary Street Baths has been transformed into a new, large and exciting centre for tapestry weaving in Edinburgh.

The former main pool area now accommodates a tapestry workshop with the large, top-lit, open plan space lending itself well to this activity. A new heavy-duty floor over the pool basin provides a constant level with the existing upper galleries around the perimeter. All the changing cubicles have been removed, providing another aspect over the workshop – both for members of staff and for visitors – as well as additional floor area for activities related to the workshop: temporary exhibitions and areas dedicated to educational and training purposes, working to promote the medium of tapestry.

The offices, design room, storage and ancillary spaces for the studios are arranged in cellular rooms to the perimeter of the main pool area under the gallery. Glazed screens and colourful yarn libraries define the separate zones.

The new Stobhill Hospital is the first of its kind to open in Scotland with the ethos behind the project that the patient comes first: all medical tests and consultations will be carried out on the same day and on the same site if possible.

Upon entry the patient enters a full length, full height, glazed, public arcade, awash with natural light with a visible exit ahead easing the transition. The reception is immediately visible, and from it any department can be pointed out. All vertical circulation is at the centre of the space.

The arcade is the civic heart of the hospital. Its café has become a place for local people to meet and visit.

New Stobhill has a deceptively simple diagram – two blocks of accommodation, the north treatment block and the south consulting block, connected by the public arcade. The design delivers flexible and adaptable clinical and staff environments and uses construction capable of alteration and extension. The entire top floor is devoted to staff accommodation – generous changing areas, bright offices, staff canteen with a roof terrace and stunning views to the Campsie Fells.
Niddrie Mill and St Francis Joint Campus provides accommodation for 700 pupils. The new school building is the focal point of the Wauchope Square masterplan, terminating the vista of the new square, defining two new residential streets and opening out to views of the landscape and Arthur’s Seat over the new playground and sports facilities.

Conceived as one building, the two schools are unified around a central rotunda courtyard and arranged as two wings, which address streets of differing character, reflecting the individual identities of the two schools.

This substantial new facility replaces the College’s historic premises. Set within Springburn, once the focus of Glasgow’s locomotive manufacturing industry, the building’s scale, prominence, bold contemporary form and elegantly conceived landscape setting all signify major, positive change.

The building’s impressive entrance atrium effectively both welcomes and orientates visitors. The activity surrounding the atrium, particularly the café, large meeting spaces, winter garden and views into the games hall ensure that the vivid life of the college and its central role within the Springburn community are well signalled. Views out, particularly towards the retained woodland on the college’s westward flank, indicate the care which has been given to the new building’s setting and orientation within its site and the locale.

The College’s facilities successfully integrate student activity with facilities which cater for the wider community. It provides a welcoming and inclusive teaching environment. The spare simplicity and honesty of its materials and the elegance of its built form generate an effective architecture, free of gimmickry and embellishment.
Located at the entrance to the grounds of Garscube Estate, the new Small Animal Hospital, part of the University of Glasgow’s Faculty of Veterinary Medicine, provides state of the art services for animal owners and referring practitioners.

Internally the building is simply organised both horizontally and vertically with a clear division of public and private hospital space. The working hospital held within the gabion wall pinwheels around a central treatment hub which acts as the heart of the building offering clear and unrestricted views toward day-care, intensive care, operation suites, diagnostics and oncology.

The teaching and office spaces occupy the upper level with views over the estate and access onto the grass roof.

This development, the successor to the multi-award winning Graham Square, amply demonstrates that the social housing sector in Scotland remains a vital focus for innovation. Like its precursor, this new larger development is a showcase not only for the skills of particular practices but for joint working.

These groups of buildings each declare a distinctive design identity. However, scale, orientation, some shared materials and a robust landscape context, contribute to a unified, modest and attractive whole. This development is less about bravura architectural performances than the regeneration of the area and the generation of a new community.

Within Richard Murphy Architects’ masterplan each of the four practices has produced groupings of between 22 and 25 flats arranged around private courtyards. These in turn are set around the central public courtyard which is entered through the impressive retained entrance arch of the former meat market. This historic survivor serves as an elegant foil to the modernity and ingenuity of the new housing for which it is the prelude.
This is a quite literal hidden gem, set at the end of an unsurfaced lane behind a traditional tenement block in the west end of Glasgow. The existing building on the site, once a glue factory attached to an abattoir, was subsequently used as a printworks, although in recent years had lain derelict, its environs a focus for fly-tippers. As the existing brick structure was past saving it was demolished with a new steel framed structure created on its footprint. This increased both the natural lighting to the building and its usable space.

A central glazed courtyard brings natural light into the centre of the space and provides lighting, ventilation and a sense of connection with the outdoors, particularly for the basement level offices. The building now provides 2500ft² of space and houses three separate complimentary businesses, including the offices of Cameron Webster Architects, its designers.

As the first phase of a redevelopment programme to create an Arts Quarter, Trongate 103 has been formed as a new creative hub, giving access to linked galleries, a restaurant, exhibition areas and workshops.

The site consisted of 3 B-listed buildings, which needed substantial restorative repair work both internally and externally. At street level, the building has been opened up with the introduction of full height shop front glazing on all elevations to allow a much more accessible relationship with the streetscape and to encourage public interaction with the building. A new formal “unified” entry has also been created on the Trongate elevation to allow visitors a focal point prior to entering the building.
KAREN ANDERSON Began a four year appointment as the new Chair of Architecture + Design Scotland at the beginning of April, succeeding Raymond Young CBE. A founding partner of Anderson Bell Christie Architects in Glasgow she graduated from the Mackintosh School of Architecture in 1984 and has been in practice as an architect since then. She previously served on the board of A+DS and is a former Commissioner of the Royal Fine Art Commission for Scotland. Karen heads up A+DS at a point of change, under its new incarnation as an executive non-departmental public body and at a time when it has taken over responsibility for some of the staff and functions of the former Lighthouse in Glasgow.

SHARON MCCORD, DEPUTE SECRETARY RIAS, MET UP WITH KAREN TO RELAY SOME QUESTIONS FROM THE RIAS COUNCIL.
Well, A+DS is not a political lobbying machine. It’s there to guide what investment there is, to try to ensure it is the best it can be but the profession should bring the material on procurement to the table. There are some issues which the RIAS and the other professions have got to tackle and we can support that. We can advise government on how they need to procure in terms of good quality and therefore there is crossover but solving the procurement problems is not something A+DS can shoulder. However, it is something that we can jointly work on because the two are inter-related. There are impacts for architects that then have wider impacts on what the government gets for its cash. There

Ultimately the reason I’ve been involved in A+DS is to try and make my professional life better. In practice the frustrations which we encounter that prevent better design in the planning, procurement and development process are hard. If we can work to try and explain the things we do in practice through advocacy and working with government then it is going to get easier. I find it is a virtuous cycle, although it can be frustrating at times. To make time for it I get up very early; you make time for the things which matter to you in life and some people, quite rightly, make time for things like golf or sport. I make time for architecture. When my appointment was announced I had a few negative comments, people warned me I would need a thick skin and I would find myself in a tricky environment but I’m ultimately optimistic. I think the negativity is wrong. We have to realise that A+DS has a unique opportunity because of the timing now. The development industry has slowed down. When A+DS was born in 2005 everything was going hell for leather. The organisation had an extremely wide remit and it tried to influence across a wide range of issues – a planning system that had accelerated beyond its ability to actually control what was going on and investment in public sector buildings which was significantly pushed to take on board a planned quality agenda. Nonetheless, A+DS did score a lot of hits. Now we have a situation when all of that is slowed down so we can hopefully achieve things in a more planned way. We want to outreach more to the planning sector than we were able to in that period.

My history with the Royal Fine Art Commission and A+DS leads me to believe that late intervention in design and development process is just too late – in fact, post application is generally too late. The difficulty is how do you get in at the pre-application stage? We’re committed to exploring how we do that and we can do that within publicly funded projects if we get a role within the funding mechanisms and development processes. We need to put the message out, to both those who work in the architectural side promoting the projects and those who work in the planning side assessing the projects, about the need for early discussion. Recently we’ve had some early successes working with the URCs so we’ve been focusing and using our enabling ability to get involved at an early stage to influence planning and, importantly, roads. We need to work on all of that. We’re never going to crack it all but if we can try to hone in on those projects where we can get in early and review we can then potentially positively influence.

What’s the biggest challenge facing A+DS at the moment?

Procurement. A+DS work with sectors of government very well; we work with education, we work with health very well, with regeneration, and we are trying to work better with the housing and investment side of government but overarching all of those is procurement. Unfortunately it is ‘silo-ised’ and it’s not integral to the processes we are working in. It is the issue that affects everything so we have to get across a voice that says your education principles for design are right, your health aims are perfect but your procurement is cutting across all of that. That is the key message which we have to make because if we don’t do that we have an undeliverable agenda through the other quality aims.

What potential does A+DS have to influence change in procurement processes?

Well, A+DS is not a political lobbying machine. It’s there to guide what investment there is, to try to ensure it is the best it can be but the profession should bring the material on procurement to the table. There are some issues which the RIAS and the other professions have got to tackle and we can support that. We can advise government on how they need to procure in terms of good quality and therefore there is crossover but solving the procurement problems is not something A+DS can shoulder. However, it is something that we can jointly work on because the two are inter-related. There are impacts for architects that then have wider impacts on what the government gets for its cash. There
Q&A: KAREN ANDERSON

are also impacts on what government is spending, implementing these procurement policies. It’s a net and every bit of it connects. The whole thing has to be reviewed.

How do you think local authorities are delivering just now on sustainability and can A+DS have a more pro-active role in terms of the recommendations of the Sullivan Report?

It’s relatively positive. Six or seven years ago sustainability was a target which nobody was delivering at the level they had to. The policy moves in planning and the forthcoming changes this year in the building regs are forcing the issues and initiatives like the Community Energy Programmes have helped. There is a need for regulation and that is obviously happening through the building regs, etc, however, that has a consequential high cost impact on development. There has to be an understanding that that is worth paying.

The key issue is that benefits in sustainability are so much wider than short term financial costs; the benefits to the users of the building should be taken into account in all the capital costs. Energy Performance Certificates have to be developed. They have to be promoted as a means for building procurers to understand the cost benefits and the wider planetary benefits. By a combination of carrot and stick we will get there – and we have to get there because if we don’t we’re stuffed. Development has got to be responsible, clients have got to be responsible and government has got to be responsible. The problem is that you can count costs, you can count percentages but you can’t really count the added value which a good building, good place design, will give you.

Do you believe there is a sound understanding of placemaking in government?

I’m a great believer in looking to the past, our ancestors actually knew what they were doing; if they were building a fishing village it worked as a fishing village, if they were building a planned town for the Duke of Argyll they knew how they wanted it to look like and how it should function but they had a lot more within their control than we do now. We have lost a lot of the key messages which could have been translated through the system had we not gone somewhere completely different in the ’50s. It’s kind of interesting, it’s about restoring a sense of civic pride and a sense of importance to placemaking. Architects have an enormous responsibility and privilege; if you can actually build a building or put something down in a place it brings so much, it should be suffused with pride but we sometimes lose that key message, people complain about it and it becomes an obstacle rather than a delight. The planning processes and the community ownership processes have to come together to achieve that in the future - it’s a case of back to basics which sounds very conservative, which I’m not!

We go around in these cycles, we’ve been through the off-site manufacturer cycle at least three times in the past hundred years and we are back there again. We have to remember that we have been there and what we got wrong the last time. It’s a good thing to think about off-site manufacture but it is a bad thing to talk about houses as units - and it is a bad thing to plonk them down as if they are cookies on a plate. The process has to be good enough to achieve the product but regrettably we often let the process take over and we forget why we are doing it. I suppose that is the message for procurement as well. We become process-obsessed but don’t know what the actual aim and effect is.

How confident do you feel about the long term future of A+DS?

The fact that we have already been reviewed is good news. We have had a restructurin but there was still a statement of confidence in the need for us. If we can prove our value and our impact then we will have a future and we will be at the coalface trying to do that. It’s important to say that A+DS values the input of all those who have been involved to date and all those who are interested in the future.

I never cease to be delighted at the number of my fellow professionals who are prepared to give up their time to try and make our architecture and placemaking better. I’ve seen such a change since I qualified in terms of the importance of the built environment coming into political and public realm. We all say it’s not enough but if someone had told me in 1982 that the government was going to pay an organisation to improve placemaking I would have said ‘in your dreams!’ We shouldn’t bite away at that. Government has said ‘you matter, architecture matters.’ Let’s get on and move with that message and be positive.

The Design Review system has sometimes set up natural angst – ‘who is anyone to tell me my design is wrong’ – but that isn’t the point of design review. In order to make any building in any location there as so many people who impact on it and that’s the point, it’s about unblocking the blockages which can come from any direction. It is important that we get that right in the new version of design review. It’s not going to drastically change but there will hopefully be a bit of cultural change in there.
FOR MORE THAN FORTY YEARS THE LANDMARK TRUST HAS BEEN SAVING HISTORIC BUILDINGS AT RISK ACROSS SCOTLAND, ENGLAND AND WALES.

CAROLINE STANFORD, HISTORIAN WITH THE TRUST, TELLS ITS STORY...
The Landmark Trust was founded in 1965 by Sir John Smith (1923-2007) and his wife Christian at a time when smaller historic buildings of all kinds were being overlooked. John Smith hit upon the then novel idea that historic buildings in peril could be rescued and then let for holidays to fund their own future maintenance. Scottish buildings were included in this mission from the very beginning and have become some of Landmark's most popular places. Using his own private trust fund to provide the initial capital over Landmark's first 25 years John Smith enabled Landmark to acquire the critical mass it needed to survive.

John Smith stood down in 1990. Today Landmark fundraises for each building it takes on, its portfolio backed by a letting operation that has proved a remarkably resilient business model and enabled its self sufficiency to continue. The buildings that Landmark restores have usually reached a state of decay that defies the usual commercial economics of repair. The restoration of each such building must therefore be paid for through a charitable appeal and it is a compelling reassurance to donors that this is a once-only plea for funds since the building becomes self financing once let as part of the portfolio.

Landmark has always been avowedly eclectic in its choice of buildings. The first Landmark was a small cottage in Cardiganshire, built for the caretaker of an Ecclesiologists' church that was long since demolished. Landmark's collection includes mansions and manor houses, follies and forts, castles and towers, buildings both industrial and frivolous.

Today, the organisation has 190 buildings in its care and let for holidays. Despite the progress made in historic conservation since the mid '60s the need for Landmark as a specialist organisation rescuing historic buildings at risk is as great as ever. Every year it receives up to 140 approaches over buildings that might need its help. Many will not be right for Landmark but perhaps a dozen each year will be actively pursued, and each year two to three restorations are completed, often after years of fundraising.

This pyramid of approaches is whittled down by applying a number of selection criteria. First, the building must be in some sense significant, whether through architectural distinction or cultural association. The building will almost always be at some degree of risk and be struggling to survive without Landmark's intervention. This means that buildings for sale on the open market are very rarely suitable for Landmark: if they can survive independently its help is not needed. Although in Landmark's early days Sir John Smith's support meant that buildings could be bought outright, today it is very difficult to justify fundraising to acquire a building that would find a private buyer. The funds for Landmark's individual conservation schemes come from a very wide range of sources, both statutory and private, depending on the building. Raising the money can be a long haul and for this Landmark has its own internal fundraising team.

Landmark holds its buildings under a number of different forms of tenure. Some it owns outright. Others, owned by a like-minded organisation such as the National Trust for Scotland or land-locked within an estate, are held on a very long lease at a nominal rent to reflect the investment necessary to carry out the restoration, with Landmark undertaking to pay for future maintenance as well as the initial restoration. Sometimes Landmark is the lessee, as in the past when the RIAS owned Hill House at Helensburgh. Finally, a small but growing number of Landmarks are let on behalf of others for a management fee. In these cases Landmark will have had input into the restoration scheme and takes on the marketing and logistical operation of the building while the owner pays for the initial restoration and onward maintenance.

The restoration of Landmark's buildings is carried out to the highest conservation standards, typically working with a local architect and contractor to ensure familiarity with local materials and building styles. Even the most humble building is thoroughly analysed and researched before the conservation scheme is drawn up. Occasionally such research is used to argue the case for quite radical interventions, perhaps to highlight a particular period of core significance, although any such 'restoration' is always based on physical evidence.

Each historic building brings its own challenges to convert it to modern life such as trying to incorporate a kitchen or bathroom into a folly where there was never such a thing before. The needs of the building must be combined with those of its visitors and sometimes this leads to imaginative solutions – a detached bathroom in its own specially designed rustic folly, for example, or a carefully contrived extension. Landmark is also seeking to harness renewable energy wherever possible, with a rolling programme of installation of ground and air source heat pumps as part of its cyclical maintenance across its portfolio.

All Landmarks are furnished in-house by a furnishings team based in the Cotswolds. Landmark's own joiners refurbish and sometimes cleverly adapt antiques that may have seen better days, found in sales rooms and auctions. Each building is uniquely
furnished and its interior finishes carefully chosen to evoke its history, area and the lives of those who once lived there. It must also be a comfortable place to stay, so that kitchens and bathrooms are modern and heating efficient. Landmarks’ interiors have an indefinable yet recognisable consistency, a classic style that is at the same time perhaps ‘comfortably worn.’

More prosaically, a highly efficient infrastructure is needed to ensure the smooth running of the buildings as holiday lets. This day to day management and cleaning at each changeover of visitors is managed by Regional Property Managers, with some four hundred locally employed housekeepers and gardeners looking after the buildings themselves.

Once restored, the building is marketed for holidays through the Landmark Trust Handbook (a publication that by now has acquired near iconic status for many) and website. The visitors who arrive for their holiday always have the building to themselves, to experience as if it were their own. They find a specially written History Album waiting for them, giving an account of the building’s history and restoration. There is also always a bookcase filled with books specially chosen to illuminate the visitors’ stay in the area. The use of buildings in general as holiday lets can sometimes be controversial but Landmark’s work includes a clear educational element for everyone encountering their buildings. A few also have interpretation rooms or open their main rooms to the general public once a week. There is an annual programme of Open Days for the general public. Above all, Landmark’s buildings are there for everyone, including local residents who benefit from them as restored objects in their landscape.

Landmark’s Scottish buildings represent the full spectrum of their activity. Tiny Glenmalloch Lodge near Newton Stewart in Dumfries and Galloway was once a model schoolhouse, built by the Countess of Galloway in 1837. In a wild and isolated setting, it was restored in 2007, using the local whinstone struck from the boulders that litter the site, sandstone from the Lochabriggs quarry near Dumfries and roof slates from Burlington quarry in Cumbria, a traditional source for south west Scotland.

Saddell Bay, which Landmark owns on Kintyre, has an early 16th-century castle, an 18th-C laird’s house and a handful of good honest cottages. All except the house were restored in the 1970s. On the Isle of Bute are two more Landmarks, Ascog Castle and Meikle Ascog, a 19th-century villa built by Robert Thom, the engineer who brought water to Greenock.

One of Landmark’s biggest restorations to date was Auchinleck House, built by James Boswell’s father, Lord Auchinleck, and home to the diarist when he was not in London. The complex restoration of this 18th-century country villa involved the full range of conservation skills, from the delicate conservation of its elaborately carved pediment to the reinstatement of its papier mâché ceiling decoration.

As managed properties in Scotland Landmark holds Rosslyn Castle and Collegehill House beside Rosslyn Chapel and also Gargunnock House near Stirling, where Frederic Chopin is said to have played the piano. And undoubtedly best known among all its buildings is Landmark’s collaboration with the National Trust for Scotland, that wonderful stone fruit The Pineapple at Dunmore, which Landmark has leased since 1973.

Landmark is always seeking new Scottish projects. Its latest Scottish project, for which a fundraising appeal is underway, is a row of 19th-century herring fishers’ cottages, The Shore Cottages at Berriedale in Caithness, built by Sir John Sinclair for crofters in need of a new livelihood after being moved from their holdings on the straths. They speak of a difficult time in Scottish history but this makes their story all the more compelling.

Landmark cannot take on everything it is offered, but it is clear that there is much work for it still to do in Scotland as elsewhere. Landmark acquires its buildings for the long haul, and over the decades has made a significant contribution to the protection of buildings in the landscape. Just as importantly, these buildings have brought much pleasure to the tens of thousands who have experienced living in them each year.
IT IS A MARK OF MORRIS & STEEDMAN’S STANDING THAT HISTORIC SCOTLAND SELECTED THIS PRACTICE AS THE SUBJECT OF THE FIRST IN THEIR NEW SERIES OF “ARCHITECTS” PAMPHLETS. THEIR WORK, PARTICULARLY AN UNRIVALLED CATALOGUE OF PRIVATE HOUSE COMMISSIONS, IS CONSISTENTLY MODERN, CONDITIONED BY A SHARED EDINBURGH TRAINING, RESPONDING TO THE CHANGEABLE SCOTTISH CLIMATE AND INFLUENCED BY THE EUROPEAN AND AMERICAN INNOVATORS OF THE MID-TWENTIETH CENTURY. JAMES MORRIS DIED IN 2006 AGED 75. ROBERT (BOB) STEEDMAN, NOW 81, STILL CONTRIBUTES TO THE WORK OF MORRIS STEEDMAN ASSOCIATES AS A CONSULTANT AND TO FURTHERING THE STUDY AND UNDERSTANDING OF ARCHITECTURE THROUGH HIS INVOLVEMENT IN THE ROYAL SCOTTISH ACADEMY. AWARDED THE ROYAL INCORPORATION’S LIFETIME ACHIEVEMENT AWARD IN 2009, BOB STEEDMAN WAS AMONG THE FIRST OF THE RIAS’ SENIOR MEMBERS TO BE INTERVIEWED BY RIAS SECRETARY NEIL BAXTER ON FILM IN A NEW SERIES, GENEROUSLY FUNDED BY HISTORIC SCOTLAND. THIS ARTICLE IS DRAWN FROM THAT INTERVIEW.
Bob Steedman was born in January 1929 in Malaysia, where his father was a mining engineer. When he was aged three, the family moved to Sevenoaks in Kent. Among his earliest recollections is a vivid memory of visiting a construction site hut at around the age of twelve and seeing a roll of architectural drawings. This revelation of how buildings are made created a lasting impression.

Bob Steedman’s early education was at Winchester House School. In the late summer of 1940, he witnessed the aerial combat later to be commemorated as the Battle of Britain. Bob became a keen collector of “souvenirs” from crashed planes. He remembers watching them coming down and always managing to get there before the police. He recalls that “my whole bedroom was strings of bullets” and taking particular pleasure in a post-war police request to lend his collection for an exhibition.

After prep school Bob was sent as a boarder to Loretto School in Musselburgh where the regime was very tough, with an emphasis on physical fitness, lots of cold baths, rugby and Latin. After Loretto he did his military service in the army. On his return, through his uncle’s friendship with the architect Leslie Grahame Thomson (who later married the Maid of Lorne and became Leslie Grahame MacDougall), Bob was invited to take up the offer of work in his practice. Thomson’s work was mainly on large private house commissions and alterations (very much in the Lorimer mode). However, working in his office, even on relatively menial tasks like colouring up Dean of Guild Court drawings, was enough to persuade Bob that architecture was a worthwhile pursuit. He enrolled at Edinburgh College of Art in 1949.

Bob and student friend Jim Morris shared an interest in the classical roots of architecture. Bob remembers that his partnership with Morris started almost from the first meeting. In their first year, the professor was Gordon Brown, who “always said something good – even if it was just complimenting how well you’d drawn a tree!” After their first year Brown retired to be replaced by Professor Ralph Cowan.

Notable tutors of a slightly younger generation were Alan Reaich, Esme Gordon and Ian Carnegie. Bob recalls that much of the teaching was about “loosening up and sketching” and that the school at that time was a “wonderful mix of artists, sculptors and printmakers”.

After their third year at the College, Steedman and Jim Morris embarked on a European sojourn which started with a shared journey “all the way to the Acropolis on a motorbike”. Steedman headed to Zurich to work for the renowned Swiss architect and academic Alfred Roth (1903-1998). The working day started at 7am and ran until 5pm and they “didn’t believe in coffee breaks”. However, Roth was, as Steedman recalls, “a very nice man” with an unconventional approach to work.

Steedman remembers that in Roth’s home/studio, the master would appear early in the morning and often spend considerable time poring over work on the drawing boards. Then he would remember that he had set his egg to boil before coming downstairs and that, yet again, he would be consuming a very, very hardboiled egg, loudly exclaiming “granite!” as he ran back upstairs. He relied on Steedman to check the grammar and spelling in his many learned articles in English.

For the two young Scots for whom “Corbusier was God” Roth’s background in Corbusier’s Paris atelier and his work with Marcel Breuer were a connection with two key strands of European modernism. Some years later Bob was a little disappointed when he visited the Unité d’Habitation in Marseilles which he remembers as being “rough in parts with long dark corridors”. But still, of Corbusier, “what a sculptor!” By the early 1960s Roth’s most notable collaborator was Alvar Aalto and they worked on a number of projects together. Steedman recalls many chats with Aalto over coffee and meetings with the historian Sigfried Giedion and the architect/designer Max Bill.

After Zurich, Steedman and Morris both won scholarships to the University of Pennsylvania and spent two years studying there under Professor McHarg. Among their studio masters were Louis Kahn and Philip Johnson, both remembered by Steedman as thoroughly charming and inspirational. At the time, Johnson was working with Mies van der Rohe on the Seagram Building and “we did the landscape in the department”. On this American sojourn the young Scots were fortunate to live in a large house and own “an amazing old Chrysler” which they used to drive in to the department.

Morris and Steedman’s intention was always to return to Edinburgh although Steedman took a detour on the way home via Japan where he spent five weeks. Memories of Kyoto are strong. Traditional Japanese architecture with its “flexibility, flowing space, wonderfully sculptural roofs, sliding panels and structural grid” had many lessons for the proto-modernist. This sojourn became a lifelong influence. There are many volumes on Japan in Steedman’s own architectural library and Japan Architect was
AVISFIELD RESIDENCE, EDINBURGH, 1952
SILLITTO RESIDENCE, EDINBURGH, 1959

PRINCIPAL’S RESIDENCE, UNIVERSITY OF STIRLING, 1967
Morris and Steedman’s workloads diversified over time. The client for the Princess Margaret Rose Hospital, John Holt, initially asked Morris and Steedman to undertake an extension which “expanded like topsy” and became their first prestigious commission. The building is now sadly gone. Fortunately, all but one of the practice’s twenty-five or so one-off houses survive, some much altered but most true to their architects’ original ethos.

One in particular is singled out by Steedman. When RMJM were commissioned for the Stirling University campus in the mid-1960s, Robert Matthew, with typically forthright generosity, “we don’t do one-off houses”, gave the commission for the Principal’s House to Morris and Steedman. Bob likened the site, “a rocky promontory” to the esquisse challenges they had worked on as students. The difference was that while their college brief was for “a cathedral on a rocky promontory” this was a large modernist house with a suite of entertainment spaces “on a rocky promontory”. This would be both a home and a key component in the business life of the University.

The Stirling house is often cited as Morris and Steedman’s masterpiece. Critics have seen precedents for its oversailing roofscape, open plan interior spaces and near full height glazing in the work of modern masters including Wright and Mies van der Rohe. Steedman’s ironic comment on allusions to Wrightian precedents is “sadly we never had clients who were quite as rich as his”.

While the practice was renowned for its modernist works they did undertake a number of significant conservation commissions. Steedman ruefully recalls the restoration and conversion of Perth Waterworks into a gallery and offices as problematic – “everything I touched fell apart”. The Scottish Lighthouse Museum at Fraserburgh was more straightforward. Another steady stream of work came from Scotland’s universities – the Woolfson Building at Strathclyde University, the Student Centre at Edinburgh and the Music School at St. Leonards School being among their more notable education commissions.

Bob Steedman remembers fondly the tremendous influence that Robert Matthew had on so many architects of his generation. Matthew’s generosity was demonstrated in his undertaking to the nascent Morris and Steedman partnership “any time you don’t have enough work, come and do something for us”.

Early experience on the RIAS Council as a student rep prompted an awareness of the benefits of being involved in professional institutes locally and internationally. He recalls the UIA congress in Paris in 1965 as “wonderful” while a decade later the UIA’s Mexico City outing was shambolic, but nevertheless fun to attend.

Bob Steedman recalls most of his architect contemporaries with fondness. The late John Richards, his wife Margaret and Roland Wedgwood were particularly close friends. Bob is still in regular contact with both Roland and Margaret. While Spence, Matthew and Gillespie Kidd and Coia have received much critical acclaim he is also keen that Peter Womersley should be given due recognition. He comments, however, that although Womersley’s studio for Bernat Klein and his Fairydean Stadium were “brilliant”, some of his other houses seem “too flimsy for Scotland”. Steedman remembers Womersley himself as “quite a loner”.

Reflecting on how the role of the architect and the practice of architecture have changed over the last six decades, Steedman has observed an “amazing transformation”. He comments that “the process of creating architecture when I started was as it had been for hundreds of years”. His view is that good buildings should “serve the client and enhance the environment of Scotland”. His work on the Royal Fine Art Commission during the 1990s is summed up as a shared endeavour to “make sure Scotland wasn’t spoiled”.

While Morris and Steedman’s practice had up to thirty people at its peak, the relationship at its core lasted for over five decades. Steedman is keen to emphasise the joint authorship of their work, recalling his late business partner Jim Morris with huge fondness, “you can’t work with someone for fifty years unless you are very good for each other”.

IMAGES COURTESY MORRIS AND STEEDMAN ASSOCIATES
The internationally renowned architect Ian Ritchie was elected an honorary fellow of the RIAS in 2009 and presented with his fellowship in March 2010. The following article is based on his acceptance speech.
My design engineering practice, Rice Francis Ritchie was set up in Paris in 1981 and along with Ian Ritchie Architects in London, worked on most of the French Socialist Government’s Grand Projets in the 1980s. Our role was in helping, and sometimes more than just helping, the architects who won or were commissioned - Pei at The Louvre, Fainsilber at La Villette, Tschumi at the Parc de La Villette, Ott at the Bastille Opera, Spreckelsen at The Grand Arche and CNIT at La Défense, Andreu at Roissy Airport terminal 2F, RER/TGV Station. Some of this work was seminal in that it redefined the potential of architecture.

The structural glazing technique we invented for La Villette exemplified this. RFR has the world patent. In 2000 the French Académie awarded me their grand medal for research and construction innovation. The ability of architects to embrace innovation has always had a profound impact upon architecture.

I was particularly pleased that I was the first UK professional - engineer or architect - to receive the award of the Académie and flattered to join a roll call of some of the great engineers and designers of the late twentieth century: Jean Prouvé (1972), Félix Candela (1980), 1982 Frei Otto (1982), R Buckminster Fuller, Peter Rice (1989), Santiago Calatrava (1990), Michel Virlogeux (1997).

My wife is French. She has been by my side, critical and complimentary, during my entire architectural career. She was touched that the French honoured me. She is even more delighted that, following the spirit of the auld alliance, the Scots have deemed me a suitable Fellow.

She knows, though few architects do, that I am a Celt. My father was born in a flat in Rodney Street, Edinburgh. I was immensely proud that our son chose to study architecture at Edinburgh University. Like so many who claim the proud epithet “Scots”, I have never lived in Scotland, so it is a very particular honour to be recognised “back home”.

I have had the opportunity to build in Scotland - some social housing for Thenew Housing Association in the east end of Glasgow. I have planned and competed for other schemes but they have not materialised. Perhaps, like so many architects, we do not advertise our wares, nor resort to hyperbole and architectural stuntmaking to be noticed. Unfortunately, being self-effacing is a disadvantage when so often the decision makers of our cities are seduced by the image of architectures that perhaps, ultimately, serve their authors more than the clients.

So my Fellowship of the Incorporation means much - it makes me proud to be Scottish, to be accepted as a good architect in a country rich in talent. Last year when judging the Doolan Award, I saw work that was as good as any recent European architecture. It is a credit to the education, training and culture of this country that standards are rising, while I watch, with pain, standards fall elsewhere.

So this honour gives me an opportunity, a wee bit cheekily perhaps, to say something about what I feel is happening in architecture today. I know that architecture is the domain of the polymath and artist. But so much time seems to be spent on the art image that the indispensable knowledge of how to plan, design, understand materials, construct with aesthetically pleasing end results, and meet the social and economic demands is being denied to most students. The education of the architect, like most of aspects of contemporary society, risks becoming thin.

What is needed is for people who have knowledge to INSPIRE, SUPPORT and ENABLE the next generation of designers to understand more deeply the heritage of their profession, the architectural lineage of which they are part and the knowledge that is embedded in the architecture that forms our cities. Not to encourage yet more, rather shallow, architectural gymnastics that fade as fast as the magazines in which they are portrayed and whose pursuit for too many architects is the end game. Remember why we are here and what we have been trained to help deliver for society while we enjoy and share these creative adventures with other professionals.

I would like to feel that the letters of the RIAS could have an alternative meaning. Perhaps:

R – to reconstruct society,
I – to inspire the public and the next generation,
A – to advocate quality at every level of architecture, and
S – to support architects to create a humane, exciting and ultimately sensible man-made environment.
United through a set of shared values and a commitment to improve the prospects of our communities and build a better society, the RIAS should be able to call upon its members’ and Fellows’ involvement, activity, interdisciplinary expertise and advocacy to promote these aims and ideals. I know that the more birthdays I celebrate the more the odds increase of receiving awards and medals. But in the end it is about obligations. With the RIAS Fellowship I recognise not only the esteem of colleagues, but also obligations, some of which might be:

• to make in the future a genuine contribution to civil society and not rest on my laurels,
• to continue challenging current thinking,
• to promote, even pioneer, innovation towards a better world,
• to make available what expertise and enthusiasm I have to help the RIAS, and
• to be generous in sharing my ideas.

There is a lovely exchange in Brecht’s Life of Galileo:

Andrea : “Unhappy the land that has no heroes”
Galileo : “No, unhappy the land that needs heroes”

I am not interested in the myth of the creative individual as nurtured by a bland human curiosity through an exploitative and propagandist media. As an architect, artist, writer, innovator, dreamer, I know that I have a vitality and energy that I can’t help but translate into action. Like all architects worthy of the name, I have always felt that my abilities are and will always be unique. Yet the translation of them, as opportunities come and go, is neither good nor bad, and there is no value in comparing them with others’ expressions.

This creativity, latent in every one of us, must never be stifled – it must out, or it will never ever exist and no one will ever experience it. You will simply be undermining yourself. I genuinely feel that it is the same for each of us. It is to be aware, sensitive and open to yourself. Nor is it a question of belief in your work or yourself, but rather of listening to the urges that motivate you.

I have never met any artist who is ever really pleased with what he has done. There is only a strange mystical satisfaction, maybe the suggestion of a momentary smile and always an enduring, sometimes annoying, gnawing and aggravating unrest. This unease emanates perhaps from disequilibrium when technique, social condition or ideology are challenged or are out of sync with each other.

We all know that a facility for quotations covers the absence of original thought, so I will now quote from anthropologist Margaret Mead:

“Isn’t everyone a part of everyone else?”
First it is necessary to stand on your own two feet. But the minute a man finds himself in that position, the next thing he should do is reach out his arms.

Never doubt that a small group of thoughtful, committed citizens can change the world. Indeed, it is the only thing that ever has.”

Let’s not delude ourselves. We live in an age more of quantity than quality, of individualism more than community. We seem unable to recognise that our real treasure is our fellow human beings and our beautiful planet.

In the first chapter of my first book, (well) Connected Architecture (Academy 1994), I wrote:

“In western society there is a sense that the private life of the individual is now far more important than public responsibility - which is a reversal of attitudes held only a few decades ago.”

While this was an observation on our society as a whole, the same trait was identified and remains today too dominant in the approach to and the activities surrounding architecture.

Reflecting now upon the wider question of freedom, it is even more evident that the pendulum has swung even further toward the individual and his freedoms at the expense of our sense of community and, perhaps, our planet.
We have fought against other nations to promote and defend our sense of identity and freedom. This historic idea of freedom has served us well, but for the past three decades it has tended towards the extreme limits of social acceptance and tolerance, focussing on the individual rather than community. It is now a handicap to progress.

Technological progress has been, in part, responsible for fractured families and communities, but we are also victims of our hunger for individual freedom – our desire to act alone. We are now paying the price for allowing it to advance so far. We can see this in the distribution of wealth and the fragility of ecological and economic systems. This personal freedom is evidently at the expense of others.

Freedom is synonymous with independence, which ultimately manifested itself in the idea that ‘I can do what I want if I can physically or financially do it.’ It is the dominant ideology that has produced rogue traders, obscene levels of bonuses, the collapse of the banking system and outrageous salaries for premiership footballers and smooth-talking TV chat show hosts.

How can we measure the harm that the freedom of one person can impose upon another? We know that one thought or one action can affect the lives of thousands, if not millions. It may be harm to one, or love to another. But if that thought or action is self-centred, it will inevitably harm more than it will nurture. Without a sense of caring, there can be no sense of community, of fellowship.

Self and un-self, freedom and incarceration, independence and interdependence – this is the dialectic of our age. Freedom(s) need a framework and that framework is order.

The idea of order and of rules gives us continuity with the past and an understanding of how our society evolves. As an architect and artist, I know that I am part of an historic intellectual and creative continuum. This gives me a moral perspective which in turn provides social habits which then allows trust to act as a central bonding agent.

As a result life is made easier than in Blade Runner or any other post-apocalyptic Hollywood depiction of dystopia. The stability of rules, while allowing discreet and incremental change, establishes a social psycho-reality which is both comprehensible and essential.

The quality of order is measured by achieving a balance between individual freedom and community, between independence and interdependence. It needs resetting. It is also the case that the ‘individual’ behaviour of one company, or one nation towards another, needs to be redefined in the context of our connected world.

Connexity, an old English word, embodies this notion of a worldwide society deeply interrelated between man and machine, machine and man and man and machine. We need to redefine the meaning and extent of individual freedom in an interdependent society and reframe our ‘orders’ to embrace it.

The RIAS Honorary Fellowship would mean nothing if it was just another pip on the epaulette or stripe on an architectural uniform or parked on a mantelpiece. That would be for individuals who collect, who need to be reassured of their place in their profession or society.

For me it is a license and an enthusiastically embraced invitation to participate in the architectural life of Scotland – I am delighted and just a little humbled – to join the august company of the RIAS Fellowship.

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David Dunbar, President RIAS, commented: “We received the largest submission to the UK’s most prestigious awards and the result is a fantastic shortlist of sixteen varied projects, including a masterplan, housing, major conservation work, hospital and education provision and even a distillery. All this comes at a time when life has never been more difficult or demanding for the architectural profession and the construction industry but all of it demonstrates that good architecture can have a huge positive impact on the lives of people and Scotland’s economy.”

The judging panel for this year, chaired by architect Simon Conder, included RIAS President David Dunbar and Professor Andy MacMillan.

The RIBA Awards, among the most important annual architectural awards in the UK, have been running continuously since 1966. RIBA Awards are given for buildings that achieve the highest architectural standards and make a substantial contribution to the local environment. An announcement of the jury’s decision will be made on 20th May.

The shortlist for Scotland comprises the buildings on the following pages (listed alphabetically).
SCOTTISH SHORTLIST: RIBA AWARDS 2010

1. ABERDEEN REGIONAL SPORTS FACILITY, ABERDEEN
   REIACH AND HALL ARCHITECTS

2. BALNEARN BOATHOUSE (PRIVATE RESIDENCE), PERTHSHIRE
   MCKENZIE STRICKLAND ASSOCIATES

KEITH HUNTER PHOTOGRAPHY
COLLIER PLACE - NEW SHARED CAMPUS PRIMARY SCHOOL AND HOUSING, EDINBURGH
ELDER & CANNON ARCHITECTS

DEEPSTONE [PRIVATE RESIDENCE], CASTLE DOUGLAS
SIMON WINSTANLEY ARCHITECTS
SCOTTISH SHORTLIST: RIBA AWARDS 2010

5
HILL OF MORPHIE (PRIVATE RESIDENCE), ABERDEENSHIRE, PATERSON ARCHITECTS

6
HOTEL MISSONI, EDINBURGH, ALLAN MURRAY ARCHITECTS
INFIRMARY STREET BATHS, EDINBURGH
MALCOLM FRASER ARCHITECTS

MERCHISTON VILLA (PRIVATE RESIDENCE), EDINBURGH
ALLAN MURRAY ARCHITECTS

GARETH PUGH
SCOTTISH SHORTLIST: RIBA AWARDS 2010

9
NEW STOBHILL HOSPITAL, GLASGOW
REIACH AND HALL ARCHITECTS

10
ROSEISLE DISTILLERY, ELGIN
AUSTIN-SMITH: LORD LLP

ANDY MCGREGOR

KEITH HUNTER PHOTOGRAPHY
11
SCOTTISH BALLET @ TRAMWAY, GLASGOW
MALCOLM FRASER ARCHITECTS

12
SMALL ANIMAL HOSPITAL, GLASGOW
ARCHIAL ARCHITECTS

DAVID MORRIS

ANDREW LEE
SCOTTISH SHORTLIST: RIBA AWARDS 2010

13

STANLEY MILLS, BELL MILL & MID MILL, PERTHSHIRE
LDN ARCHITECTS

14

THE LONG HOUSE (PRIVATE RESIDENCE), ISLE OF SKYE
RURAL DESIGN WITH ROY MILNE

KEITH HUNTER PHOTOGRAPHY
THE ARCHITECTURE OF THE PROFESSION

This article is based upon a presentation made by Neil Baxter at Historic Scotland’s Building for the Future Conference, held in Dundee in November 2009.

Proposed multi-storey maisonettes, Gorbals, 1957
The focus of this article is the evolution of the architectural profession during the period in question. Perhaps some consideration of the cares, concerns and preoccupations of Scotland’s architects might illuminate the 1945-1980 era and help towards a better understanding of the re-birth of modernism after the hiatus of World War II.

Just how architecture comes to be a profession, how that profession and its regulation have evolved in the post-World War II era and the differences between Scotland and the rest of the UK all add up to a substantial and rich seam for study.

The emergence of architects as a distinct profession was largely a nineteenth century phenomenon. The formation of the UK architects’ professional body, the Royal Institute of British Architects, in 1834 was a significant moment in the evolution away from “gentleman architects” towards a regulated profession operating within legal structures.

Scotland spawned a number of local area institutions and had a few false starts in the mid-nineteenth century towards the creation of its own consolidated professional institution. Founded in 1916, the Royal Incorporation of Architects in Scotland did not emerge as a fully formed chartered entity until 1922, the year after its founder’s death.

The name is significant. The Incorporation was founded deliberately as an ‘incorporation’, in part, as a reaction against the UK ‘Institute’. As an Incorporation of, ultimately, six locally based organisations, this was a critique of the perceived centralising tendency of the UK body.

However, it should be emphasised that the two organisations have somehow managed to maintain a usually constructive relationship from the outset. This, despite the fact that in 1922 the Incorporation had the effrontery to be granted its own separate Royal Charter. Permission to use the prefix ‘Royal’ was subsequently granted in 1929. The Charter confirmed and consolidated the Incorporation’s role as the autonomous organisation for Scottish architects, a body which sets the “general advancement of architecture” as its primary Charter goal.

A review of membership numbers illustrates a pattern of growth, indicative perhaps of market demand, but also indicating that the consolidation of professional status and the educational route improved access.

At the time of its formation in the 1920s, the Incorporation had fewer than 500 members. By the late 1940s, that had increased to something over 1,600. In recent years the figure has consolidated at around 3,500, including around 500 retirees plus a fairly consistent 500 or so student members. This is not the whole of the profession in Scotland, merely those who are either RIAS or RIAS/RIBA members. Around half as many again choose to eschew chartered status - presumably, in many cases, to save the cost of subscription.

Architectural education has reflected the changing status of the profession. In the 1920s, most architectural education had moved to the tertiary institutes, although a very significant number of students combined employment with part-time education. In the period since, part-time provision has diminished to become almost negligible.

It should be emphasised, however, that within the now familiar orthodoxy of degree to diploma to Part III, as consolidated by the Oxford Conference in 1958 and regulated by the RIBA ever since, the Part III component is still office-based. This imposes an unusual reliance upon the goodwill and viability of the private sector for a key component of the training of a major professional grouping.

In previous downturns, it was possible for younger architects to look to the public sector for employment. What was a very substantial public sector for much of the 20th century is now, sadly, hugely diminished. A point to ponder is what might have happened if architecture had been nationalised alongside medicine in 1948. The idea may seem ludicrous now but doubtless had a certain logic and might well have been discussed then.

Something which is of particular significance is the increased focus upon conservation among the architectural profession. Conservation campaigns are not, of course, new. The Glasgow Institute of Architects was a major (if ignored!) voice in the fight to save Kelvingrove House when its demolition was proposed (and undertaken) for the 1901 Glasgow Exhibition.

Since then, architects in all of Scotland’s cities have campaigned against major infrastructure masterplans with varying degrees of success. In response to demands to demolish, among other examples of Victorian excess, Glasgow City Chambers, the New Glasgow Society was founded in 1965. Its early membership included David Leslie, subsequently President of the RIAS from 1987-89 and the sadly recently deceased, brilliant campaigner Geoff Jarvis (1928-2009).

The other aspect of the professional mix which can’t be overlooked is legislation. The most significant move in the
regulation of architecture came with the Architects Registration Act of 1931, subsequently amended in 1934 and 1938. This led to the formation of the Architects’ Registration Council UK, known fondly as ARCUK.

ARCUK was dissolved after the Warne Report in 1993 determined that the title “architect” should no longer be protected. Much campaigning later and in 1998, the Architects Registration Board, which goes by the shorter and less alliterative acronym ARB, was founded. ARB flourished under the Chairmanship for its first few years of Dame Barbara Kelly, a very able Dumfriesshire Scot.

Something else which was regulated right up until the 1980s was the restriction upon architects acting as developers. Scotland’s architectural history demonstrates that architects do, on occasion, make very good developers (Alexander Thomson did quite well in Glasgow).

However, by the 1930s, the endeavours of W Beresford Inglis and Patterson and Broom, at the Beresford Hotel and the Maybury Roadhouse respectively, were considered ungentlemanly and unprofessional. Thereafter architects were barred from funding their own projects.

It would take another four decades before the anti-development rule was rescinded, enabling Kantel, Steinhuis and others to perform as architect-led development companies. In the book marking the Burrell company’s quarter century, Andy Burrell credits the RIAS with making the first move in response to the then Conservative government’s legislative changes of 1981:

“Magically, the rule went. They didn’t fudge it, they just scrapped it. So immediately we set ourselves up as architect/developers.”

On reflection it is strange that over the following quarter century relatively few architects took up this opportunity. However, the contribution of Kantel and the Burrell Company are hugely significant in both their patronage of young architects and in upping the ante on the architectural quality of both conservation and new-build urban housing over the last three decades.

Housing was among the key political priorities of the post-war years. In 1945, the Scottish population was 5.15 million, an increase of 350,000 from 1931 and the housing shortage was dire. By the end of 1946, around 30,000 prefabricated homes had been erected in Scotland. Some indication of the split between public and private provision can be seen from the fact that in 1954 nearly 49,000 new homes were built by public authorities in Scotland with only 2,600 supplied by the private sector.

From then the graph of public provision heads steadily downwards while private provision climbs rapidly for the next five decades. In the RIAS Quarterly in 1952, Archibald Jury, then City Architect and Chief Planner for Glasgow, commented on housing for what are referred to as “special groups”. He includes homes for old people, single persons’ hostels, housing for disabled people, housing for doctors and nurses within the National Health Service, provision for policemen and firemen’s houses and intriguingly, comments upon the particular provision within the public sector for higher income groups requiring three to four bedroomed homes (garages and 1,500ft²).

The same 1952 issue of the Quarterly features an essay on low cost housing and low cost planning by Robert Gardner Medwin, then Chief Architect and Planning Officer for the Department of Health for Scotland. He talks about the thwarting of the aspiration to build prefabricated homes by material shortages and laments the continuing reliance on traditional, component built provision (i.e., bricks and mortar).

Medwin notes that there are two ways to reduce costs in housing. The first is to reduce space standards; the second is to rely on the creativity of architects, a process demanding of them “imagination, ingenuity, a scientific attitude and much hard thinking”. Medwin’s illustrations include the living room of the Department of Health’s experimental, space-saving, three bedroomed home, furnished by the Council of Industrial Design.

The same edition carries eight pages on school building, centrefold photos of the Parthenon and a measured study of a demolished Dumfries cruck-builtin cottage. A subsequent issue of the now re-named Prospect in 1957 carries an article on the proposed demolition of the Gorbals slums and their replacement by a Brave New World vision, a view of the proposals for East Kilbride town centre and an article on small burgh architecture. There is a continuing preoccupation with both the grand planning of new towns and major urban renewal and more contextual and conservation based endeavour for smaller communities.

By 1959 Prospect’s editorial board consisted of Andrew Hannah, Archie Doak, Michael Laird, Sinclair Gauldie and Ian Woods. In the autumn 1959 issue, alongside a further major masterplanning article, this time on Anderson Cross, Glasgow, are such diverse
topics as the Cistercians in Spain, architecture and politics in Illyria and a piece on architectural teaching by Peter Smithson, which advocates that:

“Modern architecture has grown up on a didactic tradition, almost every building by Mies and Le Corbusier is an example and a method as well as a fact and this sort of architecture is still the best teacher.”

Another article is by Alan Rieach on his acquaintanceship with Frank Lloyd Wright.

A decade later the centenary of the Glasgow Institute of Architects in 1968 happily coincided with the RIAS Presidency of one Jack Antonio Coia. In his celebratory message he opines that:

“In the middle of another and painful rebirth of Glasgow, it is comforting but self-deceiving to assume that a process of historical inevitability assures architectural supply in response to architectural demand. Disillusionment results from deeper study. The great Victorians, in all their ventures, stand at the end of a major historical period, exhausting the vein and themselves in the last fling of an era. The life of Mackintosh symptomises this exhaustion and dramatises a threatening discontinuity. He is the harbinger of a yawning gap, too wide for a man of even his genius to bridge.”

There is, however, according to Coia, some hope in joint professional action:

“During the decay of this consensus, a growing professionalism develops to defend the architect. But the second rebirth of your city demands a corporate response from the profession and the institute and involves them influencing and educating the public and private patron.”

Coia’s impassioned plea stands in stark contrast to the turgid message in the same centenary booklet by the then President of the RIBA, Sir Leslie Wilson OBE.

In the same publication, Archie Doak provides a considered and prophetic review of the Glasgow Institute’s history and the role of architects, both public and private. He particularly laments the diminution of the City Architects’ role from the combined office of Chief Architect/Planner to architect alone:

“Soon there may be fewer, but larger, public offices; there may be fewer small practices capable of competing for work and these - and the larger firms too - face increasing competition from the package deals and project management firms.”

Extending the period just a little to look into the 1980s is helpful. For the RIAS, the highlight of that decade came in 1984 with Scotstyle, a major touring exhibition and publication by Fiona Sinclair. A selection panel, chaired by John Richards PRIAS and including David Walker, Andy MacMillan, Bob Steedman and Colin McWilliam chose one building from each of the past 150 years (in celebration of the RIBA’s 150th birthday).

Also in that decade, the Prospect special supplement of summer 1985 implicitly celebrates the transformation in the Incorporation wrought by then Secretary, Charles McKean. The supplement opens with Ron Cameron’s broad objectives for the Incorporation from 1978. These were: a construction industry study group, funds to enable the six RIAS Chapters to carry out their own PR and an improved HQ at Rutland Square. The 1985 supplement proceeds to demonstrate that, on all these counts and on the creation of a brilliant administration, job done.

Three years later, in 1988, the Incorporation published its view forward to 1995. The working group convened by the Chief Architect of Fife Council, David Cowling, consisted of Tony Kneale, Gerard Bakker, Joyce Deans, David Mann, Stewart Henderson and Alan Forgan. Their conclusions reviewed where the profession had been and where, they thought, it was heading:

“By the 1960s, the pace of development was such that the government promoted the view that only through the industrialisation of the building process would the demand be met. Architects found themselves translating their architecture into a factory manufactured product. The demands of that process dictated major elements of design and forms of building. Schools, hospitals and factories were thus influenced.”

and:
"In the domestic field it became possible, even economically desirable to build high. For good or ill, architects became associated in the public mind with high rise buildings. Government and politicians wanted them, engineers made them possible, surveyors constructed cost regimes to encourage them and the architectural profession (perhaps unwisely) went along with them - sometimes even enthusiastically."

They eventually stop beating themselves up in favour of a stirring conclusion:

"Up to end of the century, architecture must blossom; not for the sake of the profession but because the quality of our built environment is crucial to the success of everything for which our society strives."

Perhaps however, the most apposite last words are back in Archie Doak’s 1968 essay. His plea for the culturally aware bespoke solution of the inspired Scottish architect is eloquent - and still absolutely pertinent:

"To some people a fir cone is a fir cone, but to some it may still be a doorkin, a yowie, a peerie or a cockabendie. Likewise children may be bairns or weans."

and:

"Society will no longer need us if we cease to be highly qualified professionals of architecture. A professional is someone who delivers the goods - the real thing; that means more architecture, not less."

Help Shelter make a difference

This year in the UK around 53,000 homes will be repossessed. Almost two million households await social housing. One in seven children is growing up in homes that are squalid, overcrowded, or temporary. Shelter gives immediate expert aid and advice to anyone affected by the housing crisis. The charity also campaigns for long-term change to make life better for future generations.

As an RIAS chartered architect, you can get behind your Incorporation and help Shelter make a lasting difference to the lives of families in housing need – giving an hour of your time by signing up to Architect in the House.

The mechanics are simple – you get matched with a homeowner in your area looking to improve or expand their living space. You give them a free 60 minute consultation and they make a suggested donation of £40 to Shelter. That’s it. It could lead to bigger things - many practices find that an Architect in the House consultation is the first step to a paid commission.

In 2009 RIAS and RIBA architects raised over £100,000 for Shelter through the campaign. Over the past 13 years, the generous support of RIAS and RIBA architects has raised over £1 million for Shelter.

David Dunbar President RIAS notes, “Thanks to the architects, who so generously give up their time for this scheme, Architect in the House has helped over 50,000 homeowners across the UK maximise their property’s potential. It is a great way for the profession to give something back to those in desperate housing need.”

Graeme Brown, Director of Shelter Scotland, the housing and homelessness charity, comments: “Every day Shelter Scotland sees the devastating impact of bad housing on people’s lives. With 43,000 children in Scotland living in overcrowded accommodation our help is needed now more than ever. Architect in the House is a fantastic opportunity for homeowners to give their home a fresh new look for 2010 while supporting our vital work to ensure no child’s future is blighted by bad housing.”

You can now register for the scheme at: www.architectinthehouse.org.uk

From July the RIAS will contact you to match you with members of the public.
CRITICAL REGIONALISM

PENNY LEWIS WRITES:


PRINCIPAL’S RESIDENCE, STIRLING UNIVERSITY, MORRIS AND STEEDMAN
Scotland is not alone in this romantic pursuit, among the Swiss, Scandinavians, and the Irish there is also a desire to return to local sources to form an appropriate architectural language. The Swiss have never abandoned their commitment to craft traditions and the Irish have, un-self-consciously, managed to develop a loose sense of collective purpose around some highly talented practices, but what about Scotland?

This is not the first time that there has been an attempt to give expression to the idea of ‘Scottish Architecture’. Back in 1941 Robert Hurd and Alan Reiach published Building Scotland for the Saltire Society in which they argued against Victorian excesses and for the rehabilitation of a great Scots Calvinist tradition of simple buildings made from local materials. This regionalist approach sat comfortably alongside a gentle attitude to planning public buildings inspired by modernist Scandinavians. Robert Matthew followed with his own distinct mixture of rubble and modernism and later practices such as Morris and Steedman, Peter Womersley and Gillespie Kidd and Coia explored modernist ideas alongside an enthusiasm for site specificity, the particularities of local climate and historical context. In the 1980s the regeneration of Glasgow and Edinburgh provoked renewed enthusiasm for Scotland’s historic building stock and urban grain and young practices started to develop a distinct language inspired by the discipline of adaptive re-use. Back issues of Prospect and Arca from the period are distinctly ‘Natish’ – peppered with references to a Scots imperative and language.

Ironically, since devolution there have been fewer people talking about a distinctive architectural language. The fact that the Scottish Parliament commission went to a Catalan architect made the idea of Scottish architecture difficult to sustain but place and local identity remains important. Explorations of daylight, topography and materials provide a fruitful source for practices such as NORD and Reiach and Hall. You can read traces of familiar decorative details, the proportions of vernacular openings and find reinterpretations of common plan types in many recently completed buildings but is this regionalism?

According to Oliver Lowenstein, in Building Biographies, regionalism and localism are ascendant. Apparently it’s no longer sentimental or chauvinistic to talk about a national or regional architecture. We have reached, argues Jonathan Porritt, ‘the high-water mark of globalisation’ – now environmentalism and the enthusiasm for experientially enrich architecture based on local craft suggest a world in which localism will become a determinant in design.

Certainly these trends are influential – no architecture student’s book shelf is complete without a copy of Zumthor’s Atmosphere – but it’s hard to see regionalism as undergoing a complete rehabilitation. Rather, the renewed interest in regionalism and the architecture of place appears to be thriving due to the absence of any convincing future-orientate architectural ideas. Much of the pro-regional sentiment is founded on a negative sentiment – a widespread hatred of the apparent trend towards a very bland and superficial language of international architecture or globalization.

A friend recently returned from MIPIM/Cannes with tales of exhibition halls packed with urban mega-master-plans, iced with eccentric forms produced by global starchitects for big name clients. We are all familiar with the images of these new cities being built in the former Soviet Republics, China and Dubai. ‘Globalization’ has become a substitute for architectural criticism. We pretend that it explains something about the international economy, technology and ‘the compression of time and space’ but in truth it’s a derogatory term.

We seem to have convinced ourselves that the problems of contemporary architecture stem from the fact that we live in a global market. In truth we benefit enormously from that market and our problems are more complex. It’s not that fact that these places are influenced by the internationalism that makes them sub-standard and alienating, it’s the fact that they seem to be produced without reference to any architectural or urban principles.

We should consider the possibility that we don’t like the look of new places in China, not because it’s too familiar, but because the rapid rate of growth is so far removed from our sluggish development that it comes as something of a culture shock. Are we repulsed by Dubai in the same way that the upper classes reeled against the extension of the railways and the growth of London’s suburban Metroland in the 1930s?

Architecture is an international cultural activity – and it’s
very difficult to avoid this fact. In the 1980s, inspired by writings on anti-colonial movements struggling to simultaneously embrace universal values of freedom and assert the importance of their national culture, Kenneth Frampton tried to describe the relationship between the universal and particular qualities of architecture. He wrote about an imbalance in the relationship between civilization and culture, in which civilization was understood as instrumental reason (modernization and science) and culture was the particular expression of a collective outlook. Frampton argued that modernization and instrumentalism had become overbearing and that a critical approach to the regional (as seen in Alvar Aalto’s work) could provide a framework for contemporary architecture. Critical Regionalism was not about creating a comfort zone populated by the familiar but involved the ‘defamiliarizing’ and re-appropriating of regional qualities of light, tectonics, topography and materiality.

Today Frampton’s thesis is often understood as an attack on modernism, rather than a defense of modernism against the pro-market populism and superficiality of the Post Modern Movement. The idea of Critical Regionalism has been given a new lease of life by the emergence of the less precise concept of ‘globalization’ and as a consequence reignited interest in the relationship between building and the region.

Frampton is criticized for imposing a regionalist agenda on architects’ whose work was not intentionally local, but a better criticism might be that the dialectic of the couplet, regional and international has been lost in the process of interpretation so that it no longer provides a useful tool to help us understand architecture in a world in which all culture is in some way internationalized.

Steven Holl’s description of his own practice as aspiring to William Blake’s admonition “to see the universe in a grain of sand” reflects the spirit of Frampton’s early writing. Isi Metzstein, the architect and critic, a man who always insists on talking about ‘architecture in Scotland’ as opposed to ‘Scottish architecture’ argues architecture has been internationalized since the Romans Empire. “As soon as you have a division of skills and labour in building you move away from the local. When the Romans built the Parthenon they drew on the resources of the entire empire to find the best materials for their most important buildings. It was both an intellectual and material exercise and the product had meaning for the empire as a whole” argues Metzstein. He believes that every building (depending on its function and social purpose) has a ‘gathering ground’ a space – which may cross national boundaries – from which materials and ideas should be drawn. As far as Metzstein is concerned it’s not the internationalisation that is a problem but the fact that we struggle to find the appropriate gathering ground for each project. He also believed we suffer from an inability to understand and discuss the architecture – because we no longer operating according to a shared system of ideas about what architecture could be.

Today most architectural debate avoids dealing with the building itself and explores context, meaning and metaphor. Descriptions of how an architect arrived at a particular iconic form always end prematurely – the motivations are rarely complex or open to scrutiny. Because we can’t find any systematic justification for why a building turned out as it did, work is justified through a strange mixture of references derived from historic precedent, nature, explorations of building typologies. Much of the best of contemporary architecture is steeped in a sense of loss and an aspiration to recapture something – whether it is a sense of security, a more direct relationship with nature or a commitment to public life.

Pascal Flammer, the Swiss Architect, a protégé of Valerio Olgiati, recently visited the Scott Sutherland School. He said his ambition was to create architecture that emerged without reliance on ‘references’ but sprung from the needs of the client and the aspirations of the architect. His work is refreshingly unburdened by reference to other buildings or historical precedent but it is grounded in architectural ideas, an exploration of the challenges thrown up by a combination of spatial and structural ambition. Perhaps this approach – a renewed interest in the internal logic of structure and its relationship to space – could provide a starting point for the development of a shared architectural language and the development of a genuinely international endeavor – to create good buildings.

Kenneth Frampton plans to visit Scott Sutherland school to revisit the idea of Critical Regionalism in the near future.
An emerging practice, Cooper Architects, has triumphed in the most recent competition run by RIAS Consultancy, a competitive interview process on behalf of Irvine Bay Regeneration Company to select an architect-led multi disciplinary team for a freestanding pavilion of innovative and attractive design. The pavilion will replace the current public convenience on Ardrossan seafront. Cooper Architects’ new design incorporates a café and public toilet provision.

The project generated intense interest and attracted 69 submissions. The winning design was selected from a strong shortlist which included ARPL, Gillespies, Niall McLaughlin Architects and studioKAP. The judging panel comprised James Ledgerwood, Project Manager, Irvine Bay Regeneration Company, Brian Moore, Director of RIAS Consultancy and Vernon Monaghan, an A+DS Enabler.

Announcing the result James Ledgerwood commented; “In undertaking this process Irvine Bay, supported by the Royal Incorporation of Architects in Scotland, was seeking to deliver a design that was ‘architecturally outstanding yet realistic’. In Cooper Architects’ proposal we are confident we have achieved just this. We look forward to working with them to develop this design. The task of getting to a short-list of just five from the initial submissions of 69 was in itself a major challenge. My thanks in this go to the RIAS and A+DS for their support and guidance.”

Brian Moore, Director of RIAS Consultancy, managed the value-based competitive interview process on behalf of Irvine Bay Regeneration Company. He noted “For such a relatively small project the proposed new pavilion generated a huge level of interest and all of the 69 first stage submissions were thoughtful and well articulated. We never fail to be surprised at the level of effort that shortlisted practices put into their submissions, and this was no exception. They illustrated their design approach on two A1 boards and gave the interview panel a very difficult task in selecting a winner. Irvine Bay Regeneration Company recognised the time and effort expended by unsuccessful practices by rewarding each of them with a significant honorarium – a ‘best practice’ client...
indeed! As with all the competitions we manage, selection was based on best value, and not on lowest fee.”

Vernon Monaghan offered a personal view; “Cooper Architects had opted to place a strongly axial and directional object building oriented uncompromisingly towards the sea. The muscular form of shallow roof, flared ends and monolithic zinc wrapping all resulted in a building which not only reverberated with a sense of destination but responded to the rigours of extreme climate and the need to ground the building into its site. The building shape with tapered plan flaring out to capture the views will act in darkness as a true beacon of light.

The apparently constrained nature of the planning has been subtly articulated to capture opportunistic views outward through framed openings, offering a welcome from all sides. The simple building envelope also allows great flexibility in the planning which should respond effortlessly to the inevitable refinements of the brief arising in design development. The judging panel was convinced that this was an eminently deliverable building, confidently fulfilling the brief requirements for a focal point and landmark emblematic of the ongoing regeneration of the area and at the same time representing an outstanding piece of seaside architecture.”

Cathy Cooper, Director of Cooper Architects, formed the practice in 2008 following four years as an associate at Anderson Bell Christie in Glasgow and fourteen years with Parr Architects in Greenock and Glasgow. She commented:

“We are delighted to have been selected to take our design forward. As a small practice we were in no way disadvantaged; the brief for this competition, a 400 word statement, was a great leveller. We could say why we could do this specific project and issues like not having three years practice accounts, an essential ‘tick box’ requirement for so much procurement, did not apply. In fact we’ve thoroughly enjoyed taking part in the competition and look forward to working with the Irvine Bay Regeneration Company on this exciting project”. 
Aberdeen’s urban environment is rich with built fabric that reflects its long history from its medieval origins. A truly diverse city it includes a medieval cathedral, vast public buildings, ostentatious villas (usually hidden behind high walls), to humble cottages and some of the most impressive planned nineteenth century streets in Scotland. Aberdeen, “The Granite City” is unique amongst its contemporaries. Much of the iconic architecture that spawned the “Granite City” dates back to the Victorian era.

Jonathan Meades, writer and TV presenter, recently commented during Off Kilter, a documentary on Aberdeen architecture as part of an exploration of Scottish culture, that: “Buildings that are 300 years old look new and conversely many new buildings within the city centre look 300 years old!” A clear reference to the use, or over use, of the traditional building materials within the city centre: granite and slate and a perceived lack of change.

Like many UK cities Aberdeen has suffered its fair share of post-war architectural travesties. As architects we develop an interest in the built environment not just because of good architecture, ‘seen through the eyes of the beholder;’ but often as a result of bad architecture! Aberdeen is no exception in providing numerous examples of both good and bad design!

The recent proposal to create a vast city square by decking over Union Terrace Gardens is only one of a number of current planning issues under discussion which have focussed opinion on how Aberdonians perceive architecture and design.

Stephen Bayley, the architecture critic for The Observer, opined: “If we have learnt one thing from the last calamitous fifty years of planning, it’s and by accumulation, through that great cities are created in layers, nuances and unplanned stimuli. Not from the heavy-handed urbanisation.”

Aberdeen is also known as the ‘Oil Capital of Europe’ thanks to the discovery of oil in the 1970s, transforming Aberdeen into one of the richest cities in the UK. The days of the North Sea gold rush are over but what of its legacy in buildings? With few exceptions the ‘big’ oil companies haven’t built or subscribed to any major public realm projects, unlike the native industries that came before them.

A sense of reality is called for. We are not living in a time when architects can expect to build dreams for the oil industry. There is a growing split within those in the oil business who commission buildings and those who design them.

Good design is not just about beautiful buildings, but it goes beyond considerations of aesthetics. A high quality of the built environment is crucial to the area’s economic prosperity and quality of life for its people. Our world is changing rapidly, constant evolution enabled by new technologies and driven by changing values, new client demands, economic forces and different ways of doing things – never more so than in the construction industry.

We now need to look at how the city can and needs to change over the next decade. A major campaign was launched by Aberdeen City Council to improve the quality of architectural design through collaboration with architects, the private sector and central government to gain international recognition for Aberdeen as a ‘City of Design.’

That is the challenge that faces Aberdeen to produce a Policy on Architecture, picking up on the key themes in national policy. In 2002 the Aberdeen City Centre Partnership drew up, and since then has acted on, a number of strategic projects contained within its ‘Urban Realm Strategy’. Aimed to enhance Aberdeen city centre as a place to live and work by improving its environment the approach taken was pragmatic and the absence of quick-fix solutions was commendable.

Aberdeen aspires to be a quality, competitive location, with a diversified modern economy. As part of this new strategic policy, the approved Aberdeen City and Shire Structure Plan recommended, and a further initiative led by Aberdeen City Council, with the
collaboration of the Aberdeen Society of Architects, has been brought forward to accelerate this process by the setting up of a Design Review Panel. Based on similar Review Panels already in existence in other Chapters it is to promote good design in architecture and planning initially within Aberdeen City. However, it is hoped that this will be rolled out in the near future to the wider area of the Aberdeen Chapter to include Aberdeenshire and Moray Councils.

How can the Design Review Panel help? Its main aim will be to support the creation of places and buildings through a process of appraisal and evaluation to assist those responsible for the development of the built environment by offering independent constructive and objective criticism, guidance and creative dialogue with the design team and their clients, on the design and quality of major projects at an early stage in the process. In words... schemes that are good for the people!

Working in a stronger relationship to achieve buildings that respect and contribute positively to their settings, Review Panels are a respected method of aspirations and a sense of belonging, contributing to the wider encouragement of design and excellence in the city, through informed related programmes and by engendering other initiatives. The Design Review Panel embraces the new ‘Modernising the Planning System’ agenda, placing greater emphasis on addressing issues at an early stage in the process.

Following approval by Aberdeen City Council the Design Review Panel is currently in the process of appointing key design and development professionals with a diverse range of skills and experience in its panellists. Members of the Chapter will have a unique opportunity to influence the design quality of significant developments and contribute to the cities promotion of high quality design and placemaking. The period for nomination concluded on 12th March 2010 with appointments scheduled to be announced earlier this month.

The value of good design is now recognised by government by the publication of such policy documents Designing Places and Planning Advice Notes on Design Statements, New Residential Streets and Masterplanning. The will is there but in many areas it does not yet permeate the process. The means need to be developed and strengthened and it is with this in mind the Aberdeen Design Review Panel will assist. It has to be remembered that although the panel will play an important role it is not part of the statutory planning process.

Given the opportunity the Design Review Panel has the potential to impart an important contribution towards improving the quality of the built environment across the region as a valuable resource and should be regarded as a partner in the design process. It is not just architects. Everyone who is involved with establishing policy, selecting designers, financial control, setting of briefs or assessing design proposals has a part to play in raising standards.

As an RIAS Chapter we should be proud of our heritage and protect it where necessary but accept that new projects of good design do contribute to the quality of the environment. It should be all architects’ ambition to build tomorrow’s heritage today. Returning to the comment on Union Terrace Gardens the winners in the debate are not going to be Peacock Visual Arts, who have already been granted planning permission for an arts centre within the Gardens, or ACSEF nor Sir Ian Wood with the proposed City Square. The winners should be the citizens of Aberdeen and they will have had the right to choose. Design and Aberdeen can only be the winners.

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The centenary of Glasgow School of Art’s opening (15th December 1909) was celebrated in a student charrette, a reception at the school itself, a specially commissioned poem from School of Art alumnus and Glasgow’s poet laureate Liz Lochhead and a sell-out academic symposium chaired by RIAS Secretary Neil Baxter at the Glasgow Film Theatre. Credit for organising the charrette and symposium goes to Fred Smith, Senior Tutor at the Mackintosh School. In this short article Neil Baxter reflects on the symposium.
A whole day conference on a single building might seem excessive. However, when that building is the UK’s most important work of architecture (per a recent RIBA poll) and as rich and diverse in its spaces, decoration and furnishing as Glasgow School of Art, a day long symposium becomes a necessary minimum.

The event, to a capacity audience of historians, academics, architects and students at Glasgow Film Theatre opened with a short introduction from Professor Seona Reid CBE, Director of The Glasgow School of Art since 1999. Her address highlighted that, as well as serving as guardians of the legacy that is the School of Art, staff and students are the beneficiaries of a building which continues to inspire and enthuse its users.

Professor David Porter, Head of the Mackintosh School of Architecture, emphasised in a second brief scene-setter, that the School was itself a superb instrument for the teaching of architecture. His point was taken up by his predecessor, Professor Andy MacMillan OBE, in the first full presentation of the day.

Andy’s thesis started by exploring the Scottish antecedents of the first phase of the school, lyrically describing its elements as variously “a poem” (the entrance doorway) and “a tour de force” (the library). MacMillan described Mackintosh as “of his time but in advance of his time” and commented in some detail on the technical facility demonstrated in Mackintosh’s use of the materials of the building to provide much of its patterning. This was, he observed, a radical departure from the shrouding of structure and materials by the Victorians whose preference was often to cover up the structural truth.

MacMillan was followed by Professor Gordon Benson, a fellow Glaswegian, most of whose career has been spent in London. Benson’s major credits include the Museum of Scotland in Edinburgh and the extension to the National Gallery of Ireland in Dublin. Of his Glasgow upbringing he commented on taking in the architecture of Mackintosh “like mother’s milk”.

Benson observed that the School, although the most singular of Glasgow’s buildings, was also completely compliant with the “ground rules” of the city. The School of Art, for Benson, is a place of extraordinary stagecraft which abandons the traditional architect’s canon of representational tools (Neoclassical, Gothic etc.) in favour of a more abstract language. It is a place which, for Benson, “defamiliarises the habitual”.

It was somehow fitting that the international perspective on Mackintosh’s influence should come from a Barcelona based architect, indeed a co-author of the Scottish Parliament. Benedetta Tagliabue, whose address followed Benson’s, recalled visiting the School with her late husband, Enric Miralles and the joy of having the School to themselves when staying in the guest flat at the top of the building.

Tagliabue also felt that her creative relationship with Miralles might help provide some insight to the interplay between Mackintosh and his wife Margaret MacDonald. She saw analogies in the anthropomorphic referencing in the school with that in the Scottish Parliament. Her commentary helped elucidate the role of Mackintosh’s wife as a creative supporter whose pivotal influence challenges conventional notions of authorship in some aspects of Mackintosh’s oeuvre.

As was entirely appropriate, the lunchtime interlude, which provided the physical sustenance for the organisers and speakers on the day (in the form of scotch broth and haggis), was provided in the slightly ersatz reworking of Mackintosh’s Willow Tea Rooms, a short distance from the GFT.
The afternoon promised two academics whose perspective would be markedly different from the architectural focus of the morning. Professor Pamela Robertson, Senior Curator of the Huntarian Art Gallery at the University of Glasgow since 1998, provided a series of comparisons between Mackintosh’s work and that of his Glasgow contemporaries.

She also provided a social perspective on a late nineteenth century city replete with "filth, crime, misery and disease", a context which must have made the School of Art’s overt modernity and the creativity of its artist inhabitants all the more extraordinary. A flowering of art and aspiration from roots of industry and hardship, to Robertson the School of Art is a “cerebral urban response to nature”. A further lateral perspective came in her review of the rediscovery of Mackintosh from the 1970s onwards. Her thesis described interest in Mackintosh as variously from architects (1928-1960), enthusiasts (1960-1980) and the market (1980-1995). Since the mid-1990s, she felt that Mackintosh had received a more considered and balanced response. However, his legacy remains vulnerable - the responsibility of all those who have benefited from Mackintosh’s genius.
The Symposium concluded with a keynote speech from Professor William Curtis, the internationally-renowned polymathic writer, historian and artist. In what he described as a very personal address, he reviewed the “primary document” of Glasgow School of Art – the building itself. This is, in his view, the rarest of creative achievements, “the construction of myth in material”. While this building refuses to fit any simple discourse, it is a building absolutely of its place but the “property of the wider world”.

Curtis’ extended thesis explored what he referred to as a “lightbox in stone”, admiring the technical complexity of its structural composition as an instrument in high tension and finding in its west façade “one of the most inventive moments in the whole history of architecture”. Curtis found in the School, “complex structural ingenuity, the separation of pieces, abstracted plant forms, feelings of tension, force, attenuation and compression”. His lofty peroration concluded that Mackintosh’s masterpiece is ultimately “physically, metaphorically and spiritually – a school of art” – in excelsis!
THREE STANZAS FOR CHARLES RENNIE MACKINTOSH
ON THE CENTENARY OF THE OPENING OF HIS BUILDING FOR GLASGOW SCHOOL OF ART, DEC 15TH 2009

i.
'It is but a plain building that is required'.
North light, set dimensions for studios, that budget inspired
In no way constrained you. Dear Ghost, Dear Genius,
A plain wonder of a building's what you gave to us.
Volume, light, line, astonishing rhythms of space,
Guts, harmony, surprises, seemliness, a great place
To work in, learn in, live in, take for granted.
Much more than they ever knew they wanted
Was what you gave Fra N., the Governors, the World, the Future...
Changing for ever the possibilities of architecture.
A prime modernist, squarely in the Scotch Baronial tradition
And proud of it! Definitively beyond definition.
Your details delight us endlessly with their endless variation --
Always decorated construction, never constructed decoration.

LIZ LOCHHEAD HON FRIAS

ii.
'Art is the flower,' you said, and: 'Life is the green leaf'.
Time is the judge. Time is the thief.

iii.
'Die Hoffnung ist' – graphic, 1901.
Wee motif: the blaeberry of the Mackintosh Clan.
The other? Much abstracted, a sprig of heather for your Margaret.
'There is hope' lettered in your own alphabet --
Blaeberry and heather twinned in that symbolism you devised.
What if that motto you made your own was plagiarised?
There is hope – yes -- in honest error, none
In the 'mere stylist's' icy perfection.

CHARLES RENNIE MACKINTOSH
JAMES MACAULAY (PHOTOGRAPHY MARK FIENNES)
WW NORTON COMPANY LTD
£42.00

Charles Rennie Mackintosh was one of Scotland’s greatest architect and amongst the world’s most admired. He had far fewer commissions than his contemporary Frank Lloyd Wright but with a few bold and innovative structures – the Glasgow School of Art and Hill House among them – he had a profound influence on art and architecture at the turn of the twentieth century. Like Wright, Mackintosh designed in totality, down to the furniture and fabrics used in his structures, and he was influenced by the Japanese, particularly in the simplicity of his designs and themes from nature.

Hailed as a pioneer of modernism, Mackintosh was, however, perhaps truer to the Arts and Crafts movement than has been realised. With both historic photographs and modern images of Mackintosh's major works taken by the noted architectural photographer Mark Fiennes, this is an essential and beautiful addition to the Mackintosh canon and to architectural history.

RIAS READER OFFER – £10 DISCOUNT
This eagerly anticipated and richly illustrated biography of Mackintosh by RIAS Honorary Fellow James Macaulay will be published in June 2010. The 304 page volume will retail at £42 but RIAS members can take advantage of a special pre-order price of only £32.00 for orders placed before 31st May. To pre-order your discounted copy contact bookshop@rias.org.uk or call Nicky Regan on 0131 229 7545.

AUTHOR TALK
James Macaulay Hon FRIAS is a former senior lecturer at the Mackintosh School of Architecture, former chairman of the Society of Architectural Historians of Great Britain and the Architectural Heritage Society of Scotland. James will give a talk on the life of Mackintosh followed by a drinks reception and book signing at a free event at the RIAS, Rutland Square, Edinburgh, at 6.30pm on Wednesday 9th June. Space is limited for this event and we anticipate strong demand. To reserve your place email events@rias.org.uk or call Sonja Rosendahl on 0131 229 7545.
HOSTED BY RIAS PRESIDENT DAVID DUNBAR, THE RIAS CONVENTION, THE SINGLE MOST SIGNIFICANT EVENT IN THE INCORPORATION’S ANNUAL CALENDAR, IS ALSO ONE OF THE LARGEST ARCHITECTURAL CONFERENCES IN EUROPE. THIS YEAR WE ASSEMBLE IN STIRLING, ONE OF SCOTLAND’S MOST HISTORIC TOWNSHIPS AND OUR MOST RECENTLY DESIGNATED CITY. THE CASTLE AND OLD TOWN MEET THE CUTTING EDGE OF A CONTEMPORARY UNIVERSITY CITY, PROVIDING A STIMULATING BACKDROP FOR OUR EXPLORATION OF ‘CULTURAL REGENERATION’, TWO DAYS OF DISCUSSION AND DEBATE WITH A RANGE OF SPEAKERS, ALL OF WHOM ARE ACKNOWLEDGED EXPERTS.
‘THE GATEWAY TO THE NORTH’
The Convention opens on Thursday 13th May at the Tolbooth Theatre with a plenary session on regeneration chaired by Professor Iain Docherty.

The event will explore the work of the local Raploch Urban Regeneration Company, which is delivering a 10-year programme which will create 900 new homes, 225 training and job opportunities, infrastructure and public realm in the Raploch area of Stirling. In the afternoon the gaze will shift north with presentations by some of the RIAS members involved in Scotland’s Housing Expo (formerly known as the Highland Housing Fair) at Balvonie Braes near Inverness, providing an exciting preview of this long-anticipated event.

The day will conclude with a fascinating insight into the unique working process of Stuart Bagshaw FRIAS, famed for his Hebridean ‘Hobbit Houses’.

THURSDAY SPEAKERS
Stuart Bagshaw FRIAS, SBA Architects Ltd
Campbell Christie CBE, Chair, Raploch URC
Trevor Black ARIAS, Trevor Black Architects
Iain Docherty, Professor of Public Policy and Governance at the University of Glasgow
John Gilbert FRIAS, John Gilbert Architects
Eugene Mullan FRIAS, Smith Scott Mullan
Alan Pert FRIAS, NORD Architecture
Fiona Porteous, Scotland’s Housing Expo

‘CULTURAL REGENERATION’
Convention Friday, our traditional plenary day, will open with the Incorporation’s Annual General Meeting, followed by an array of world class speakers. The importance of cultural buildings and the arts themselves as a focus for the regeneration of European cities has long been acknowledged. Glasgow’s success as European Capital of Culture in 1990 prompted many successor cities and many peripheral communities to focus upon the potential, not only of artistic venues, but of the artistry of architects to create an economic buzz and stimulus. This Convention draws upon the knowledge of practitioners and experts to consider how individual projects and masterplanning frameworks can enliven cities and stimulate urban growth.

FRIDAY SPEAKERS
Karen Anderson ARIAS, Chair, Architecture + Design Scotland
Louis Becker, Design Director, Henning Larsen Architects
Malcolm Cooper, Chief Inspector, Historic Scotland
Sandy Dawson, President Stirling Society of Architects
David Dunbar, President RIAS
George Ferguson CBE PPRIBA, Ferguson Mann Architects and founder of Acanthus
Jan Gehl, Gehl Architects
Anne Lorne Gillies, Scottish singer, songwriter, broadcaster, author and academic
Edgar Gonzalez, Director, Brisac Gonzalez
Tim Macfarlane, Partner and Group Leader, Dewhurst Macfarlane and Partners
Dominic Papa, Director and co-founder, S333 Architecture & Urbanism LTD
Ruth Reed, President RIBA

RECEPTION AND PARTY
Stirling Castle and the Barceló Stirling Highland Hotel
Guests for the Friday evening party will enjoy a tour of Stirling Castle’s newly refurbished Royal Apartments and a drinks reception kindly supported by Historic Scotland before strolling downhill to the Barceló Stirling Highland Hotel, an imaginative conversion of the former High School, for a three course dinner followed by live music and the now traditional annual auction for ABS.

ARCHITECTURAL WALKING TOUR
Jane Nelson of Stirling City Heritage Trust will lead a walking tour of “hidden architectural gems” in the city, including John Allan’s Netherlands influenced building in Friars Street (1904), John Mclean’s Victorian Renaissance-styled Arcade (1879-1882) and the Athenaeum (1816-1917) designed by William Stirling I of Dunblane.
DISCOUNTED ACCOMMODATION

The RIAS has negotiated special discounted delegate rates with the Barceló Stirling Highland Hotel, our official Convention hotel. Options are listed on the booking form and guests will pay their own accounts on departure.

DIRECTIONS AND TRAVEL

The Tolbooth (designed by Richard Murphy Architects) and the Barceló Stirling Highland Hotel are within comfortable walking distance of Stirling train station. Detailed travel information and directions, including parking options, will be issued to all delegates on receipt of booking.

BOOKING INFORMATION

Complete the enclosed booking form or download a form from the RIAS website, complete and email to events@rias.org.uk, fax to 0131 228 2188 or post to RIAS Events, 15 Rutland Square, Edinburgh EH1 2BE. Alternatively register by telephone – call RIAS on 0131 229 7545. Please note that due to the high demand for this year’s events and the large number of advance bookings we strongly advise early booking.

CONDITIONS OF BOOKING

• The closing date for bookings is Friday 7th May 2010.
• Once booked, tickets are not refundable. Delegate name changes will be accepted up to Friday 7th May 2010.
• The RIAS reserves the right to change times, speakers and venues in exceptional circumstances.
• If you have any queries about your booking please contact Sonja Rosendahl, Communications and Events Assistant, on 0131 299 7545 or email events@rias.org.uk

THE RIAS IS GRATEFUL FOR THE GENEROUS SPONSORSHIP FROM VELUX AND SELECT FOR THIS YEAR’S CONVENTION.

Complimentary Tickets for The Scottish Homebuilding & Renovation Show

The Scottish Homebuilding & Renovating Show is at the SECC, Glasgow on 15th and 16th May 2010. The show is Scotland’s only dedicated consumer exhibition for self-builders, home renovators and improvers. A voucher for a complimentary pair of tickets, worth up to £16, for every member of the RIAS is included in this edition of RIAS Quarterly.

The show will showcase:

• thousands of dream home ideas,
• hundreds of plots and renovation opportunities,
• a spectacular array of products and services from heating/ventilation to timber frame structures,
• over 140 exhibitors,
• invaluable expert advice,
• free daily seminars – visitors can learn all about self-build and renovating your home. Subjects include A Beginners Guide to Self-build; Renovation Do’s and Don’ts; Eco Homebuilding,
• 24 free masterclasses - led by exhibitors covering their area of expertise including Q&A sessions. Topics will include Energy Efficiency in Traditional Buildings, Planning your Self-build Journey and Finance Planning,
• ‘Ask the Experts’ – visitors can bring their plans, outline drawings or ideas and speak to one of the experts from Homebuilding & Renovating Magazine, including David Snell, Mark Brinkley and TV presenter and serial self-builder Michael Holmes.

To claim your free tickets simply follow the instruction on the back of the enclosed leaflet.

For more information call 0844 581 1377 or visit www.homebuildingshow.co.uk/scotland
Advance tickets £5. On the door tickets £8.
Opening hours: Saturday 10am - 5pm;
Sunday 10am - 4.30pm.
StUdENtS

SHARoN McCoRD talks to JAmEs tAIT as he steps down as RIASt STUDENT rep and ruaIRIDH moIR, a NEW STUDENT REPRESENTATIVE ON RIAs COUNCIL.
James Tait recently passed his Part III and now steps down from his position as a student rep on RIAS Council. In 2008 James, then in his final year at the University of Strathclyde, scooped a number of prestigious student awards, winning the RIAS Rowand Anderson Silver Medal Award for best portfolio, the RIBA President’s Silver Medal for best design project at Part II and the SUST Award. James garnered this commendation, effectively sweeping the board of UK student prizes, for his outstanding diploma project, a design proposal for a seaweed farm complex for Arisaig comprising an offshore farm, bothy, steam baths, restaurant and spa.

James insists the acclaim did not bring pressures. “My practice is very democratic and the fact that I had won awards didn’t matter to them – and it certainly didn’t matter to any clients. Winning the Silver Medals did raise my own expectations a little bit but when I gave my presentation of my diploma project to the community council at Arisaig it was a real eye-opener, they gave me a really hard time and that ensured I stayed down to earth about the experience.”

Modest and self-effacing, James acknowledges he’s uncomfortable talking about himself. “I’ve never been able to do that. I find it really difficult to ‘blow my own trumpet’ so to speak. I guess it’s something a lot of architects find difficult, we see ourselves less as business people and more as artisans. I do recognise that it is a key part of the role though - if you’re not confident in your own work you can’t expect anybody else to be but there is a balance to be struck between confidence and arrogance.”

Upon leaving Strathclyde University James joined Do Architecture in Glasgow and is still with the practice. “While I was doing my Part I friends who were sitting their Part III advised me that if you work in a small practice you can get more direct involvement in projects and perhaps get a bit more leadership and that has definitely proven to be the case. I really like the environment of the office at Do, everyone who is brought in kind of fits in. Working here has really helped me; I’ve gained a lot of site experience and have been the main point of contact on some jobs, which might not have not been the case in a larger office. I do feel really fortunate – there were many people in my year who have not been able to secure placements to complete their Part III.”

James is concerned about his peers who have been affected by the financial crisis. “There are some support systems and hardship funds in place for current students but there perhaps needs to be a focus on people who have graduated and are now outwith the university system but are in limbo, unable to get a job.” James feels more could also be done by the RIAS to liaise with students, especially in their early years of education. “I don’t think students feel a great deal of connection with the RIAS through their Part I years. I’m glad that March Council has just approved promoting the affiliate class of membership to university lecturers, a lot of them aren’t involved with the Incorporation and that apathy can filter down to students. A stronger link between the RIAS and tutors will benefit students”.

Reflecting back on his experience as a student rep, James is positive about the experience; “I’ve really enjoyed it and hopefully I’ve managed to put the student perspective across. It’s been very beneficial to me personally and has helped me to get a good grasp of the general issues affecting the profession. I’m pleased Ruairidh is now involved and I hope the RIAS can recruit another student representative.”

Ruairidh Moir may be the youngest member of the RIAS Council but he is far from daunted about making his voice heard amongst senior architects. This 3rd year student at the University of Strathclyde has a ferocious appetite for involvement, amply demonstrated by his leadership of a recent student campaign against the cuts in architectural education funding proposed by the Scottish Funding Council. Ruairidh is currently on an Erasmus programme, studying for a year in Barcelona. “I’m thrilled to be in Barcelona. My heros in architecture are Charles Rennie Mackintosh and Enric Miralles so to be in Barcelona and be able to see so much of Miralles’ work has been incredible. I’ve now visited the EMBT office in Barcelona and the first thing I saw when I walked in was a portrait of Mackintosh!”

Ruairidh’s penchant for activism began in his home in Stornoway, where he recently spearheaded a campaign which culminated in 1,900 objections to proposals to alter the town hall. He is also the Year Rep at Strathclyde; “I was Year Rep last year and was going to take a step back but have been persuaded to carry on. This year I’ve been involved in motivating students across Scotland. The schools don’t have a great deal of dialogue with one another but we campaigned across all schools of architecture to
get a petition together opposing the proposed cuts in educational funding – there is strength in numbers."

His decision to study architecture sprung from his love of drawing and technical subjects at school. "I was once given a project to draw a kitchen for my home and that was it, I thought 'this is what I want to do.' " He laughs off the idea that the reality of the arduous study involved might have dampened his ardour. "No if anything I am now even more enthused. The possibilities for job fulfilment are far greater than I had even imagined."

Ruairidh, who works alongside Stuart Bagshaw at SBA Architects in Stornoway during holidays, is also not daunted by the current bleak employment scenario. "Of course it is a very worrying time and it is frustrating, there are certainly no longer any guaranteed jobs and many students are worried about the future but perhaps we’re going to have to spread our horizons, many students haven’t been considering employment outwith the Central Belt." Despite the concerns Ruairidh is positive about the future, "I don’t see architecture as a career, it’s a lifestyle. I am exhilarated about the future – there are some big issues facing society, especially relating to climate change, and I think Scotland’s architectural future looks incredibly exciting".

RIAS COUNCIL, WHICH MEETS FOUR TIMES A YEAR, CURRENTLY HAS A VACANCY FOR AN ADDITIONAL STUDENT REP. IF YOU ARE INTERESTED CONTACT NBAXTER@RIAS.ORG.UK
Following the demise of The Lighthouse, the annual student awards have been renamed the A+DS and RIAS Scottish Student Awards for Architecture.

These student awards offer a rare opportunity for the public and the profession to see the best work of students from all six of Scotland’s schools of architecture. The single focus and high profile of the awards provides an excellent chance for the public and the profession to view the standard of student work and ideas from Scotland’s most talented, emerging young architects.

The categories of awards are: RIAS Rowand Anderson Silver Medal for best 5th year student; A+DS Award for best 3rd year student; A+DS Urban Design Award; SUST Award for Sustainable Design and the RIAS Drawing Award.

More news on the 2010 awards and details of how to enter will be announced shortly – information will be published on the RIAS website and circulated to the schools of architecture.

The 2009 winners were:

**RIAS ROWAND ANDERSON SILVER MEDAL FOR BEST 5TH YEAR STUDENT** WINNER Jon Morrison, Mackintosh
HIGHLY COMMENDED Klas Hyllen, ECA

**THE LIGHTHOUSE AWARD FOR BEST 3RD YEAR STUDENT**
WINNER Jonathan Mennie, Scott Sutherland School of Architecture
HIGHLY COMMENDED Philip Zoechbauer, Mackintosh School of Architecture

**URBAN DESIGN AWARD**
WINNER The judges decided not to award the prize in 2009
COMMENDED Josie Ellis/Fiona Greer, Mackintosh School of Architecture

**SUST AWARD FOR SUSTAINABLE DESIGN**
WINNER Andrew Paul, University of Strathclyde

**THE RIAS DRAWING AWARD (SPONSORED BY RIASIS)**
WINNER Klas Hyllen, ECA
HIGHLY COMMENDED Jon Morrison, Mackintosh School of Architecture
AWARDS UPDATE

ANDREW PAUL

KLAS HYLLEN
The Big Crit is an annual event organised by staff and students from the Scott Sutherland School of Architecture and Built Environment. It’s a day-long public discussion about the work of architecture students at the school, with individual presentations and reviews of work from all years. The aim is to draw general lessons about architectural design from an analysis of students’ work and a review of the school’s studio briefs, with a number of high profile architects and clients reflecting on the proposals. At the end of the student reviews these critics are asked to talk about the work in the context of broader discussions about contemporary architecture and urbanism.

The Big Crit 2010 will take place on Thursday 20th May, one day before the end of term. The day long programme will include reviews of work by architecture students from all years, beginning in the morning with First Year and ending with March graduating students. The theme of this year’s discussion is ‘place’. How important is the question of regional and national characteristics, landscape, climate and topography to the development of good buildings? The critics for this year’s Big Crit are Joseph Rykwert, David Kohn, Mary Arnold Forster, David Howarth, Alan Dunlop and Neil Gillespie.

An interim event to The Big Crit, entitled ‘Conversations’ gave students at Scott Sutherland School of Architecture and Built Environment a chance to gain feedback on the projects they are working on whilst they are still in the formative stages. After a series of presentations delivered by the students, Pascal Flammer who runs his own practice in Switzerland, and London-based James Payne, both recognised as leading lights in their field, critiqued the work, trying to provide the students with some direction.

Samuel Penn, a lecturer and organiser of the event, explained: “This event gave the students the chance to discuss their ideas with both professionals and academics. There was a focus on being able to formulate elegant intellectual concepts and communicate those in a flexible and mature manner. We have been very lucky to be able to welcome Pascal and James to them.”

The forum covered a variety of themes including the influences that impact on an architect’s ability to create something original and how they can learn to trust their gut instinct. During the first session Pascal Flammer explained: “We architects should not just be creatures that nobody understands. Our ability to communicate as professionals is very important.”
NEUE MUSEUM, BERLIN; N4A MUSEUM, CHINA; PORSCHE MUSEUM, STUTTGART
This second edition of this book, which was first published in 1996, communicates in a language that architects understand and will enjoy. It is direct, well ordered, and clear in providing comprehensive information on a broad ranging and extremely complex subject. Beautiful plans, sections, and axonometric diagrams captivate the reader and together with key photographs illustrate the variety of architectural solutions which have successfully been devised to accommodate contemporary performing arts.

It appears that buildings for performing arts need to work on many levels. Projects arise to fulfil local or civic ambitions, which can be cultural, economic, educational, regeneration or quality of life related, or a mixture of any of these. The buildings also need to provide; comfort and convenience, with safe circulation and access for large audiences; bespoke stage accommodation and support facilities for particular production; and a conducive atmosphere for both audience and performer. Each project in this sector is unique and the relationships binding proposed functions and spaces are critical.

The first five chapters of the book are grouped under a theme of 'Context' and introduce the reader to: types of production; audiences; clients; and building types. Using condensed notes and bullet points, these chapters cover a staggering variety of options within performing arts, at a brisk pace, from pop and jazz to classical, drama, music, multi-purpose and many more. 'Part One' wraps up nicely with a useful selection of building studies whose plan forms and sumptuous sections reveal just how much support space is required to service an auditorium and stage at the centre of each venture.

These studies also show how much ingenuity is required to house contemporary performing arts within existing or historic buildings. Spectacular examples such as the Verona Amphitheatre, Italy, adopted for opera with a seating capacity of 16,000, sit comfortably beside the more modest city centre conversion for Ronnie Scott’s Jazz Club, Birmingham, with a capacity of 300. The introduction of colour photos for the more recent projects is both attractive and appears to lend gravitas to the black and white images from the older examples.

Part two groups four chapters under the heading 'Approach to Design and Development'. Initiating any project for the performing arts has an extra tier of effort before design work commences. A comprehensive feasibility study is required, incorporating research to establish demand in the locality, identification of end user groups, and management and financial viability. This is essential in forming the basis for the final design brief. The author identifies a distinction between the Initiating Client; Development Committee and Management Structure, each with key roles. The Initiating Client will outline the project intentions, but the Development Committee refers to those responsible for liaising with building users and public interests, and is likely to include representatives of all client bodies and associated interests.

The final eight chapters grouped under the heading 'Specific Studies’ analyse the many variables from demand studies to seating density, auditorium and stage formats, and more technical considerations such as sightlines, acoustics, lighting and ventilation. There is a great deal of useful data here, including a new chapter on ‘spaces for children and young persons’ which culminates with a study of the enchanting Egg Theatre, Bath.

This book will provide a wealth of information for architecture students, and an essential reference source for professional practitioners involved in this sector. For the rest of us it will stimulate a real lust to design buildings for the performing arts.

IAN STUART CAMPBELL
Like an overcrowded red carpet of international mega-stars the pages of this book offer a superficial glimpse of 50 recent museums and galleries, many of which merit a whole book in their own right. However, the book reveals a sad irony that a collection of buildings conceived to house the treasures of disparate cultural identities are often remarkably similar to each other. An equally valid title might have been ‘Starchitects’, and although the preface proclaims that Hadid and Herzog & De Meuron have revolutionised the ‘previously staid world museum architecture’ many of these buildings say little about their place, culture or contents but much about the architects themselves. Notable exceptions to this are Chipperfield’s Neues Museum and Herzog and De Meuron’s Tenerife Espacio de las Artes.

Philip Jodidio’s thoughtful foreword provides useful insights into recent trends in museum commissioning, particularly on how the desire to duplicate the ‘Bilbao Effect’ has led to a rash of ravishing, self-declared icons. The main pages, however, read like an internationally approved shortlist from which trustees of prospective museums might choose their architect (including handy contact details and biographies). The photos are beautiful but an analysis of the way the buildings operate, a sense of how they have been made and crafted, and images showing their occupation are all lacking.

That the trade in human beings was abolished was because of the clever and sustained advocacy of the abolitionists and here Glasgow merits an honourable mention in closing a sombre chapter. For those interested in the city’s history this slim volume should find a place in their library.

James Macaulay Hon FRIAS
For many years timber has been used for building in extreme climates such as Canada, parts of the USA and Scandinavia but in the UK timber has been, until recently, considered unsuitable for the long term. Lending institutions have been one of the major causes of this which, given the very large number of timber framed and clad structures in England, some dating from hundreds of years ago, is odd in itself. However in this new age of concern about climate change and sustainability, timber has become the focus of attention, being one of the few truly renewable building materials.

As a consequence of the historical aversion to the use of timber in buildings in the UK many building professionals do not have the necessary knowledge, skills or experience of designing, detailing and constructing in that medium. For those keen to develop their technical knowledge about the use of timber, Detail in Contemporary Timber Architecture would appear, at first, to contain a wealth of invaluable information.

The book covers a wide range of buildings and structures under four headings: Cultural and Educational Buildings, Houses, Leisure Buildings and Public Buildings and Offices in at least 17 different countries. Quite a number of the selected projects incorporate timber, sometimes in dramatic form, but with concrete or steel structural frames and metal framed curtain walling or windows, they are not timber architecture as such. I found myself wondering what the author had in mind when setting out to write the book.

It is possible to browse through the book and enjoy a brief description and glimpse of some wonderful projects all over the world. However, no linkages are established between any of the projects and there is no critical analysis of the way in which timber has been used or any comparison of the detailing techniques between one project and another or any interpretation of climatic differences. Many of the projects are too new to have weathered and so, if problems have been encountered, we are left knowing nothing about them.

Each project is illustrated with a page of beautiful, if rather small, colour photographs and descriptive text, supplemented by a page of general arrangement drawings and two further pages of large scale detail drawings. This works reasonably well for smaller projects but the photographs and GAs for the larger projects are, in many cases, too small to provide much information. All of the drawings are also on a disk in a sleeve inside the back cover allowing enlargement but providing no further detail. All of the drawings have been specially created for the publication and have a slightly sanitised quality. The large scale detail drawings are clear and informative but they are not cross referenced to the GAs, the notes are in some cases difficult to follow, and some of the details do not appear to be close inspection from a technical point of view, something perhaps having been ‘lost in translation’.

From the point of view of the development of a professional’s technical knowledge, not to mention enthusiasm, an in-depth study of a smaller number of excellent timber buildings in the UK (and there are plenty of them, new and old) with a full critique of each could have been more effective.

ROY MILNE FRIAS

The Rough Guide to Sustainability is a useful addition to any architect’s bookshelf whether still studying or practising, new to sustainability or with a deep understanding and their own perspective on the subject. This book sets out to summarise the history, the meaning, the science, the politics, the tools and the resources that lead to more sustainable design. In this context it succeeds which makes it a good reference source.

You may have sensed a “but” coming and you would be right. In fact I have several. The guide struggles with the perennial problem of reconciling sustainability as being an integral part of the design process with the objective of writing a book with sustainability as its specific subject. Unfortunately, with a book which so self-consciously sets itself out as the subject primer it does little not to reinforce the separation.
The guide is written from a particular perspective on the subject. The author states “Technology holds the key to architecture’s green future,” a loaded phrase if ever I saw one. So there is plenty to agree or disagree with.

Despite the recognition that greening the existing built environment will be the only meaningful way of reducing carbon emissions, the guide is suffused with images of new buildings. I only found five illustrations that seem to be of existing buildings. Similarly while the book is sprinkled with references to environmental impacts, these references are by no means complete, are often omitted or seem to come from the designers of those buildings chosen to illustrate a particular point.

These are mere niggling details, more serious I feel is that the guide implicitly leans towards the Howard Roark role of architects, capable by sheer force of will, in overcoming clients, funders, users, contractors and regulators constraints on our imaginations not easy in a pluralistic globalised world.

Written by a teacher with, I suspect, a predominately student audience in mind the guide needs to be read with a critically friendly eye, which is why everyone should have a copy. Next time a keen graduate appears in the office quoting the likely rise in sea levels, the supposed energy efficiency of the latest trophy project or the impacts of methane in the upper atmosphere, just ask who validated the numbers and what the impacts are for your client. Then use them to make your point.

RICHARD ATKINS FRIAS

STANTON WILLIAMS: VOLUME
BLACK DOG PUBLISHING
£29.95

The notion of an office brochure has become increasingly archaic to most architectural practices. However, there was a time (not so long ago) when initial discussions to decide on a possible format, choice of font, selection of images, not to mention the actual text, would invariably unleash a torrent of contradictory proposals and generate such ill-temper that many offices often shelved the entire exercise rather than risk escalating internecine animosity.

Today the brochure has been supplanted by the obligatory office website, and it would appear that many architects feel less opinionated, less proprietorial about digital media than conventional hard copy. The humble practice brochure, which originated as a simple in-house publication (say folded A4 format) before evolving into a more covetable product with high production values (say cloth bound slip case with hard covers) is now largely extinct.

Recently, however, an aspirational shift occurred which lured architects into the realm of ‘real’ books. This route has an established lineage, of course, encompassing distinguished historical figures such as Palladio, Robert Adam and Le Corbusier. One might also cite Richard Murphy who signaled his bibliographic debut in 1997, followed four years later by the more substantial Ten Years of Practice.

Canny publishers (including Black Dog) quickly identified the architectural monograph as a potential growth market and numerous reputable architectural firms appeared eager to augment their media arsenal with a ‘hard back edition’. Attendant costs could be buried as necessary ‘expenses’ and scurrilous accusations of possible ‘vanity’ publications discreetly side-stepped.

This circuitous preamble is by way of an introduction to a new book entitled ‘Volume’ – an impressive monograph from the London-based practice of Stanton Williams. It commemorates their 25th year and follows the pattern for such publications in that it prioritizes image over text. The typography, graphic layout and saturated use of seductive photography all demonstrate considerable flair. It is peppered with a handful of absorbing discursive essays but is skewed by a rather frothy piece by Stephen Bayley, who champions their work as the “…ordinary made extraordinary”.

The book showcases a number of key projects such as Issey Miyake, Compton Verney, Millennium Seedbank and Belgrade Theatre and confirms their obvious skill in moving between the intersections of theory and practice, site and programme, material and detail. Much of their architecture is grounded in a Modernist ethos which aligns itself with the ‘eternal truths’. Certainly, Stanton Williams’ oeuvre displays a commendable range and a discernable clarity which eschews the (supposed) vacuity of the ‘fashionable’.

‘Volume’ affords the two principal directors an opportunity to tease out their personal design philosophy which pares away extraneous elements and tends to “make no reference to objects, styles, or concepts”. Certainly it is heartening to learn that “the architectural climate is perhaps changing at last and we might
begin to speculate about the idea of a public architecture” which, if their prediction is correct, should bolster Le Corbusier’s belief in urban projects as “rational and poetic monuments set up in the midst of contingencies.”

Sadly, few Scottish practices could assemble such an exquisite selection of work as Stanton Williams - so perhaps you should invest in ’Volume’, if only to bury any nascent notion that the office brochure is worth reviving?

**MARK COUSINS ARIAS**

Purchasing your first copy of the *Architect’s Legal Handbook* is a rite of passage for any prospective or qualified architect, somehow signifying a move away from the carefree pleasures of the college design studio and into the harsh reality of architectural practice and the complications of dealing with clients, regulations, laws and fees.

For the uninitiated, this is the ninth edition of a book that has been in print since 1973 and updated on average every four or five years since. Divided into five main sections (Principles of Scots and English Law, Statutory Framework, Building Contracts, Dispute Resolution and The Architect in Practice) the book is further subdivided into a multitude of easily digestible chunks covering such diverse subjects as the N.E.C. Contract (new for this edition), the risks associated with the title of ‘Associate Partner’ and the old chestnut of copyright. Each chapter is written by an expert in their particular field be they lawyer, architect, arbitrator or mediator. At its best the text is succinct, even pithy; there is a realisation from the authors that they need to make their points economically and clearly. Specific topics are easy to locate thanks to an excellent index and for the aspiring Rumpole there are tables of Statutes, Cases and Legislation indexed back to the main body of text.

Bearing this in mind the editor Anthony Speaight wisely cautions in his preface against any thought of this book serving to turn an architect into a fully fledged legal adviser; more that it should ‘...identify for architects the legal issues affecting their work, and alert them to the circumstances in which legal advice is necessary’. He points out that judges regularly expect architects to know a good deal of law themselves or to regularly call on legal advice.

In summary the *Architect’s Legal Handbook* serves to make us aware of those areas in which the law overlaps with architectural practice and all the more easily avoid those pitfalls that trap the unwary. As a combination legal primer and security blanket this is an essential purchase for both Part III candidates and architects alike.

**ARCHITECT’S LEGAL HANDBOOK (9TH EDITION)**
**ANTHONY SPEAIGHT & GREGORY STONE**
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£39.99

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TECHNICAL

THE LATEST NEWS FROM RIAS PRACTICE
THE NEW CONSTRUCTION ACT


The Act amends the Housing Grants Construction and Regeneration Act 1996 and will change the way payment is made under all construction contracts affecting building owners, contractors and sub-contractors. The procedure for making and withholding payment will be simplified and adjudication will be extended to oral as well as written contracts.

The Act contains powers to make secondary (or delegated) legislation. Standard construction contracts will need reviewing and amending to reflect the changes. Changes to SBCC contracts will be fully covered in Practice Information.

SCOTTISH PLANNING POLICY (SPP)

Following the consultation process, the SPP and NPPG series have now been replaced by a single SPP. The SPP sets out:

• the Scottish Government’s view of the purpose of planning,
• the core principles for the operation of the system and the objectives for key parts of the system,
• statutory guidance on sustainable development and planning under Section 3E of the Planning etc. (Scotland) Act 2006,
• concise subject planning policies, including the implications for development planning and development management, and
• the Scottish Government’s expectations of the intended outcomes of the planning system.

This Scottish Planning Policy supersedes 17 documents, which are now revoked. Superseded documents are SPP2 to SPP11, SPP20 to SPP23, NPG12 to NPG14, PAN53 and NPPG19.

For more information, go to www.scotland.gov.uk/Publications/2010/02/03132605/0

National planning policy is currently set out through the following documents:

• National Planning Framework (NPF)
• Scottish Planning Policy (SPP)
• Designing Places
• Circulars
  (www.scotland.gov.uk/Topics/Built-Environment/planning)

The Scottish Government issued Circular 1/2010 in January 2010. It provides revised guidance on Section 75 planning agreements, pending the introduction of changes to the Section 75 regime under the Planning (Scotland) Act 2006, which are expected later this year.

PRACTICE UPDATE

ARBITRATION (SCOTLAND) ACT 2010

The Arbitration (Scotland) Act 2010 received Royal Assent on 5 January 2010 and came into force in March 2010. The principles of the Act are:

• to resolve disputes fairly, impartially and without unnecessary delay or expense
• parties should be free to agree how to resolve disputes
• the court should not intervene in an arbitration except as provided by the Act

The Act also incorporates a set of Scottish Arbitration Rules. The RIAS Standard Forms of Appointment all include arbitration as a dispute resolution route. In the light of the Act, the wording of the Arbitration Clause will be reviewed by the RIAS Contracts and Appointments Committee and changes will be reported in Practice Information.
Over the last year, the RIAS Environment, Housing and Town Planning (EHTP) Committee has been monitoring the effects of the new Planning Act. Below is a summary of the committee’s concerns.

- the Planning Departments are still under resourced and that this will become critical when the economy recovers and the planning applications are submitted in greater numbers,
- the economic costs of the delays have a detrimental effect on the profession and the Economy of Scotland as a whole,
- the monitoring and evaluation of the system is very important to establish whether targets and deadlines are being met.

As a result, Hugh W J Crawford, Convenor of the EHTP Committee, has prepared the following memorandum:

Memorandum regarding the current operation of the Planning System under the Procedures of the New Planning Act

Arising from discussion at the RIAS Environmental Housing and Town Planning Committee, the following matters have been identified in recent practice and should be questioned.

The consultation exercise
For larger projects, this has led to a greater amount of time in the pre-submission consultation period.

Neighbour notification
This is now carried out by the planning authorities but it is noted that officers seek further funding for the advertisement of applications where ownership of adjacent land cannot easily be determined.

Period of time for determination of application
Experience in practice suggests that officers may move matters forward to a refusal if they are short of time to process a submission. This suggests that the achievement of targets takes precedence over proper evaluation of planning applications.

Review Panels
These are still at an early stage in operation and experience from practitioners indicates that elected members are not equipped to make judgment on proposals.

Planning fees
They should be seen to be more closely identified with the planning service they are paying for.

If you have a particular concern which you would like to bring to the attention of the EHTP Committee, you can email mrichardson@rias.org.uk.

SCOTTISH GOVERNMENT CONSULTATION
EXTENDING PERMITTED DEVELOPMENT RIGHTS FOR DOMESTIC WIND TURBINES AND AIR SOURCE HEAT PUMPS

This consultation seeks responses on the extent to which planning control can be reduced by making domestic Micro Wind Turbines and Air Source Heat Pumps microgeneration equipment “permitted development”. The proposals seek to maintain adequate controls to prevent adverse impacts on neighbours and amenity generally, while realising the wider environmental benefits of CO₂ emission reductions.

Issues for consideration are:

- Permitted Development in Areas Designated for their Natural and Built Heritage Value,
- General conditions which rely on interpretation,
- Micro Wind Turbines,
- Anemometry,
- Air Source Heat Pumps,
- Permitted Development Rights in combination – possible cumulative effects.

The consultation document can be found on the Scottish Government website at: www.scotland.gov.uk/Publications/
Responses should be received before 30th April.
Following a recent consultation and review, the new ARB Standards of Conduct and Practice 2010 Version has now been published. The previous version dated from 2002.

Your attention is drawn to Standard 4 Competent management of your business.

Architects should consider whether their Terms of Engagement require updating to ensure they are in line with Standard 4.4:

4.4 You are expected to ensure that before you undertake any professional work you have entered into a written agreement with the client which adequately covers:

- the contracting parties,
- the scope of the work,
- the fee or method of calculating it,
- who will be responsible for what,
- any constraints or limitations on the responsibilities of the parties,
- the provisions for suspension or termination of the agreement,
- a statement that you have adequate and appropriate insurance cover as specified by the Board,
- your complaints-handling procedure (see Standard 10), including details of any special arrangements for resolving disputes (e.g. arbitration).

A copy of the 2010 ARB Code of Conduct can be downloaded from www.arb.org.uk.

Responses to the Historic Scotland Consultation on the Scottish Historic Environment Policy (SHEP) and Scottish Planning Policy SPP23 have now been published. Historic Scotland had consulted on the form and content of a series of guidance notes designed to offer clear, consistent advice to professionals, developers and applicants. The initial series of 14 notes will replace guidance previously provided by the Memorandum of Guidance (1998). The notes and responses are available from the Historic Scotland website.

The RIAS electronic suite of Contract Administration Forms is now complete. The documents are available as free downloads to Practice Services Subscribers and include guidance notes for completion. There is a section dedicated to the Scottish Minor Works Building Contract. The following documents are available:

- Interim Certificate and Certificate of Progress Payment,
- Final Certificate,
- Notification of Revision Date,
- Certificate of Making Good,
- Practical Completion Certificate/Statement,
- Section Completion Certificate,
- Statement of Partial Possession,
- Non-Completion Certificate/Statement.

The old SBSA website is now closed and the new BSD site is live on the Scottish Government’s main website. The site can be found by navigating from the home page, using the links to Topics pages. Choose the link to the Built Environment and then follow the link to the Building Standards site. The site is accessible at http://www.scotland.gov.uk/Topics/Built-Environment/Building/Building-standards.

The new layout is designed to organise information into sections for the homeowner and the construction professional. There are also sections relating to the work of BSD including our
PRACTICE UPDATE

If you have Issues you would like to discuss please do not hesitate to contact us.

MARYSE RICHARDSON
PRACTICE MANAGER
0131 229 7545
MRICHARDSON@RIAS.ORG.UK

PRACTICE SERVICES 2010

RIAS Spring 2010 Practice Information was recently published. If you have not yet renewed your subscription this year there is still time to contact us so that you don't miss out on important information. The new construction Act will introduce a number of important changes with legislation affecting the payment regime of construction contracts as well as the adjudication rules. All the changes will be covered in Practice Information.

The RIAS continues to recommend the use of Standard Forms of Appointment which are all available as free downloads for Practice Services subscribers and are updated regularly to take into account changes in legislation.

CERTIFICATION

Since 2007, the RIAS has been running a scheme which enables architects to certify that their designs meet all the requirements of Section 6 – Energy (Domestic) of the building regulations and in which there have recently been a number of significant changes and improvements.

The name of the Scheme has changed to RIAS Energy Design Certification to better reflect the nature of the scheme although the website www.rias-reggs.co.uk has been retained.

Jack Hugh has been appointed as Head of Certification and Kirsty Ward has taken on the role of Scheme Administrator.

Initial take-up of the scheme by RIAS members was disappointing, due in part to the credit crunch, although recently recruitment has gathered pace. As local authorities become more aware of the burdens placed on them by the Energy Performance of Buildings (Scotland) Act 2008, and the expanding skill set needed to demonstrate compliance with Section 6 of the regulations, they are starting to look to applicants for warrant to certify (just as they do with Section 1) rather than demonstrate compliance.

REASONS TO JOIN

Whether you work predominately on new or existing dwellings there are major advantages in joining the RIAS - Energy Design Certification Scheme.

Analysing the energy performance of buildings to demonstrate compliance with regulations is becoming more and more complex. If you do not have the skills to undertake the calculations necessary early in the design process there is a real danger that it will be very difficult to demonstrate compliance at warrant stage, without major changes to the design that was approved at planning stage.

Gone are the days when you paid someone to produce a Standard Assessment Procedure (SAP) calculation and could expect the local authority to just nod it through.

You cannot afford to ignore energy performance. The regulatory focus on energy is not going to diminish with government commitments to reduce energy consumption still further in the
2010, 2013 and 2016 changes to the regulations.

An Approved Certifier of Design (Section 6 - Energy) Domestic can issue Section 6 (Domestic) Certificates just like Structural Engineers Registration (SER) members issue Section 1 Certificates. The benefits of membership include:

1. An Approved Certifier can prepare SAP calculations (which do not have to be checked by the local authority) saving time, money and retaining control of their design
2. Demonstrating competence counts as 12-15 hours of Continuing Professional Development
3. Issuing a Certificate with a warrant application reduces the warrant fee by 10% and speeds up the verification process
4. Certification also applies to alterations, extensions and conversions. In the case of conversions of traditional buildings a Certifier can decide what level of fabric improvement is reasonable under the regulations
5. An Approved Certifier can also produce and register compliant Energy Performance Certificates (EPCs) on domestic completions which do not then need to be checked by the local authority Verifier
6. RIAS – Energy Design Certification will keep you up to date with the changes in regulations
7. As a members service it is by far the most cost effective scheme available

The ability to certify compliance of your design with a section of the regulations is a rare and valuable skill, which distinguishes the members of RIAS – Energy Design Certification from their peers as both employee and consultant.

As a designer there is no additional liability in certifying your own designs. Equally having your calculations (if not certified) accepted by a Local Authority does not relieve you of any liability.

WHAT SHOULD YOU INCLUDE ON A BUILDING WARRANT?
If you are submitting a Building Warrant for a new building, whether domestic or non-domestic, whether you are certifying Section 6 or not, you should indicate on your drawings where the EPC will be placed on completion and that it has been produced in accordance with The Energy Performance of Buildings (Scotland) Act 2008.

An EPC is part of the building and it is illegal to complete, sell or lease a building without one and failure to provide one is a criminal offence subject to a fine being imposed by the courts on the building owner.

The Local Authority is responsible for checking that it is there and compliant on completion, however just like the Construction Design and Management (CDM) Regulations you as a designer have a duty of care to inform your client of the requirement to have one.

ARE YOU LIABLE FOR THE EPC ON COMPLETION?
That depends. Where a project includes one or more EPCs it is the responsibility of the “Responsible Person” who submits the warrant completion certificate to include where required EPCs which been produced in line with the Energy Performance of Buildings (Scotland) Act which brings into Scottish law the requirements of the European Directive 2002/91/EC(2003) - Energy Performance of Buildings Directive (EPBD).

So as with most aspects of a building, before issuing a Practical Completion Certificate architects should seek reassurance that, where required, EPCs have either been produced by a Certifier of Design or been checked and accepted by the Local Authority, registered on the Building Standards Register and are in place in the building.

The Local Authority should not accept a Completion Certificate without first checking any EPCs and the underlying calculations however you cannot rely upon the acceptance of a Completion Certificate as implying the former as they are covered by two separate pieces of legislation.

A J HUGH FRIAS, RICHARD ATKINS FRIAS
Forticrete have a reputation for innovative thinking and the Hi-Light Masonry range is testament to this. Another piece in this highly innovative system is the new Quoin external angle. Up to 25% lighter than solid masonry, the Quoin, at under 20kg fulfils all the necessary Health & Safety concerns. What’s more, the impressive environmental benefits of the Hi-Light system are evident in its cellular design, which uses up to 24% less material than a solid block. This is why we have promoted the block using our ECOBLOCK logo. The Hi-Light system has well and truly got the product cornered.

For more information visit www.forticrete.co.uk

email us at masonry@forticrete.com

or call Forticrete on 01429 838001

Introducing the Hi-Light Quoin. Now we’ve got the product cornered.
Many RIAS members have expressed deep concern at the excessive gilding of EU procurement rules and the questionable procurement mechanisms which have arisen in recent years within many of Scotland’s local authorities and public organisations. Specific complaints highlight absurdly lengthy and convoluted PQQs and demands for levels of PI insurance which are wildly disproportionate to either the scale of the commission or any conceivable risk. This excludes many small to medium scale practices from commissions which would previously have been their natural territory. Further issues highlighted include Constructionline, procurement hubs, the Scottish Futures Trust (SFT) and panel mechanisms.

In order to address this issue it is crucial that we gather accurate evidence and can enumerate specific case histories and international comparisons. The Incorporation’s information gathering exercise commenced in January 2010. Evidence gathering is well underway with some very good material already received from a wide range of practitioners – particular credit should be given to Willie Watt (Nicoll Russell Studios) Alistair Scott (Smith Scott Mullan Associates) and Bill Black (Richard Murphy Architects) who have provided extensive and detailed information.

The President has invited a number of senior and “politically connected” Honorary Fellows to form a Select Committee on Procurement. This grouping is primarily composed of individuals in the political sphere with an aegis and knowledge which will enable them to contribute to something on the model of a House of Commons’ select committee. Roy Martin QC, Dame Barbara Kelly, Lord McLennan of Rogart, Linda Fabiani MSP and Brian Stewart will be asked to review the issues and potential solutions currently affecting procurement in Scotland. Their findings will be shared with politicians, published and widely promoted. This will give the Incorporation a very focussed way of addressing what is a substantial, complex and multifaceted problem.

Over the next few weeks, the evidence will be sifted for consideration by the Committee who may then choose to meet / interview a number of practitioners and perhaps invited clients who share the same frustrations. They will then advise on specific measures and mechanisms to address government in its various forms in the hope of making a difference.
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Architects Benevolent Society; 43, Portland Place, London, W1B 1QM. Registered Charity Number 285139
The Conservation Committee’s recommendations to bring conservation in line with sustainability accreditation (i.e. Accredited and Advanced rather than levels A, B and C) was approved by the Incorporation’s Council in March.

The benefits of the two-tiered scheme are:

• less “loaded” - “C” level accreditation has been construed as a “fail” by many applicants,
• bar will set higher, resulting in a more robust scheme.

It was agreed that those currently accredited at level A would automatically transfer to the Advanced category and those with current accreditation at levels B and C would transfer to Accredited but that any at level B who had held this accreditation for some time and had appropriate further experience should be encouraged to apply to be upgraded.

It was also agreed that the new levels would require a “raising of the bar” for future accreditation. This new mechanism will now be adopted and communicated.

The protocol for sustainability accreditation is still not fully resolved. The Sustainability Group is re-examining the documentation and the process. Revised materials should be available for scrutiny very shortly.

The current hiatus has resulted in a “log-jam” of applications and the Sustainability Group has been urged by the Secretary to resolve matters as rapidly as possible as other construction industry professionals are moving ahead rapidly with their own sustainability schemes. There is also, with the prospect of future legislation (similar to that already enacted in Wales), a major incentive for the Incorporation to generate a viable and sustainable sustainability accreditation system.

MORE INFORMATION AT WWW.RIAS.ORG.UK
THE SITUATION
The architect had significant unpaid fees. He went slow on the snagging and lodged a final account with the employing institution. Beware the jabberwock institution! A month later this wounded dragon grunted, reared up and flicked with its massive claw a counterclaim for over a quarter of a million pounds onto the architect’s drawing board. There were five charges: i. a dispute over the fee calculation itself; ii. allegations of additional costs consequent upon the architect’s failure to discharge his duties, with consequent delays; iii. the costs of adding into the contract essential items originally omitted from the design; iv. costs of rectification of errors; v. the additional costs to the institution of having to employ a project manager.

Enter Saint Michael – in the form of the insurance company.

THE PROJECT
On the face of it the project should have been a relatively simple one: a largish new structure for an institution that, in theory at least, could be classified as an ‘expert client’. Not, as it turned out, that expert – given subsequent misunderstandings over the nature of the appointment of architect, the role of a project manager, and the consequences of instructing the contractor directly. The architect, however, was leader of the design team, whose other members had separate, direct appointment and detailed design advice was received from the relevant government advisory body.

The project had begun to go sour once the contractor had had to abandon his critical path as the consequence of late delivery of instructions from another member of the design team. The design team was instructed to assess the matter and produce a report for the client with recommendations for action: but failing to agree upon its contents, did not do so. There, incautiously, the

A new promotional leaflet, targeted at the domestic client market has been produced by the RIAS.

*Why use a chartered architect* clarifies the process for the client. Information includes the definition of an architect, tips on establishing a positive architect/client relationship, info on health and safety, budgeting, the work stages, building contracts and care of the building. Clients can pick up individual leaflets for free from the RIAS.

With space on the cover to place a sticker with your practice’s contact details this is a practical and effective marketing tool.

Practices who wish to purchase bulk copies of the leaflet can do so from the RIAS bookshop at a cost of £5 for 10 copies or 20 copies for the discounted price of only £7.50.

The booklet is also available for purchase from the RIAS online bookshop.

INSURANCE MATTERS

**THE SITUATION**

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matter appears to have been left. Did the term ‘leader of the design team’ imply more than a hierarchical position? The company was exercised by whether the failure to produce the report—despite the dissension between design team members—represented a failure to lead the design team, and whether, in turn, that might represent a potential liability.

Left with a project running late, a divided design team, relations with the contractors in difficulty, the possibility of errors and no design team report, the institution’s building team had to answer to its board which demanded effective action. It determined to appoint a project manager—evidently under the impression that this new appointment would replace some of the architect’s responsibilities (and therefore reduce the demanded fee). The role for the project manager, however, was not clearly defined and worked out to be something between problem-solver and a claims consultant.

THE NEXT STEP

Prior to informing the insurance company the architect had instructed his solicitor to deliver a robust denial to all charges: namely the architect had never held himself out as project manager nor charged such fees; that any AIs that had been issued had reduced rather than increased the contract sum; that no prior notification had been given of any design omissions; and that the alleged errors had satisfied the government advisors. This stern encomium, having been delivered, elicited an ingenuous response from the client that perhaps too much might have been read into the original communication.

The file then went silent. The architect was obliged to pay his own solicitor’s fees, since he had been instructed without seeking the company’s prior permission. The architect further discovered that his original fee submission had been miscalculated, and that the sums owing by the Institution were significantly less than billed. Curious to ponder that this weighty problem might have had its origins in such a simple error.

MOVING TO RESOLUTION

The institution must have lost faith in its architect, for the next communication related that the project manager and client had taken over snagging and settled with the contractor directly. By doing so, they had effectively terminated the architect’s commission. The building was completed with no further reference to the architect. In turn, the architect dropped his claim for the reduced fee. The matter then moved to closure.

LESSONS

1. There is always a danger that a fee pursuit might produce a counterclaim: particularly where the contract circumstances have become difficult. To submit a wrong fee in those circumstances might be considered unwise.
2. A divided design team is always a misery if one consultant lets the others down. But by failing to assist the client to solve the problem, the design team was collectively letting its client down and, possibly, making its members vulnerable.
3. The ambiguities of project management in client eyes are yet again made manifest.

MORAL

Being a team leader is not simply a droit d’architecte. It implies expectations of leadership.

RIAS INSURANCE SERVICES
Tel 0131 311 4292 Fax 0131 311 4280
Email ian.mccallum@marsh.com
With the country going to the polls on 6th May, Mr Darling’s third Budget was predictably as much a political exercise as a conventional set of announcements. While many of the measures had been set out in last December’s Pre-Budget Report, there were also some surprises. These included the increased stamp duty land tax rate on residential property over £1 million from 6th April 2011 and the doubling of capital gains tax entrepreneurs’ relief to £2 million only two years after its introduction.

The parliamentary timetable is such that much of the Budget did not become law before the current session of Parliament ended on the 12th April for the election on 6th May.

Past experience (e.g., 2005) suggests that there will be a relatively short and non-controversial Finance Act rapidly enacted before the election. A longer and more contentious Bill will then be introduced in the new Parliament, whatever happens at the polls. The Conservatives are committed to introducing another Budget within 50 days of the election if they win.

THE BUDGET IN BRIEF
• freezing the inheritance tax nil rate band at £325,000 between 6 April 2010 and 5 April 2015,
• confirming the ISA allowance as £10,200 for 2010/11 and indexing it thereafter,
• doubling the capital gains tax entrepreneurs’ relief to £2 million per person for disposals after 5 April 2010,
• doubling the annual investment allowance for investment in plant and machinery to £100,000 a year from April 2010,
• confirming that the small companies’ corporation tax rate will remain at 21% for 2010,
• increasing the stamp duty land tax rate from 4% to 5% for purchases of residential property over £1 million from 2011/12,
• raising the threshold for stamp duty land tax to £250,000 for first time buyers from 25 March 2010 for two years,
• substantially increasing the minimum amount a VCT must invest in eligible shares,
• imposing standard rate VAT on postal packets and parcels from 31 January 2011,
• confirming the revised restrictions on pension tax relief from 2011/12,
• introducing a penalty for tax evasion of up to 200% where there is an offshore element.

RIAS PFS hopes that this summary proves useful. If any of the areas discussed seem likely to have an impact on your personal or corporate plans we would urge you to contact us so that we can help guide you.
Following the success of the RIAS seminar 'Practice Essentials’, held in Edinburgh on 11th March 2010, an Inverness date – June 1st at Eden Court Theatre – has now been announced for this popular event.

This seminar has been programmed in response to demand for information on starting a new practice, with the content designed to outline key areas to consider. Chaired by Neil Baxter, Secretary and Treasurer RIAS, ‘Practice Essentials’ draws upon the extensive experience of a range of expert speakers and will also be ideal for anyone who would like to update their knowledge on essential topics such as professional indemnity cover, company financing and tax liabilities, procurement and contract administration.

This event is CPD certified – attendance will count as 3.5 hours towards your annual CPD.

THE PROGRAMME

Susan Riccio and Patrick Tyler, RIASIS will discuss why professional indemnity is necessary, the essentials of policy cover, what a ‘correct’ limit of indemnity is, what run-off cover is and what a claim circumstance is. They will also elaborate on collateral warranties / appointment documents and the insurance implications of back to back agreements.

Frame Broadfoot, RIAS PFS, will outline strategies for making the most of your company’s finances. He will also discuss the new 50% tax regime and how practices may deflect it.

Brian Moore, Director of RIAS Consultancy, will outline the current procurement environment and offer advice on filling in questionnaires, assembling multi-disciplinary teams, presentation and interviews and preparing fees. Brian’s presentation highlights his experience that a low bid is not necessarily the most successful.

Mike Towers FRIAS, of McLaren Murdoch & Hamilton, will take delegates through ‘the right contract,’ ‘the right start’ and ‘the right finish’, outlining necessary information on topics such as allocation of risk, collateral warranties, subcontracting, practical completion, extension and time and dispute resolution along the way.

REGISTRATION

The ‘Practice Essentials’ seminar is free to RIAS members and we anticipate strong demand. Early booking is advised to secure your place. To register please email your name, RIAS number, practice name and contact details to events@rias.org.uk.

Alternatively you can register by telephone – call Sonja Rosendahl, Communications and Events Assistant, on 0131 229 7545.

More info on the ‘RIAS Practice Essentials’ seminar, including programme details and speaker biographies, is available under Events on the RIAS website.

FREE DOWNLOAD

IF YOU ARE UNABLE TO ATTEND THE SEMINAR BUT ARE INTERESTED IN THE TOPICS COVERED A SUMMARY OF THE SPEAKERS’ PRESENTATIONS IS AVAILABLE TO DOWNLOAD FROM THE RESOURCE SECTION OF THE MEMBERS-ONLY AREA ON THE RIAS WEBSITE.
THE RIAS IS A FEDERATION OF SIX LOCAL CHAPTERS. CHAPTER ACTIVITY IS CENTRAL TO THE LIFE OF THE INCORPORATION AND OUR SERVICES TO OUR MEMBERS. THESE UPDATES ILLUSTRATE THE BREADTH AND QUALITY OF CHAPTER ACTIVITY.
The Annual General Meeting of the Aberdeen Society of Architects is to be held on Thursday 22 April 2010, in Lecture Theatre SB42, Scott Sutherland School of Architecture, Garthdee Road, Aberdeen. We have arranged for the AGM to happen in conjunction with a 5710 Lecture: the speaker is Niall McCullough. All Architects are welcome to attend the 5710 Lecture at 5.00pm prior to the AGM, which will follow immediately thereafter at approximately 6.30pm. Entry is free to the lecture to ASA Members. Following the AGM we will be joined by the students, staff and Niall McCullough for a Buffet Reception. We look forward to seeing as many of you there as possible.

CPD: BUILDING SUSTAINABLE DEESIDE
WEDNESDAY 21 APRIL 2010, THE WOODEND BARN, BANCHORY
A two day event discussing sustainability issues facing developers and the community. Wednesday is aimed at business and commercial organisations while Thursday is aimed at community groups and those interested in the sustainability of Banchory. In addition to a full programme of speakers, there will be an exhibitors area and refreshments available at the newly opened Buchanan’s Bistro which specialises in organic and local produce. There will be opportunities to view the newly installed wood pellet boiler system.

To register for free or to exhibit please contact marian.reid@scotcat.co.uk or telephone 01330 826567. More info at www.scotcat.co.uk

GORDON SMITH, ASA PRESIDENT
GORDON HAS WRITTEN AN IN-DEPTH FEATURE ON THE ABERDEEN DESIGN REVIEW PANEL – SEE PAGES 58-59

The Dundee Institute of Architects have had a busy winter session which was kicked off by our 125th Anniversary Awards Dinner. Given the importance of the event the DIA was delighted to welcome John Swinney MSP as our keynote speaker. The DIA also welcomed the Lord Provost of Dundee, the Provost of Fife, and the Depute Provosts of Angus, Perth and Kinross alongside all of our living Past Presidents, the RIAS Secretary Neil Baxter and a record number of guests. The night was an incredibly useful device to stress the importance of architecture at a political level and to underline the role which the DIA has undertaken via the annual awards to improve and promote architecture across Tayside and North East Fife.

The awards’ fitting climax was the launch of the DIA Supreme Award which was won by Drummond House by LJRH Architects and Graeme Hutton. Such awards are successful due to a great deal of effort across the chapter. The DIA is extremely grateful to Clive Gilman, the Director of Dundee Contemporary Arts, for his input as a judge and, of course, to all of our sponsors who were led by our main sponsor Robertson Construction.

We have undertaken a more ‘political’ discussion over recent months than would normally be the case as a result of the recession and the forthcoming election. We have sought responses from our membership to a questionnaire which we have in turn used to inform discussions with politicians. That survey underlined a sense of fragile recovery which could be affected by public sector cuts and is being affected by the lack of private finance. The survey also pointed to a virtually unanimous dissatisfaction related to procurement procedures and the extent to which red tape is hindering recovery.

Over recent months we have spoken to Stewart Hosie MP and Shona Robison MSP regarding many of these matters. As a direct result of our awards dinner John Swinney MSP invited the DIA to an evening tour of the Scottish Parliament, and offered a unique insight to the political workings of the building and the way which it affects the dynamics of the current minority government.

That political discourse continued with the DIA’s Constructive Questions on 26th March, an event modelled on the Question
The Edinburgh Architectural Association Awards were announced and presented at a drinks reception in the Balmoral Hotel on Thursday 1st April attended by 120 architects and their guests.

Over 40 entries were submitted this year and 12 short-listed projects were visited by the judging panel in February. Awards were made in three categories, Building of the Year, Conservation and Regeneration and Small Project. The judging panel comprised Robert Black, President of the Edinburgh Architectural Association, Professor Andrew MacMillan OBE, leading landscape architect Belco Hooftman and Ian Stewart, EAA Council Member. Robert Black commented; “It is gratifying and encouraging that the profession continues to achieve such a high standard of architecture across a wide variety of building types”.

The Building of the Year Award, sponsored by Levolux, was won by 1 Russell Studios for Howden Park Centre in Livingston. The Centre is West Lothian’s major arts venue for professional and community groups as well as for functions, conferences and other events. It includes a 300 seat auditorium, rehearsal space and dance studios and is the home of Firefly Youth Theatre.

LDN Architects received the Conservation and Regeneration Award, sponsored by MJM Group, for 57-59 Bread Street, the conversion of a building previously used, among other things, as a print works and a gym. Nestled in the back green of the surrounding tenements the building is designed to perform to the highest environmental standards. Allan Murray Architects was commended for its Ravelston XXIII development.

The Small Projects Award, sponsored by Cairney Architectural Hardware Solutions, was made to Konishi Gaffney architects for their Japanese House. Designed for a Scottish-Japanese family the house incorporates several Japanese themes and provides a light-filled and comfortable family home in Portobello. WT Architecture received a commendation for their conversion of a listed mews workshop in Circus Lane to an intricate maisonette.

An exhibition of the winning and shortlisted submissions is currently on display in the RIAS members room until mid-May.

CPD
In January Russell Baxter of Archial Architects, winners of the 2010 Andrew Doolan Award, gave a presentation on the Small Animal Hospital at the Scottish Storytelling Centre. Twenty two members took the opportunity to listen and ask questions about the project. A complementary building visit, run in conjunction with our GIA colleagues, took place on Friday 19th March.

In February, Steve Hajducki and Elaine Robertson of the City of Edinburgh Council Planning Department reprised the session first run last October and gave an overview of the new planning
As recession bites across the UK, Glasgow looks forward to the 2014 Commonwealth Games but the confident regeneration is not just about the Games. The city is reshaping; commissioning new signature buildings for colleges and universities and taking innovative steps to encourage private sector investment. Alongside this, the city is demolishing the legacy of post-war housing to tackle one of the largest public housing portfolios in Europe.

The challenge cannot be underestimated. For architects, though, it is how to make the city and region genuinely distinctive, to find a voice that says something about where the city has come from and where it wants to be.

The Glasgow Institute of Architects chapter is up to the challenge. Over the last two years the GIA design awards have grown to over 80 entries competing across eight categories. These include an award for best small practice and the supreme Award, this year won by Archial for the Small Animal Hospital. In the company of very stiff competition, the building’s regenerative impact, innovative design and elegance of detailing stood out for the judges who found the environment created by the project a hugely uplifting experience.

It is right to reflect on our successes but we are, of course, seeing the output of a once buoyant economy and these are uncertain times for the profession. Practices are changing, merging and downsizing and from this we are seeing new practices spring up.

This change may well be difficult but it may also bring greater creativity, greater research and greater innovation and be the key to achieving not just stability but a step change in our profession.

As a chapter of the RIAS we do however have to consider how, as a profession, we can work together to achieve all of our aims. Since our inception, GIA’s primary aim has been the advancement of ‘the Art and Science of Architecture’. Our flagship event is the GIA Annual Design Awards and our Annual Members Dinner, now in its 143rd year.

Our events, which include GIA@theLighthouse and the GIA Annual Lecture, have seen Sir Peter Cook, Ian Simpson and Alex de Rijke present lectures in 2008. In 2009 our speakers at our AGM were David Mackay and Andy MacMillan, focusing on the design of cities and their sense of place. The evening also launched David Mackay’s autobiography, *A Life in Cities*.

The GIA supports education through the Student Awards which are presented annually to students in each year of both Glasgow Schools of Architecture at an event at the House for an Art Lover.

**QUEENS PARK ARENA - DESIGN COMPETITION**

The Glasgow Institute of Architects, in association with local Community Councils, recently launched a competition for the creation of a modern, multi-purpose performance and activity space at the site of the former Queens Park Bandstand in Glasgow.

Entry to the competition was open to all design professionals or students of architecture, engineering or landscape architecture. The first prize will be £1000, second prize £500 and third prize £250. An additional £250 may be awarded for a submission that the judges consider deserves an honourable mention.

More information and the entries to the competition can be found on the competition website: [www.queensparkarenadesigncompetition.co.uk](http://www.queensparkarenadesigncompetition.co.uk)
Before handing over to new Chapter President Calum Maclean at the end of March Scott Donald reflected on his tenure as Chapter President from 2008 – 2010.

I’ve enjoyed representing Highland architects and will continue to be involved with IAA Council. Clearly the last two years have been a great challenge for many of us with the worst recession in recent times. This has been reflected in the activity of the chapter with attendance at Council meetings being down with a low point of only six members attending last year’s AGM. It is difficult but it is vitally important that we have a strong Inverness chapter representing its members on all RIAS committees. The chapter needs to continue to influence within our own area and work closely with the other chapters on a national level.

Our first IAA awards dominated the first half of my term as President. This event came to a very successful conclusion in November 2008 with a dinner and awards ceremony attended by some 200 people. Thanks to all those that supported the awards by entering schemes, being involved in the local area awards and attending the event at Eden Court Theatre. Special thanks to Calum Maclean, Andy Bruce and all at HRI Architects and to Fergus Bruce. These awards were a great success.

We’ve now launched the 2010 Awards. Calum has organised this years awards and secured a great deal of sponsorship, given the current financial climate. All we need now is lots of entries from the membership.

IAA Council continues to work closely with the Highland Council in its efforts to influence policy where possible. We’ve made a number of representations to the Highland Council particularly on the issue of their Framework Agreement for Consultants. We are currently giving the Council some feedback on their ‘design guide for housing in the countryside’.

I would urge all RIAS members in the Chapter area to consider getting involved in Council. A strong Highland Chapter can only benefit the profession as a whole. There is a lot to do, particularly at these difficult times, but in Calum we have the right person to take us forward.

STIRLING

The Stirling Society of Architects is the youngest of all the chapters in Scotland. It was formed in 1933 and has only 80-90 members. The members however are keen and most of them have served on Chapter Council and been members of RIAS committees at some point in their careers, with some serving for more than a decade in support of the Incorporation.

But what of the Chapter’s background? We occupy the middle ground. Our geographic area covers the local authority areas of Clackmannanshire, Falkirk and Stirling Councils in the very middle of Scotland. This means that we are geographically well placed to support all the other Chapters of the RIAS.

IAA DESIGN AWARDS

Local area judges would like to hear from architects or clients about new structures of all sizes, restored buildings, external spaces, and innovation within the industry.

Members of the public will also have the chance to nominate their favourite new building and the design which they believe demonstrates the best use of timber in an Open Award category, which can be contested by any project in the Highlands and Islands.

The inaugural 2008 event attracted more than 170 nominations from an area covering Shetland to Lochaber and the Western Isles to Moray, with entries ranging from the conversion of a garden shed to the multi-million pound extension to Eden Court Theatre in Inverness. Reiach and Hall’s Pier Arts Centre was awarded the Best Building in the Highlands and Islands with Best New Building going to Dulachas Building Design’s The Shed on Skye.

Local competitions will run in the six geographical areas of: Shetland and Orkney; Caithness, Sutherland and Easter Ross; Skye and Lochalsh, Wester Ross and Lochaber; Inverness, Nairn, Badenoch and Strathspey; Moray; and The Western Isles. Winners from each will then be put forward to the region-wide judging.

Residents who would like to nominate a project for the Open Awards and practitioners who would like to take part in the local area categories have until 30th April to make their submissions and should email awards@highlandarchitects.org for full details.

SCOTT DONALD ARIAS
of the Central Lowlands. It is of course neither central nor low so there is a varying landscape from the valley of the River Forth, the northern Campsies and Ochil Hills leading to the tranquil Trossachs and the beginnings of the Highlands. A big chunk of the Loch Lomond National Park is on our patch. Historically the area has been of prime importance to Scotland, with the battles of Stirling Bridge, Bannockburn, both Falkirk debacles and Sherrifmuir all taking place within 15 miles of Stirling and centred on the major routes that concentrate on Stirling and it’s castle.

Industrially it has been in Scotland’s heartland, from the importance of the Stirling and Clackmannan coalfields in Scotland’s early industrialisation, which led to the innovation of the ‘Charlotte Dundas’ and the carronade to the petrochemical industry at Grangemouth. Most of that industry has now gone, albeit Carron still survives making baths and Scotland would be in deep trouble should Grangemouth be lost. In reality our area is becoming a service zone and a commuter belt for Glasgow and Edinburgh but that is nothing unusual.

The profile of practices and members within the chapter reflect the variations that we see in our landscape and changes that we have seen in our industry. Most of our practices are sole practitioners or employ only one or two staff. Membership within the three local authorities is unfortunately poor but so is the employment of registered architects by those bodies.

Chapter Council itself faces a busy few months. In common with our sister chapters the provision of good quality CPD at a reasonable cost to our members and fellow professionals is a major part of our workload. We have never believed in taking the easy way out by bringing in a series of RIBA approved seminars from manufacturers - these can be held by practices in their own premises at lunch times. Instead we have looked at themes and tried to develop full or half day sessions around these.

Last month we hosted a planning update session with both a consultant and a local authority development quality manager taking part.

Our next event, to be held in October will be developed soon. At all events we aim to include architecture itself, with recent featured practices including Studio KAP, NORD and our own OMI Architects. Last month our featured architects were Russell Baxter of Andrew Doolan Award winning Archial Architects and Neil Sutherland of Neil Sutherland Architects.

Last year the Chapter launched it’s own award, with OMI Architects being the inaugural winners for their Easter Greenrigg Steading development for local developer GRS Home. The 2010 Award was launched at our recent CPD day and a small team will be progressing this over the summer with a view to the prize giving being part of our October event.

Finally, a different aspect of design. Several years ago the President’s regalia was stolen and unfortunately not recovered. Chapter Council agreed that a replacement was long overdue, but felt that an appropriate way to do so would be to work with the jewellery department of one of the art colleges, sponsor a design competition and commission to make the new regalia. Since Christmas students under Stephen Bottomley, head of Jewellery and Silversmithing at Edinburgh College of Art, worked up their proposals for judging by Kevin Spence and myself.

The winning entry, an interpretation of the plan form of Stirling Castle and Top of the Town in silver by Heather Woof, was chosen. All four of the remaining entries however were awarded a small cash prize to reflect the quality of design and effort put in by all of the students. The new regalia is now being manufactured and will be completed in time for the RIAS Convention in Stirling in May.

SANDY DAWSON, SSA PRESIDENT

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Since taking up my post on 31st March 2008 (the alternative, the 1st April, seemed somehow ill-omened) one of the most regularly repeated requests from RIAS members has been for the Incorporation to produce a new magazine. As anyone in publishing will tell you a recession is not the best time to contemplate such an endeavour. However the Chartered Architect has gradually increased its pagination and a quarterly seemed just about viable. It is perhaps appropriate in the first issue of this relaunched RIAS Quarterly to reflect on two years of significant change for the profession and the Incorporation.

It is more important than ever, during a major economic downturn, for the RIAS to be publicly vocal on the many issues affecting the profession. Our parliamentary lobby and engagement with senior public figures in support of our membership has never been more important. Accordingly, meetings with MSP’s, Ministers, party leaders, COSLA and public organisations are an increasingly frequent feature of the President’s diary and my own.

As most members will be aware the last two years have seen significant improvements in member facilities at 15 Rutland Square, work which is ongoing. By the end of 2010 members will have access not only to the ground floor members room (the Joyce B Deans Room comes complete with easy chairs, papers, journals and free coffee) but more formal meeting facilities, which will be free of charge.

The Library is awaiting refurbishment when resources allow but it is hoped that this too will be made available for members soon, with its books fully re-catalogued. Meanwhile the Council Chamber has been re-decorated with its presidential portraits conserved, cleaned and re-hung. This has a thoroughly pragmatic justification in that it makes the room a lettable proposition to enhance the Incorporation’s income generation. All this is within a six storey Georgian building which has been substantially re-roofed, its windows Ventrollad and its kitchen and toilet accommodation significantly upgraded.

For the last two years our press, TV and radio coverage has been regular and significant. However the Incorporation’s public profile is about significantly more than just the media and PR. The RIAS crest has been reinstated at the core of a corporate image which, while reflective of tradition, is very much looking forward. A new strategic plan and much enhanced governance ensures that all of the Incorporation’s activities are accountable.

Alongside the new magazine, 2010 will also see a comprehensively upgraded online presence for the Incorporation which will enable member access to all committee minutes, alongside a new, high quality, interactive online practice directory. Politically the Incorporation’s Cross
Party Group on Architecture and the Built Environment is vigorous and has become a significant parliamentary forum for policy discussion and debate.

Another aspect of the Incorporation’s outreach and a reinforcement of its role as a learned society is a greatly enhanced publishing schedule. From 2008 to the present, the Incorporation has published six separate volumes, including two new architectural guides, a monograph on David Mackay and a book on the links between Glasgow’s built fabric and slavery. There are seven further publications in the offering, all of them funded by external agencies and each of them boosting the Incorporation’s standing (and its turnover!).

Architectural education has been threatened over the last year by substantial proposed funding cuts. While these have been temporarily fended off, the campaign from the Incorporation, the schools and other supporters will continue in the hope that this is not the proverbial “thin end of the wedge”. Meanwhile the Incorporation’s relationships with the architecture schools through ASSA and its connection with Part III study through APEAS has been bolstered and enhanced. The APEAS reception is now a fixture in the annual convention, itself continuing as the most significant component within a varied schedule of CPD, awards and Fellows events.

Our annual awards schedule now embraces the organisation of the Scottish National Student Awards, a Lifetime Achievement Award and a series of awards for architectural excellence under both the RIBA and RIAS banners. Each of the chapters now contributes its own award schemes to ensure that, like all of the Incorporation’s activities, information is shared at both the local and national levels.

In 2009 Doolan Award judge Ian Ritchie commented that Scotland’s architecture is undergoing a renaissance, with buildings of a quality comparable to the very best in Europe. All the more important that we maintain a healthy awards and promotional scene.

The breadth of the Incorporation’s other activities in providing Practice Services, the Energy Design Certification Scheme and the Consultancy Service which has seen a series of major competitions over the last couple of years continue to benefit the Incorporation’s membership, bolster the RIAS profile and contribute to the bottom line.

Accreditation in Conservation and Sustainability is a peer assessment process which, although greatly improved and simplified still imposes a substantial workload on a limited number of member volunteers. The process itself is still, frustratingly, being refined. Hopefully these schemes will achieve full functioning in 2010 and start to deliver significant benefits to those members who sign up. In the meantime the well tested patience of some members continues to be called upon, both those who are applying and those who are working towards the effective delivery of this aspect of the Incorporation’s undertakings.

One aspect of the RIAS’ work which is perhaps not visible to most members is the Incorporation’s role on public consultations. Over the last year alone some ten major consultations have been put out to RIAS Council, various committees and member forums with feedback provided on issues including architectural derivatives, fair access to the professions and building control verifiers. Ultimately this information does effect legislation and it is crucial that the Incorporation continues to be helpful and supportive of such Government consultative processes.

The last year has brought a greatly improved and much more positive relationship between the Incorporation and its big sister organisation the RIBA. However, in recessionary times both organisations have to continue to support new-starts and to encourage improved procurement mechanisms while discouraging suicidal cost cutting. In an environment where both public and private commissioning is greatly reduced, the involvement of all members of the profession in encouraging our politicians to better understand the added value that architects bring to our built environment is ever more crucial.

NEIL’S FENDING OFF FIFTY LONDON MARATHON

Our Secretary Neil Baxter will be running the London Marathon on Sunday April 25th – eight days before his 50th birthday – to raise funds for one of the RIAS’ nominated charities, Shelter.

To help Neil in his money-raising efforts please visit http://uk.virginmoneygiving.com/neilbaxter to make your donation.

It’s for a very good cause – helping in the fight to alleviate homelessness so please give generously!
**PRESIDENT’S DIARY**

**OCTOBER 2009**

2 Select Industry Awards Dinner at Radisson SAS Hotel, Glasgow  
6 RIBA Council, Portland Place, London  
12 Scottish Student Awards Presentation at The Lighthouse  
15 GIA Student Awards Presentation at House for an Art Lover  
16 Meeting Paul Finch at Covent Garden, London  
17 RIBA Stirling Prize Dinner at Old Billingsgate, London  
28 Doolan Award - Shortlisting at Rutland Square; ‘It Wisnae Us’ Book Launch / Mitchell Library  
29 Lunch with Roy Martin Hon FRIAS  
30 Institute of Structural Engineers Annual Dinner at Radisson SAS Hotel, Glasgow

**NOVEMBER 2009**

2 Doolan Award - Building Visits  
3 Doolan Award - Building Visits  
12 Reception at 10 Downing Street, London  
13 Meeting Paul Finch, Joe Aitken, Glasgow  
15 GIA Dinner at Òran Mór, Glasgow  
20 Doolan Award Presentation at Scottish Parliament  
25 RIAS PPC  
26 ICE Scotland Dinner at Thistle Hotel
In the Winter 2009 issue of Chartered Architect, Nicoll Russell Studio were incorrectly credited as winning the DIA Regeneration Award. Sincere apologies to Baxter Clark & Paul (Dundee) Ltd who actually picked up the DIA Regeneration Award for the design of Arbroath Harbour Visitor Centre (pictured).

Can you identify the name and architect of this famous Scottish building? Email your answer to smccord@rias.org.uk before Monday 31st May 2010.

A winner will be drawn from the correct entries – scooping a prize of a day ticket for the RIAS Convention 2010 for both the Thursday and Friday plenary sessions (see page 66 for full details). Three runners up will receive a copy of the latest RIAS publication, It Wasnæe Us (see review page 77).
The Secretary reported on ministerial meetings with Mike Russell MSP and John Swinney MSP during which a series of topics of interest to the profession were discussed. The President’s extensive diary commitments were also shared with Council.

The management accounts to the end of June and the forecast deficit of £6,203 were noted and approved for adoption. Council considered and approved a revised deficit budget of £21,294 and noted the finalised Statutory Accounts for 2008. The RIBA/RIAS Partnership Agreement, with a 65/35 split of subscription income, was approved. The achievement of practical completion for the internal and external refurbishment works was noted. The continuation of RIAS involvement in the RIAS-regs energy certification scheme was approved with a further underwriting of expenses and a change of name to RIAS Energy Design Certification. It was agreed that the Incorporation should become involved with Planning Aid Scotland, which has the aim to promote design quality, and also to seek architect volunteer members to participate in the PeoplePlaces scheme.

There was a Special General Meeting on the same day as the above Council meeting to approve additions to the Byelaws as required by the Licensing (Clubs) (Scotland) Regulations 2007.

The President reported that he had attended a reception at Downing Street hosted by the Prime Minister in recognition of the contribution of the architectural and design professions to the UK economy. The President and Secretary attended a meeting with the Glasgow Marketing Bureau regarding a proposal that the World Architecture Festival be held annually in Glasgow.

The Management Accounts to the end of September and a forecast surplus of £121 to the year end were approved. The final out turn costs for the external refurbishment were reported to Council at £266,915 with £107,480 for the internal works. The estimated year end free reserves were reported to Council as £274,924. Council endorsed the Incorporation’s campaign against the Scottish Funding Council’s proposal to downgrade architectural funding to Band D. An affiliate membership for non-practising architects was agreed to stimulate a lack of engagement by architects teaching in Scottish Schools. Council agreed to the establishment of an expert President’s Select Committee, chaired by Roy Martin QC Hon FRIAS, to gather information on the procurement mechanisms which have been instituted in response to the EU procurement rules to the disadvantage of architects.

The President welcomed Ruth Reed, RIBA President, to the meeting and invited her to address Council. She outlined the four issues on the agenda she stood on – legislation, value, membership and education. As she was elected on a regionalisation platform she has visited the five English regions, Wales and Scotland and was due to visit Ulster. She described the RIBA Presidency as a “wonderful challenge, very exciting and an honour and the opportunity of a lifetime.” Council approved the Management Accounts to the end of December 2009 showing a positive balance of £2,800 and the draft 2010 budget indicating a net surplus of £1,657. The RIAS Annual Accounts and the RIAS Services Account to December 2009 were also approved. The promotion of affiliate membership to non-practising university teachers was approved. This is seen as an opportunity to increase interest in the Incorporation among professionals and those having an interest in architecture. A valuation of the furnishings stored at Jenners Depository has been carried out along with furniture, paintings and other art objects at Rutland Square. Some of the furnishings in storage have been agreed for sale along with a few books not of direct architectural interest. The new RIBA/RIAS Agreement anticipated the formation of a Joint Membership Committee to review the working of the Agreement and Council confirmed the nomination of the three RIAS representatives as Iain Dickson PPRIAS, Joan Scott and Willie Watt. Member volunteers were requested as RIAS representatives on NHBC, the Heriot Watt Convocation and the Post-War Buildings Committee. Any member interested should contact the Secretary. Council confirmed its previous decision that the RIAS letterhead should feature the name in Gaelic. The practice of reading obituaries at Council meetings was discussed and it was agreed that this should continue as a last act of acknowledgement and respect for deceased members. A change to the conservation accreditation levels from A, B & C to Accredited and Advanced was approved by Council.

A J HUGH FRIAS
SPECIAL ADVISOR TO THE SECRETARY
MEMBERSHIP REPORT

COUNCIL REGRETTED THE FOLLOWING DEATHS:

SEPTEMBER COUNCIL
Kenneth E Graham FRias Edinburgh
Norris Hamilton ARIAS Glasgow
Maurice Lindsay Hon. FRias Glasgow
Jack Notman FRias Glasgow
Prof. James Paul FRias Dundee

DECEMBER COUNCIL
R Mercer Blaikie ARIAS Dundee
Robert Fitzgerald ARIAS Aberdeen
Ronald Hunter McArthur ARIAS Glasgow
James Wann ARIAS Edinburgh

MARCH COUNCIL
Robert Aitchison ARIAS Glasgow
Robert Dawson ARIAS Edinburgh
Graham Hughes ARIAS Dundee
Robert H B Love ARIAS Glasgow
Frances H Macmillan ARIAS Edinburgh
Bryan Munford ARIAS Glasgow
William Nimmo FRias Glasgow
Stanley Ross-Smith FRias Inverness
Ian Watson ARIAS Stirling
Jean G Welsh FRias Dundee

THE FOLLOWING RESIGNATIONS WERE ACCEPTED:

SEPTEMBER COUNCIL
Robert Bruce Edinburgh
Ian J Dickie Edinburgh
Steve Holtz Glasgow
Graham Jones Dundee
George Pittendreigh Glasgow
David Pollard Glasgow
Gordon P Smith Aberdeen

DECEMBER COUNCIL
Jane Boult Dundee
Alan Dickson Inverness
Allan McCartney Outwith
Paul Middleton Outwith
Derek P Roberston Edinburgh
John Simpson Outwith
Paul C Simpson
Chi Meng Tang Edinburgh
Claire Tomnay Edinburgh
David Yule Dundee

MARCH COUNCIL
Peter P C Allan Edinburgh
Steven Anderson Glasgow
James M Austin Glasgow
Iain Barker Edinburgh
DS Beckett Outwith
Thomas Brady Glasgow
Martin Clarke Edinburgh
John Collings Glasgow
Colin Cunningham Glasgow
Andrew Forgan Edinburgh
Alexander Heron Glasgow
Gordon Hulley Glasgow
Alan D Johnson Outwith

THE FOLLOWING REMOVALS FOR NON-PAYMENT TO ARB (*) OR RIAS WERE APPROVED:

SEPTEMBER COUNCIL
Ryan Alexander Fleming Edinburgh

DECEMBER COUNCIL
Michael M Angus Glasgow
Douglas Beckett Dundee
Donna P Bell Dundee
Maryla B Betkowska Glasgow
Philippa Anne Cameron Glasgow
David S Campbell Glasgow
James Campbell Outwith
Kelly Sze Wan Chan Glasgow
Allan C Corfield Edinburgh
David Crowe Glasgow
Karin Currie Glasgow
Jonathan R Douglas Edinburgh*
John Drummond Glasgow*
Keith Edwards Inverness
Samuel Foster Edinburgh
Robert Gauld Glasgow
Neil Gunstone Dundee
Fiona Marie Haynie Glasgow*
Stephanie Hanna Edinburgh
Gillian Hayes Glasgow
Archibald D Higgins Edinburgh
Waseem Hussain Glasgow
George Johnstone Dundee

SEPTEMBER COUNCIL
Donal R MacLeod Stirling
Alexander McClymont Glasgow
Mark McVicar Outwith
Thomas B Ralston Glasgow
Adam Stanners Glasgow
Peter Lusty Taylor Edinburgh
Colin Thom Edinburgh

Rory Kellett Inverness
Amanda Ketchin Stirling
Brian R Kirk Glasgow
Gillian Lockyer Glasgow
Douglas Lorraine Glasgow
Robert Lorimer Glasgow*
Colin Sutherland MacKay Outwith*
Geoffrey Maclean Edinburgh
Peter Macnamara Outwith
Peter Magnus Glasgow
Kenneth McGuire Outwith*
Henry McKeown Jnr Glasgow
Jane Milroy Edinburgh
William James Murray Edinburgh
Jane Milroy Edinburgh
Asha Narbutt Glasgow
Reiner Nowak Glasgow
Ross Peedle Keltybridge Dundee
Garry Phillips Glasgow
Michael H Pottinger-Glass Edinburgh
Mark J Ritchie Glasgow
Ian F Robertsonb Stirling
William Izatt Rogerson Outwith
Madhad Saniee Outwith
Pamela Saran Edinburgh
Anslie Scott Aberdeen*
Andrew J Scott Glasgow
John Simpson Outwith
Anne E P Smith-Duminil Outwith
Kevin A Stewart Glasgow
David D Storrar Edinburgh
Fiona Marie Storrier Outwith
Andrew P Tallach Glasgow
Serene EE Ching Toh Glasgow
Sagrio M Torres Outwith
Anne Walker Glasgow
Joseph W Wilson Outwith
Gillian C Wishart Aberdeen*
Campbell J C Woods Glasgow
The following reinstatements were approved:

**SEPTEMBER COUNCIL**
Graeme McVitie Glasgow

**DECEMBER COUNCIL**
Kelvin W Donaldson Edinburgh†
Douglas J Fraser Edinburgh†
George Gilbert Edinburgh†
Alan C MacLean Glasgow
Daniel Stewart Aberdeen
David J Wright Edinburgh

†These members were erroneously resigned in March 2009. We apologise to them for the inconvenience and confusion caused by this administrative error.

**MARCH COUNCIL**
Philippa Ann Cameron Glasgow
Keith Edwards Inverness
Peter McIlhenny Inverness
Mark McVicar Outwith
Jane Milroy Edinburgh
Reiner Nowak Glasgow
William Alexander Reid Aberdeen
Ian F Robertson Inverness
Bill Scott Inverness
Kevin Stewart Glasgow

**MARCH COUNCIL**
Peter P C Allan Edinburgh
David Cochrane Edinburgh
John R Coleman FRIAS Glasgow
William G Cowie Dundee
Allan M Dickson Glasgow
Alexander T Dobbie Glasgow
Neil H Gaunt Dundee
Roderick R C Guion Outwith
Brian Hammond Glasgow
Norman W Patterson Aberdeen
Jack Powell Edinburgh
Jim Weldon Glasgow

**SEPTEMBER COUNCIL**
Michael Anavi Edinburgh
Barbara Dinnage Inverness
Gordon P Falconer Inverness
Robert G Lang Glasgow
Iain Leitch Inverness
John D MacDonald Glasgow
Donald W McDonald Inverness
Edward Taylor Edinburgh

**SEPTEMBER COUNCIL**
Struan Allan Aberdeen
Julie Barklie Glasgow
Sarah Elizabeth Brown Dundee
Andrew Carolan Dundee
Peter Clark Dundee
Caitlin Comrie Edinburgh

**MARCH COUNCIL**
Michael Forbes Beattie Dundee
A Hunter Cairns Edinburgh
Alastair Campbell Dundee
Marcus Dean Edinburgh
Thomas Ferguson Stirling
Michael C Henderson Edinburgh
C Peter Lee Edinburgh
Marcus MacDonald Johnston Edinburgh
Duncan G MacLean Glasgow
Kenneth MacLean Glasgow
Hugh MacPherson Glasgow
Jim McRindle Glasgow
Robert McGregor MBE Glasgow
Ian D McPherson Aberdeen
Marnie McVitie Edinburgh
Norman Morrow Glasgow
Alexander Page Glasgow
Stuart Patullo Aberdeen
Edwin C Riach Glasgow
Hugh M Ross Inverness
William Shanks Glasgow
Peter G Stephen Aberdeen
Edward Taylor Edinburgh

**THE FOLLOWING TRANSFERS TO THE RETIRED CATEGORY OF MEMBERSHIP WERE APPROVED:**

**SEPTEMBER COUNCIL**
Struan Allan Aberdeen
Julie Barklie Glasgow
Sarah Elizabeth Brown Dundee
Andrew Carolan Dundee
Peter Clark Dundee
Caitlin Comrie Edinburgh

**MARCH COUNCIL**
Michael Cooke Edinburgh
Deborah Donde Aberdeen
Josie Ellis Glasgow
Christopher French Edinburgh
Martin Graham Glasgow
Amy Hall Glasgow
Allana Hughes Dundee
Ben Hughes Edinburgh
Klas Hyllen Edinburgh
Laura Jeffrey Dundee
Simon Johnson Edinburgh
Gavin Johnston Glasgow
Paul Keskeys Edinburgh
Mairi Laverty Glasgow
Yap Wei Leong Glasgow
Judith Lines Edinburgh
Stuart MacKellar Edinburgh
Keith McGregor Glasgow
Emilia Marchewa Edinburgh
Jonathan James Menzie Aberdeen
Campbell J Metcalfe Dundee
Jonathan Middleton Glasgow
Lucy Margaret Montague Edinburgh
Jon David Morrison Glasgow
Dominic Quigley Glasgow
Darius Gatauskas Ripley Dundee
Elizabeth Smith Dundee
Matthew Strachan Dundee
Staszek Stuart-Thompson Edinburgh
Jacqueline Tolmie Edinburgh
Maia Vikne Dundee
Sam Wilson Dundee
Simon Winters Edinburgh
Jake Alfred Wybranski Glasgow
Harriet Lucy Yeomans Edinburgh
Philip Zeochbauer Glasgow

**THE FOLLOWING STUDENT MEMBERSHIPS WERE APPROVED:**

**SEPTEMBER COUNCIL**
Struan Allan Aberdeen
Julie Barklie Glasgow
Sarah Elizabeth Brown Dundee
Andrew Carolan Dundee
Peter Clark Dundee
Caitlin Comrie Edinburgh

**MARCH COUNCIL**
Michael Forbes Beattie Dundee
A Hunter Cairns Edinburgh
Alastair Campbell Dundee
Marcus Dean Edinburgh
Thomas Ferguson Stirling
Michael C Henderson Edinburgh
C Peter Lee Edinburgh
Marcus MacDonald Johnston Edinburgh
Duncan G MacLean Glasgow
Kenneth MacLean Glasgow
Hugh MacPherson Glasgow
Jim McRindle Glasgow
Robert McGregor MBE Glasgow
Ian D McPherson Aberdeen
Marnie McVitie Edinburgh
Norman Morrow Glasgow
Alexander Page Glasgow
Stuart Patullo Aberdeen
Edwin C Riach Glasgow
Hugh M Ross Inverness
William Shanks Glasgow
Peter G Stephen Aberdeen
Edward Taylor Edinburgh

**SEPTEMBER COUNCIL**
Struan Allan Aberdeen
Julie Barklie Glasgow
Sarah Elizabeth Brown Dundee
Andrew Carolan Dundee
Peter Clark Dundee
Caitlin Comrie Edinburgh

**MARCH COUNCIL**
Michael Cooke Edinburgh
Deborah Donde Aberdeen
Josie Ellis Glasgow
Christopher French Edinburgh
Martin Graham Glasgow
Amy Hall Glasgow
Allana Hughes Dundee
Ben Hughes Edinburgh
Klas Hyllen Edinburgh
Laura Jeffrey Dundee
Simon Johnson Edinburgh
Gavin Johnston Glasgow
Paul Keskeys Edinburgh
Mairi Laverty Glasgow
Yap Wei Leong Glasgow
Judith Lines Edinburgh
Stuart MacKellar Edinburgh
Keith McGregor Glasgow
Emilia Marchewa Edinburgh
Jonathan James Menzie Aberdeen
Campbell J Metcalfe Dundee
Jonathan Middleton Glasgow
Lucy Margaret Montague Edinburgh
Jon David Morrison Glasgow
Dominic Quigley Glasgow
Darius Gatauskas Ripley Dundee
Elizabeth Smith Dundee
Matthew Strachan Dundee
Staszek Stuart-Thompson Edinburgh
Jacqueline Tolmie Edinburgh
Maia Vikne Dundee
Sam Wilson Dundee
Simon Winters Edinburgh
Jake Alfred Wybranski Glasgow
Harriet Lucy Yeomans Edinburgh
Philip Zeochbauer Glasgow

**THE FOLLOWING STUDENT MEMBERSHIPS WERE APPROVED:**

**SEPTEMBER COUNCIL**
Struan Allan Aberdeen
Julie Barklie Glasgow
Sarah Elizabeth Brown Dundee
Andrew Carolan Dundee
Peter Clark Dundee
Caitlin Comrie Edinburgh

**MARCH COUNCIL**
Michael Forbes Beattie Dundee
A Hunter Cairns Edinburgh
Alastair Campbell Dundee
Marcus Dean Edinburgh
Thomas Ferguson Stirling
Michael C Henderson Edinburgh
C Peter Lee Edinburgh
Marcus MacDonald Johnston Edinburgh
Duncan G MacLean Glasgow
Kenneth MacLean Glasgow
Hugh MacPherson Glasgow
Jim McRindle Glasgow
Robert McGregor MBE Glasgow
Ian D McPherson Aberdeen
Marnie McVitie Edinburgh
Norman Morrow Glasgow
Alexander Page Glasgow
Stuart Patullo Aberdeen
Edwin C Riach Glasgow
Hugh M Ross Inverness
William Shanks Glasgow
Peter G Stephen Aberdeen
Edward Taylor Edinburgh
DECEMBER COUNCIL
Thom Church Aberdeen
Janet Direen Edinburgh
Carol Hayes Edinburgh
Scott Alexander Low Aberdeen
Stephen D Morrison Aberdeen
David Strathdee Aberdeen
Ruth Thomson Aberdeen

MARCH COUNCIL
Kawther Al-Khairulla Dundee
Anton Balchin Glasgow
Sarah Helen Barclay Aberdeen
Sonia Brims Edinburgh
Ng Yau Chong Aberdeen
Mark David Coffey Edinburgh
Scott Durie Glasgow
Steven Ford Glasgow
Martin Flett Glasgow
Claire Goodsell Edinburgh
Wong Shiaw Her Aberdeen
Asya Ivanova Dundee
Dimitra Karampastou Dundee
Petter Kucera Glasgow
Tan Kang Leng Aberdeen
Christopher Lewis Edinburgh
Lesley McIntyre Dundee
Lilija Oblecova Glasgow
Wigdan Rehan Aberdeen

THE FOLLOWING ELECTIONS TO ASSOCIATE MEMBERSHIP WERE APPROVED:
Michelle Helen Farrell Glasgow
Eoghan AJ Fiddes Aberdeen
Garry Alexander Freckleton Stirling
Robert James Gemmell Stirling
Claire Elizabeth Gerrard Aberdeen
Sara Hamilton Glasgow
Thomas Hamilton Edinburgh
Alan Hewitt Glasgow
Pauline Hui Glasgow
Helen E. Hunter Glasgow
Lindsay Johnston Edinburgh
Ross J Keillor Glasgow
Andrew Lilley Edinburgh
Kevin MacKenzie Edinburgh
William Meikle Edinburgh
Julia Pierce Glasgow
Andrew William Shields Edinburgh
Alice Edith Thomson Edinburgh
Emma Jane Waddell Glasgow
David O Wilson Glasgow

THE FOLLOWING ELECTIONS TO FELLOWSHIP WERE APPROVED:
Leigh Baxter Edinburgh
Robert Bloom Edinburgh
Charles W Borthwick Edinburgh
Joanne Boyle Edinburgh
Paul Hugh Duncan Outwith
Angus Robert MacDonald Eitel Edinburgh
Gerard A Farquharson Dundee
Stuart Gray Glasgow
Stuart George Calder Hill Outwith
Niall Hedderman Edinburgh
David Liston Edinburgh
Rowan Lynne Maclachlan Glasgow
Alison McAllister Aberdeen
Euan McCallum Dundee
Louise McLaren Inverness
Alan James Moore Glasgow
Stephan Poutney Glasgow
Richard Magnus Slater Aberdeen
Kevin Spence Stirling
Graham Steel Dundee
George Ferrier Stewart Inverness
Susan Wilson Glasgow
Grant Wood Edinburgh

APologies
The RIAS would like to offer an apology to Mr Charles MacDonell FRIAS for misspelling his name in the previous retirement announcements within the Chartered Architect Summer Edition 2009.

We would like to confirm that George Douglas Rankin ARIAS RIBA based in Romsey is alive and well! He is not to be confused with member George D Rankin ARIAS who sadly passed away in 2006.
R MERCER BLAIKIE ARIAS

Mercer Blaikie, who has died aged 74, was a talented architect and a charming and charismatic individual. Born in Denbeath, Fife in 1935, he attended Buckhaven High School and qualified in architecture from Duncan of Jordanstone. After early work with Wheeler and Sproson in Kirkcaldy, he moved to Belfast, returning to Scotland in 1967 when he joined Dundee Council’s architect’s department. He was later to join Fraser Construction as their Chief Architect. For them he designed a number of specialist factory buildings, including the McKellar Watt plant.

After going into private practice in 1975, Mercer’s work included cancer wards at Ninewells Hospital and the Surgical Skills Unit, also at Ninewells, for the University of Dundee. The latter incorporated teaching facilities including areas for surgical viewing and simulations. The practice also designed a number of offices for Dunfermline Building Society and private houses.

Mercer Blaikie’s skills were also applied to numerous conservation projects and he served for many years as honorary architect to the Episcopal Church in Brechin.

Mercer’s own interests were wide-ranging. He was a life-long supporter of East Fife Football Club, a member of Panmure Golf Club and a keen member of Broughty Bowling Club. He was also an accomplished bridge player.

Other enthusiasms included fine wines, a subject on which he frequently pontificated, and contemporary paintings. He designed his own house in Broughty Ferry to serve both as a family home and as a gallery for his large collection of modern art.

Mercer Blaikie is survived by his wife, Eunice, two sons, a daughter and five grand children. His friends remember him as a generous host, always willing to share both his knowledge of wine and the wines themselves. His humour and fundamental decency were qualities which were applied in both his personal and professional lives.

ROBERT (BOB) FITZGERALD ARIAS

Bob Fitzgerald’s death, after a short battle with cancer, came as a shock to his family. Many friends and those who worked alongside him on the buildings and interiors he designed through his practice, Fitzgerald & Associates.

Born in Edinburgh in 1948, Bob was educated at Perth Academy and then Robert Gordon’s, from which he graduated in 1972. He subsequently achieved a diploma in Urban Design and worked in Cumbernauld Development Corporation and Edinburgh City Council’s Planning Department. Bob spent most of the 1970s in Edinburgh. After leaving the Council, he worked with Robert Hurd & Partners then Gordon & Dey before a brief sojourn to London where he joined John Dangerfield’s practice.

In 1979 Bob moved to Aberdeen joining Lister Drew & Partners in 1984. The practice worked on many hotels, bars and leisure projects alongside housing, industrial and office developments. His Aberdeen projects included the Copthorne and Marcliffe Hotels and, more recently, the Bauhuas in Langstane Place. However, it was for his work on bars and nightclubs that Bob was best known and highly respected. His many club projects included the Cotton Club, the Nile, Wings, Springsteen’s, Soul in Union Street, Dizzy’s and Babylon. Among a number of awards and commendations he was particularly proud of the recognition of Café Bardot in Justice Mill Lane.

Bob was a passionate St Johnston supporter and a keen golfer. For someone whose early career included periods of operating within the public sector, Bob frequently railed against unnecessary red tape and abhorred pomposity. His wife, Kate, who worked alongside Bob, managing the practice, comments that Bob’s easygoing nature and always affable personality ensured that he was effective in business, comfortable and able to fit in at all levels of society and in almost every social situation.

Two years ago Kate and Bob Fitzgerald suffered the tragic loss of their son Nick, a talented graphic design student who was killed in a tenement fire in Aberdeen. Bob’s
Kenneth Graham was born in Chester-le-Street in 1926. After war service in India, as a Captain in the Ghurkas, he studied architecture at the University of Durham, subsequently working for Peterlee Development Corporation and in Norwich before moving to Edinburgh to join Robert Matthew Johnston Marshall and Partners in the early 1960s. His projects include many of RMJM’s best known buildings, including the George Square Theatre from 1964 and the, now listed, British Home Stores in Princes Street, Edinburgh.

Kenneth’s specialised in housing and did much residential work in Glasgow. In 1966 he worked on the Midlothian Council buildings. In 1972 he converted the former stables building at Bells Brae, Edinburgh to office use as RMJM’s headquarters. He subsequently extended and upgraded the building in 1984.

Much of Kenneth Graham’s work during the 1970s was on educational and hospital buildings. He also undertook several designs for Libya. On one early visit, accompanying Robert Matthew, he was frustrated that, after Sir Robert had boldly marched through an armed checkpoint at Derna, Ken was detained at gunpoint and questioned before being allowed to join his companion. His comment after the event was, “I’ll never go back to that b*****y place.”

Perhaps Ken Graham’s highest profile project was the United Distiller’s headquarters at Murrayfield, Edinburgh. Working on this complex, sculptural design alongside Mick Duncan, Kenneth helped to create what is among the best known and most beautifully detailed corporate headquarters buildings of its generation.

According to colleagues, Ken Graham was always considerate and generous. His nerveless humour is recalled in one story where at a Council committee meeting in Newcastle he was asked to “run round the table and give people’s names” so he got up and literally ran around the table, breaking the ice on what had threatened to be an awkward negotiation.

Ken Graham was a very able artist and sketcher and a great rugby fan. While he was never ostentatious, in his latter years he acquired a Porsche, a demonstration, he would argue, not of wealth but of an architect’s eye for the very best of design. Ken is survived by his wife Joan, his three daughters, Nicola, Lesley and Elspeth and by his grandchildren.

Robert Dawson Arias

Born in 1930, Bob Dawson graduated from Edinburgh College of Art in 1955. After early work in Robert Matthew’s Edinburgh office, he joined Alan Reiach’s practice and ultimately was one of the first employees of Reiach and Hall when Alan and Eric Hall combined their two, quite different, operations into what would rapidly become one of Scotland’s most highly regarded and influential architectural practices.

In the early 1960s Bob headed for foreign shores and spent two years in Canada in the Toronto office of Ashworth, Robbie, Vaughan and Williams. After returning to the UK, he re-joined Reiach and Hall in 1964. In the years that followed, the practice was mainly engaged on office projects including the Orchard Brae building, churches including the Chalmers Crescent German Lutheran Church and University buildings.

In the mid-1970s, Bob joined the CSA Health Division and worked on a number of major hospital projects and on the community clinics which were proliferating at that time.

From retiral in the early 90s, Bob continued to pursue his interest in architecture on many international visits. He was also a very keen gardener and an avid reader of very catholic taste. He was devoted to his family and particularly enjoyed watching his four grandsons growing up. After being diagnosed with cancer in mid-2009, Bob died on Christmas Eve last year. He is survived by his wife Mary, his son Eric and his daughter Pamela.
WILLIAM NIMMO CBE FRIAS

Bill Nimmo, who has died aged 80 following a short illness, was a well known figure in both the Glasgow and London architectural scenes. Born and brought up in Wishaw, he studied at the Glasgow Tech and Glasgow School of Art, the usual arrangement at the time. Immediately upon qualifying he established his own practice in Wishaw but shortly thereafter he was called up for the mandatory two years of national service. Posted to the British army of the Rhine, he was entrusted with masterminding the construction of housing for British soldiers and German civilians.

On returning home, his practice moved to Glasgow and he was joined in partnership by Jean Welsh, Jimmy Robertson and John Carswell. The practice expanded rapidly and also set up an office in London designing, in the main, major office buildings. The Glasgow office undertook numerous schools, factories, two distilleries for Seagrams and a number of department store fit-outs including those for Baird Brothers and House of Fraser. They also built the STV headquarters, the Radio Clyde HQ at Clydebank and the £400m refit of the Faslane submarine base, one of the largest Scottish architectural commissions of its era.

Tall, elegant, engaging and forceful, Bill Nimmo became a freeman of the City of London and in addition to his fellowships of the RIAS and the Royal Society, received a CBE. In recent years, he had enjoyed much international travel including Martha’s Vineyard and very recently the Crusader sites in Malta. His diagnosis with acute leukaemia came, perhaps mercifully, just a few weeks before his death. He is survived by his adored wife Mae, herself a talented artist, by their sons David, Robert and Wilson and daughter Sandra.

IAN WATSON ARIAS

Ian was born on 31st July 1941, the youngest of five children and brought up on his father’s farm in Denny. On leaving school, he went to work in 1959 first as an apprentice and then assistant to Shipman & Partners in Stirling while studying part-time at Glasgow School of Art. He worked on a variety of projects including private housing, offices and showrooms.

In June 1965 he moved to William T Davie, Glasgow as an architectural assistant working on a motel project, supermarkets and public house re-fits, shops and offices in Glasgow. He then moved to T Harley Haddow & Partners, first as an assistant and then architect, becoming an associate of RIAS and RIBA in 1968. At Haddows, he worked on housing at Dalgety Bay and Law.

In 1970, he joined Falkirk Town Council Burgh Architects Department, first as an assistant architect and then Group Leader. His projects included the Camelon Redevelopment (Phase 2) including the Copper Top, Banksie Industrial Development, sheltered housing, community centre and Tamfourhill.

With reorganisation, Ian joined Central Regional Council as Group Leader in 1975. He was responsible for fitting out the Smith Art Gallery and Museum. Other projects included the conversion of the old Stirling High School to offices, the Middlefield Block at Falkirk College of Technology, Balfron Primary School and an extension to Falkirk High School.

In 1995, Ian moved to Clackmannanshire Council as Project Coordinator until his retirement in April 2002.

Ian designed and built his own home. Working at weekends and most evenings, with help from family and minimal input from tradesmen, the task took him four and a half years. He was also passionate about motorsport and built three kit cars - none of which he kept as for him, the fun was in the research and building.

He died on 12th December 2009 after a long illness. Ian is survived by his wife, Jean, daughter Lynne and son Duncan. All who knew him fondly remember Ian Watson as a true gentleman.

KINDLY SUPPLIED BY MRS JEAN WATSON
CONTACTING RIAS

TO CONTACT RIAS CALL 0131 229 7545 OR FAX 0131 229 7545. FOR GENERAL ENQUIRIES EMAIL INFO@RIAS.ORG.UK

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Managing Director
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Bill Dodds
Director, Building Standards Division
Scottish Government
Malcolm Cochrane Photography

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Natty Glass

Siobhan Healy is a designer/maker who works with glass and metal. Clients include the RIAS, the Scottish Government and North Lanarkshire Council. She also collaborates with artists and architects to create glass for architectural settings. Image of Alloa Public Library courtesy Alisdair Gray Foundation.

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Siobhan Healy is a designer/maker who works with glass and metal. Clients include the RIAS, the Scottish Government and North Lanarkshire Council. She also collaborates with artists and architects to create glass for architectural settings. Image of Alloa Public Library courtesy Alisdair Gray Foundation.

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