GEOliving specialise in designing and installing renewable heating and energy solutions throughout Scotland. At our base in Uphall, West Lothian, we have operational installations of both Ground Source Heat Pump and Solar Thermal technologies.

We currently work with several architectural practices providing expert advice for their clients on selecting the most appropriate technologies and ensuring best practice design and installation to deliver the maximum energy saving over the lifetime of the installation.

In addition we offer advice and guidance on the various incentives available to your clients including the Renewable Heating Incentive (RHI) and Feed-in Tariffs (FiTs) for the generation of electricity from Solar Photovoltaic (PV) panels.

We aim to provide the highest level of service to you and your clients and will be directed as to the most effective method of integrating our expertise to your current range of client services.

Please contact Ian McArthur to enquire about any aspect of your client’s renewable energy requirements.
M-Web+ is P4’s new Ethernet interface with integrated web server and supervision unit that continuously scans and monitors the status of emergency lighting in a building or estate, for instant status update via web navigator software. Ideal for smaller and medium sized buildings or estates, it can be directly connected to up to 125 P4 emergency lighting luminaires. By adding collector boxes the network can be expanded to monitor up to 12,500 luminaires. A reliable and flexible solution for remote maintenance.

P4’s excellence has been recognised by The Royal Incorporation of Architects in Scotland (RIAS) who have specified P4 products for the current refurbishment of its Rutland Square, Edinburgh HQ.

Full details of these and other exclusive P4 products can be found on our website [www.p4fastel.co.uk](http://www.p4fastel.co.uk) or you can email us at [info@p4fastel.co.uk](mailto:info@p4fastel.co.uk) or call us on 01328 850555.
CONTRIBUTORS
Dele Adeyemo
Michael Angus
Marjorie Appleton FRIAS
Laura Barr
Neil Baxter
Frame Broadfoot
Charlene Byrne
Ian Stuart Campbell Hon FRIAS
Malcolm Cooper Hon FRIAS
Mark Cousins RIAS
Anja Ekelof
Ian Hamilton FRIAS
Gareth Hoskins Architects
Jack Hugh FRIAS
Sholto Humphries FRIAS
Gordon Hodge FRIAS
Marianne Keating
Pat Lally Hon FRIAS
Stephen Lymas RIAS
David Mackay Hon FRIAS
Calum Maclean RIAS
Prof Charles McKean Hon FRIAS
Jonathan Mennie
Fraser Middleton RIAS
Eugene Mullan FRIAS
Allan Murray FRIAS
Dermot Patterson RIAS
Nathalie Régnier-Kagan Hon FRIAS

EDITORIAL ASSISTANTS
Carol-Ann Hildersley
childersley@rias.org.uk
Sonja Rosendahl
srosendahl@rias.org.uk

PHOTOGRAPHERS
Thanks to all the photographers whose images are featured. Images are credited throughout the magazine. Every effort has been made to obtain copyright clearance on all the images within this publication – please address any enquiries to srosendahl@rias.org.uk

FRONT COVER
Photograph by Andrew Lee of the National Museum of Scotland.

ACTING EDITOR
Neil Baxter
nbaxter@rias.org.uk

Note: Sharon McCord Hon FRIAS, Depute Secretary of the Incorporation and Editor of the Quarterly, is seriously ill. For further information: www.kidneycancerinfo.org.uk

REGULARS

6 FROM THE PRESIDENT
7 FROM THE SECRETARY
8 FROM OUR ARCHIVE
28 LOA+DS ON GUIDE
57 STUDENTS
63 BOOKS

FEATURES

10 DOOLAN AWARD REVIEW
30 RELIGIOUS OBSERVANCE
42 IMPRESSIONS OF NORWAY
46 SALTIRE SOCIETY HOUSING DESIGN AWARDS
48 THE KELPIES COMPETITION

CREDITS

Doolan Award Review
Religious observance
Impressions of Norway
Saltire Society Housing Design Awards
The Kelpies Competition
<table>
<thead>
<tr>
<th>Page</th>
<th>Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>50</td>
<td>RIAS CONVENTION PREVIEW</td>
</tr>
<tr>
<td>52</td>
<td>ARCHITECTURE DEBATE</td>
</tr>
<tr>
<td>53</td>
<td>CROSS PARTY GROUP</td>
</tr>
<tr>
<td>56</td>
<td>WORLD ARCHITECTURE FESTIVAL</td>
</tr>
<tr>
<td>71</td>
<td>PRACTICE UPDATE</td>
</tr>
<tr>
<td>74</td>
<td>EXPERT WITNESS TRAINING DAY</td>
</tr>
<tr>
<td>76</td>
<td>INSURANCE MATTERS</td>
</tr>
<tr>
<td>78</td>
<td>CONSERVATION SEMINAR</td>
</tr>
<tr>
<td>80</td>
<td>FINANCE</td>
</tr>
<tr>
<td>82</td>
<td>ABERDEEN</td>
</tr>
<tr>
<td>83</td>
<td>DUNDEE</td>
</tr>
<tr>
<td>84</td>
<td>EDINBURGH</td>
</tr>
<tr>
<td>85</td>
<td>GLASGOW</td>
</tr>
<tr>
<td>86</td>
<td>INVERNESS</td>
</tr>
<tr>
<td>87</td>
<td>STIRLING</td>
</tr>
<tr>
<td>88</td>
<td>PRESIDENT’S DIARY</td>
</tr>
<tr>
<td>89</td>
<td>COUNCIL REPORT</td>
</tr>
<tr>
<td>90</td>
<td>HONORARY FELLOWSHIPS</td>
</tr>
<tr>
<td>91</td>
<td>MEMBERSHIP REPORT</td>
</tr>
<tr>
<td>95</td>
<td>OBITUARIES</td>
</tr>
<tr>
<td>98</td>
<td>RIAS STAFF</td>
</tr>
<tr>
<td></td>
<td>RIAS AWARDS 2012 SHORTLIST // PLANNING INITIATIVE // INTERNATIONALISATION // CONVENTION 2012</td>
</tr>
</tbody>
</table>
In response to members’ demands my predecessor David Dunbar invited a distinguished group of RIAS Honorary Fellows, chaired by Roy Martin QC, to review architectural procurement in Scotland. On 8th December 2011 the RIAS’s President’s Commission on Procurement published its report. Their review, over a year in the making, reveals what most members are all too aware of, that architectural procurement in Scotland is very costly, highly inefficient and damaging to Scotland’s economy. This is at a time when public projects are vitally important for local employment and to the micro-organisations and small and medium sized enterprises (SMEs) which employ most of the workforce within the construction industry.

The report examines evidence commissioned by the European Parliament and the Westminster and Scottish Governments, alongside data from academic sources and commissioning bodies. It indicates that the UK has the second slowest construction procurement in Europe (the slowest is Greece) and that to commission a project worth £130k in architect’s fees can cost the public purse an additional £70k and bidders a further £240k in venture costs. This inefficiency has a direct impact upon construction employment in Scotland.

The Commission recommends that the Scottish Government issues new, brief guidelines to all commissioning bodies relating to projects which sit below the European threshold. It also seeks a radical revision to the lengthy and cumbersome pre-qualification questionnaire process which is a demonstrable drain on resources and does not achieve best value for the public purse. The report also recommends a short, sharp Government review involving industry organisations, towards amending procurement processes which are failing Scotland badly.

The Commission’s report reveals that much that is being done with the best of intentions and in the interests of fairness is having exactly the opposite effect. Small practices, which make up most of the profession in Scotland, are virtually excluded from the vast majority of public projects. The resources required simply to submit a tender are forcing many capable, talented and experienced practitioners to look elsewhere (either to the private sector or outwith Scotland) for work. A generation of Scottish architectural talent is being squandered.

Tens of millions of pounds are being unnecessarily wasted by the public purse and by practices across the UK. It would be relatively simple to issue new guidance for projects below the European thresholds and to ensure proportionate tendering for projects above these levels. We urge the Government to radically review construction procurement as soon as possible. Otherwise many more architectural practices and small construction businesses may go to the wall.

The RIAS President’s Commission believes that Scotland can become an exemplar for good commissioning of high quality buildings. It wants to work with Government to achieve this for the benefit of the economy and the people of Scotland.

A copy of the Commission’s report accompanies this issue of the RIAS Quarterly. Members who want to distribute more copies to friends and colleagues with influence should simply contact me at President@rias.org.uk. We are also happy to issue the document in PDF.

The membership of the President’s Commission on Procurement is:
- Roy Martin QC (Chair)
- David Dunbar PPRIAS
- Linda Fabiani MSP
- Professor Malcolm Horner
- Dame Barbara Kelly
- Lord Maclennan of Rogart
- Brian Stewart

We are very grateful to them for the very significant work they have undertaken leading to this report.

As most members should receive this issue of the magazine before Christmas, may I wish you all the very best of the season and health and prosperity in 2012.

Sholto Humphries PRIAS
President
The launch of the new RIAS website, a vast improvement on its arcane predecessor, seems to have gone without too many hitches. The Incorporation’s membership has been supportive and understanding, fully aware, I suspect, that this very hefty new piece of kit will serve their needs long into the future. There are numerous editorial glitches that still need sorting including a slightly garbled history of our HQ drawn from our letting brochure. Whether those interested in the history of our Edinburgh townhouse really want to know how many can sit down for dinner or that the Joyce B Deans Room is perfect for a wee pre-dinner refreshment, is questionable. But this is mere editorial and will be sorted. The fact that we have a comprehensive, flexible website, with password protected areas for members and Practice Service subscribers and a Practice Directory (still awaiting lots of project photos from practices too shy to provide them yet) will be of interest to a wide public and a real service to our members.

In tandem with the website, we have renewed the RIAS membership database. In the 1980s Dr Joyce B Deans CBE PPRIAS put in an immense effort to ensure that our card index was a model of accuracy. Her endeavours reinforced the Incorporation’s standing as an organisation in close contact with its members and whose governance was strengthened by regular and assured contact with its growing constituency. Much has changed. Everything now is electronic. The new RIAS database is designed to provide accurate statistics from simple geographic and numerical breakdowns of the different membership categories to complex financial reporting. Its accuracy is paramount. The new system will, we hope, ensure that keeping all members’ data right up to date is made much simpler. The database is a central cog in the workings of the whole organisation.

I won’t dwell upon the Procurement Commission’s report. The President’s piece gives the argument for its production. It is, we understand, the only substantial document of its kind in Scotland and has already been taken up with interest throughout the UK. It will take time, but we hope this and the initiatives which will follow hard on its heels, including a conference next February, will persuade the Government to rethink their strategy, not just for architects but for all small construction businesses in Scotland.

As the Council Report explains, the judicious modernisation and adaptation of the Incorporation continues. We have dropped the clunky “Ret’d” suffix which had marked out our retirees as perhaps rather more senior than many would have liked. We are also about to launch a wholly new RIAS Award to replace the previous RIBA Award mechanism in Scotland. Applicants needn’t worry, the winners of the RIAS Awards, which will be presented at a gala dinner next June, are also eligible for the RIBA Awards and their raft of prizes, including the Stirling Prize. Further, the RIAS Award winners will automatically become the shortlist for next year’s Doolan Award. Thus one payment and one submission at the start of the year will address all of our members’ RIAS and RIBA Award needs.

At the end of another testing year, the Incorporation continues its endeavour to support our members in the public forum and in every aspect of their working lives. Times continue tough and budgets continue tight. We hope that all our members have the opportunity to pause and reflect at the year end and, ever optimistic, we look forward to better times ahead. All good wishes of the season and for 2012.
55 YEARS AGO
RIAS PROSPECT NO.4 WINTER 1956
MACKINTOSH AND SULLIVAN

Following a visit to Edinburgh, distinguished American architect, Professor James Grady of Georgia Institute of Technology, Atlanta, drew a scholarly comparison between the work of Charles Rennie Mackintosh and Louis Sullivan.

Edited extracts:-

"Out of the late nineteenth century revolt in architecture many figures arose in Europe and America seeking original and personal expressions in building.

Of these architects Louis Sullivan and Charles Rennie Mackintosh had similar life patterns and predominantly Celtic inheritances. Sullivan was an American but his father had been born in Ireland. Mackintosh had a father of highland stock and a mother of lowland ancestry. A comparison of their work may determine what heredity and what environment may give to an aesthetic expression.

Both determined to be architects when quite young, were made partners in established firms and achieved fame in their profession before they were thirty. And both left their partners, suffered years of neglect and died virtually forgotten.

Both men were well educated for architecture but in different ways. Mackintosh had a sound training at the Glasgow School of Art and an apprenticeship in the same city. Sullivan had a more varied education at the Massachusetts Institute of Technology, the Ecole des Beaux Arts, work with the interesting and individual architect Furness in Philadelphia and with the engineer Jenney in Chicago during the great building period following the fire of 1871.

Each young man made his reputation with a single building, Sullivan with the Auditorium in 1889, Mackintosh with the Glasgow School of Art, opened in 1899. These were surprisingly mature statements for such young designers and each building indicated clearly the genius of its architect.

After initial success Sullivan and Mackintosh went on to do their best work, most of it within a period of a few years. It is not possible to say exactly why a man’s reputation may quickly flourish and as quickly decline. This fluctuation often has nothing to do with quality of work. It may be changing fashion. A usual cause as stated is a personality defect. Certainly Sullivan, if one can believe contemporary accounts, became imperious and difficult with his growing fame, and Mackintosh did not fit easily into the pattern of a smoothly running office. What was cause and what was effect cannot be known. Sullivan was frustrated by the failure of the Chicago School to develop into a truly national movement. Mackintosh too must have had a growing resentment at his neglect by Glasgow contemporaries. His clients were faithful but they were few. The lives of both men fell into a similar pattern. They attempted to go on with fewer and fewer commissions. Sullivan turned to writing, Mackintosh to watercolour painting for occupation. An increasing reliance by both on alcohol for solace is indicated.

… So we may see similarities in the design intentions of Mackintosh and Sullivan - the importance of nature in their philosophies, the refreshing variety within unity of their buildings, the influence of the early Christian art of Ireland and Scotland and, as is inevitable, in the expression of great artists, a strong, personal statement in the work of each man."
FROM POST IMPRESSIONISM TO POST MODERNISM, BY DAVID CAPON

There have been ideas recently published that styles in architecture come and go in cycles, that they recur on a regular basis – now national now international – now modernist now historicist – as if our western culture could be likened to some reciprocating steam engine.

It is as natural to assume that Modernism should be followed by Historicism as it was to assume that Impressionism was to be followed by Expressionism. In the latter case, however, the reality was rather different. It is illuminating to revisit post-Impressionism and to try and put into perspective the great abstract revolution which followed it and which, like other comparable revolutions that influenced architectural style, put the emphasis firmly on the progressive rather than the cyclical nature of architectural development.

The middle of the nineteenth century the Impressionist painters had, as is generally understood, a two-fold purpose: firstly a desire to rid their work of all “literary and symbolic” meaning associated with the earlier classical and romantic schools, and secondly to represent only the formal aspect, the light and colour, of the subject as it impressed itself on the eye. Their chosen course, contrary to the appearance of the paintings themselves, has even been held as being objective or scientific in much the same way that the modernist viewpoint has been criticised for its lack of human feeling or meaning. When Roger Fry first coined the term post-Impressionism in a catalogue for the London Exhibition of 1910 he contemplated using the term expressionism to reflect the swing away from this supposed objectivity, but the paintings were so various, representing as they did a much wider range of subjective involvement than is generally meant by the term expression, that he used the umbrella term post-Impressionism instead.

Beside major developments in the other arts – sculpture, music, literature, changes were also taking place elsewhere in industry and politics, in communications and latterly in information technology …

The raw ingredients erupted in various revolutions each of which has left its mark on our understanding of architecture. The first of these, the abstract revolution, influenced architecture dramatically in its rejection of all historical style and decoration … the second of the revolutions the industrial or social revolution, although beginning in places like New Lanark, continues with us into the space age … the third and final revolution has been called the information technology or cognitive revolution. Not one of these revolutions could be imagined as being able to recur in any cyclical sense.

To my mind it is less important to trace the recurring patterns of ideas such as historicism and nationalism as they appear in time than to realise that the relationships that underlie them are always there. It is our understanding of these ideas that must progress, not through a process of exclusion but through a process of careful classification and integration.
The National Museum of Scotland has evolved to encompass a large Grade ‘A’ Listed complex of buildings within the UNESCO World Heritage Site of the Old Town of Edinburgh. Originally designed by Captain Francis Fowke, architect of the Albert Hall, and opened in 1866, the museum had been adapted, altered and extended throughout its history. The National Museum of Scotland comprises what were previously seen as distinct but linked entities, the Victorian Royal Museum, with its series of fine cast iron, top-lit galleries and subsequent extensions to the rear and the adjoining Museum of Scotland, designed by Benson & Forsyth after a major international architectural competition, which opened in 1998.

Prior to the refurbishment, the Royal Museum no longer provided an adequate home for the national collection of objects that spans from world civilisations, science, technology to the natural world. As well as building fabric and fire safety issues, valuable exhibition space had been given over to storage and closed to visitors. Displays had become dated, access was restricted, circulation was poor, only basic educational facilities were provided and the Museum was unable to provide 21st century standards of visitor care for all.

The redevelopment marks the completion of the second phase of a £70 million masterplan by Gareth Hoskins Architects, to realise a state-of-the-art museum which will continue to stimulate and inspire for generations. Working with the Museum, the architects and international exhibition designer Ralph Appelbaum have opened up and expanded the Museum’s gallery spaces, returning the Grade ‘A’ Listed site back to its original Victorian grandeur. The 15 year masterplan for the redevelopment of the entire museum incorporates the redisplay of the galleries and introduction of new visitor facilities throughout the Victorian buildings. It extends to the wider external presence, accessibility and the public realm surrounding the entire complex. Key to the masterplan approach was collaboration across architectural and museum display to create an integrated and coherent experience for visitors to the Museum.

The main objectives of the project included the creation of a world class visitor attraction which will attract 900,000 visitors a year (a 26% increase in visitor numbers); a dramatic, coherent and timeless display which increases the number of objects; developing a centre for excellence for learning; establishing connections between the former Royal Museum and Museum...
JUDGES’ CITATION:

Prior to its refurbishment the Museum, opened in 1866, had been adapted and extended through the decades. Accretions, partitions and obstructions compromised the building and the enjoyment of its nationally important collections. The completion of the second phase of the masterplan has expanded the gallery spaces, restored much of the original architect’s intent and significantly improved access and visitor facilities.

The big moves are the opening up of the façade to create new accessible street level entrances, the excavation of the existing basement stores area to form a new entrance hall with shop and café and new staircases and lifts to the refurbished “grand gallery”.

Further opening up of previously partitioned-off routes, new escalators and the reclamation of long vistas draws visitors up and around the dramatic upper galleries. The original spatial quality of the building has been brilliantly recovered with a skilful play of light and movement through its spaces. All this is achieved with such subtlety that even some expert critics have failed to fully comprehend the care which has gone into its execution. This transformed museum now fully merits its national epithet. This sensitive and intelligent adaptation enhances both the building and the objects displayed within it.
of Scotland; creating a visitor experience and facilities which anticipate and fulfil current and future needs; improve storage and accessibility to the National Collection and the restoration and enhancement of one of Edinburgh and Scotland’s most important Victorian buildings and one of the most memorable and dramatic spatial expressions in the UK.

The project is underpinned by a number of major architectural interventions to improve accessibility and movement throughout the buildings. The adjacent Chamber Street, with its rows of car parking, has been transformed into a new public space, linking across the original Victorian and modern frontages of the complex. The stone base of the museum’s Victorian facade is opened up on either side of the existing grand entrance steps to create two new, 12 metre wide, entrances that will allow visitors to move directly from the new public space at street level into the building.

Visitors now pass into a stone vaulted arrival space, formed by the opening up and excavation of a series of existing ‘basement’ stores. From this arrival space, visitors then move up, via a series of new staircases and lifts, to the refurbished ‘Grand Gallery’. Through the integration of new, state-of-the-art, visitors facilities into the new street level arrivals hall, this vast top-lit gallery, enclosed by its delicate ‘bird cage’ of cast iron columns and trusses, is reinstated as the main introductory gallery for the museum. It has been redisplayed with a series of iconic objects, representing the breadth of the collections and forming an orientation space for the wider complex.

A new route is opened up, running north-south through the museum. This creates a link between the north facing entrance with its new public square and the south face of the museum. It also ties it into the redeveloped streets around the adjacent University of Edinburgh campus.

Together with the new glass lifts, rising up from the arrivals hall, a series of escalators rise through this new north-south route, taking visitors up to a major new temporary exhibitions gallery, a new education suite and the upper floors of the Museum. These areas were previously visited by only about 10% of visitors to the Museum. From these upper levels visitors are then able to circulate via a series of new routes and perimeter stairs, through a sequence of new displays that rise through the vertical stacks of the refurbished atria galleries, connecting back to the main space of the Grand Gallery or onward to the adjacent Museum building.
In challenging times it is all the more important to look for opportunities to celebrate achievement. The annual RIAS Andrew Doolan Best Building in Scotland Award provides an important moment therefore in the Scottish calendar. It gives opportunity for entrants to showcase their work, provides valuable recognition for the client, development team and project sponsors, and it promotes architecture more broadly to the nation.

This year’s winner was Gareth Hoskins Architects Ltd for their work at The National Museum of Scotland in Edinburgh. In reaching their decision, Professor Andy MacMillan FRIAS and his panel were particularly impressed by the ‘big moves’ of opening up new street level entrances, the works to the previous basement store to provide new gallery spaces and the ingenuity of the building’s new circulation which draws visitors up and through its superbly restored spaces. Already one of Scotland’s architectural gems, there is no doubt that the building’s interior spaces have become more breathtaking as a result. The scheme demonstrates how dialogue between an informed architect and a widely loved historic building can lead both to improved functionality but also exceptional character.

In addition to selecting the winning project, the annual event provides a valuable showcase for architecture in Scotland as a whole. A further seven projects from the shortlist of 13 were identified for special mention during the ceremony: 10 Pearce Street, Govan (Austin-Smith:Lord LLP), Grödians (Richard Gibson Architects), Hillcrest Housing Association HQ (Nicoll Russell Studios), Hillhead Primary School (jmarchitects Ltd.), The Houl (Simon Winstanley Architects), Linlithgow Burgh Halls (Malcolm Fraser Architects) and Phoenix Flowers (7N Architects). Each of these and the other entrants, have benefitted from the publicity generated by the award.

One of the key priorities for RIAS is to ensure that architecture is kept to the fore at Holyrood. The Doolan provides a key opportunity for this. The reception was generously sponsored by Linda Fabiani MSP Hon FRIAS and numerous other enthusiastic and engaged MSPs joined the nominees, their clients, the Incorporation’s guests and RIAS Fellows in the Garden Lobby during the presentation. Tavish Scott MSP accepted the RIAS’ Honorary Fellowship earlier in the evening. One senses that there is a growing enthusiasm for architecture within Holyrood. The ceremony followed hot on the heels of a Parliamentary debate on architecture.

While 2011 has been very challenging year across the architectural profession as a whole, the Doolan Award provides a moment to reflect on what has been achieved. The phrase ‘triumph in adversity’ comes to mind and all the entrants are to be congratulated for their work.
On first sight this block is quite unlike most housing association provision. The brick structural grid of its exterior is formal, elegantly detailed and appropriate to the scale of its historic neighbours. The development sits on a tight corner site within the historic core of old Govan. Adjacent to the Pearce Institute and close to other category ‘A’ Listed buildings, the site looks over the Clyde, across a landscape once occupied by shipyards.

The generously proportioned flats within are accessed off wide communal corridors which also incorporate “sun space” sitting areas where the residents, many of them in single occupancy dwellings, regularly gather.

The twenty seven apartments occupy the whole footprint of the site up to the boundary. Consequently accommodation is set within the north and west elevations fronting the street and benefiting from the views. The common areas, lifts and circulation are in the south elevation with windows recessed back from the boundary, allowing sunlight into the sitting areas. An open, south-facing loggia enables residents to enjoy fresh air.

This project breaks the mould for housing association developments with good levels of accommodation and generous circulation spaces. Part of the regeneration of central Govan, it sets a new standard.
These two cottages on the croft at Polbain are currently used as holiday lets, although the client intends to use one as their permanent residence. Set within a national scenic area, they are built into an escarpment amid low, wind-blown trees and bracken. Facing south-east the cottages enjoy superb views towards the Summer Isles and the Minch.

The development of these subtle and unobtrusive new dwellings brings credit to architect, client and to the planners who understood the appropriateness of this alternative approach. They fulfil the brief to fit their environment, to be in harmony with their surroundings and to provide comfortable and unobtrusive accommodation.

These new homes are sophisticated in their provision of shelter and enhance the locale. The use of local and traditional skills in their execution and the training inherent in the process will deliver long-term benefits. The materials excavated from this site are retained on-site and although quite substantial dwellings have been formed, they fit into the natural slopes of the escarpment and are largely concealed from view beneath their turf roofs. In significant contrast to the trend for kit housing, these homes blend into their setting and are built into the landscape with great care.
This new facility replaces historic 1950s ward-like structures which occupied an adjacent site. The sinuous plan of the single storey structure is topped off with the serpentine double curve of an undulating zinc roofscape which forms an attractive new feature both close to and in distant views.

Operating as a day care centre with workshop, training areas, a gym, therapy spaces, cafe and administration, the building opens out into a terrace and landscaped sensory garden to the south, greatly enhancing the attractions of this environment for both users and staff. Internally the plan and organisation is legible to users with varying degrees of visual impairment, with colour coding and tactile cues enhancing their orientation within its various different spaces.

This is a restrained and elegant building, utilising a simple and attractive palette of materials nestling between a semi-mature woodland and an open landscape vista. Feedback from the building’s users, both clients and staff, emphasises the contribution this new facility has already made to improving their daily lives. The care and quality evident in this project respects the dignity of its users. Far removed from the institutional norm, this building makes a significant positive contribution to the lives of its users.
This important development combines an historic printing works with a large administration and public services building. The City Council’s new headquarters symbolises the city’s aspirations to celebrate its industrial heritage and create high quality and appropriate new architecture which signals its vision.

The site is tight and the development exploits the available space to the full. By extending the historic building above and to the rear and creating a new entrance loggia behind the retained façade, the architects have radically transformed a building whose external appearance is very familiar to local people. The new structure maximises natural lighting while the window reveals reduce heat gain. The treatment of the tripartite rear elevation is human in scale. Its contemporary classicism is a foil to the Edwardian historic frontage.

Set within a previously run down part of the city centre, this building is designed as a catalyst for new development. Behind the historic façade are set seven storeys of modern office space. The access spines on each floor, in unembellished concrete, signal the transition from the historic to the new, generating an easily understood and navigated internal layout. Large open plan floor plates, interspersed with breakout areas and lightwells, encourage cross-disciplinary working.
Providing facilities for an estimated 300,000 visitors per annum, the collection of new buildings at Glentress Forest provides a café, bike shop, osprey viewing area, education and exhibition spaces, showers, WC’s and substantial offices and ranger facilities. The Forest, widely recognised as the best mountain biking facility anywhere, draws visitors from across the globe. High quality new facilities were a necessity to help balance sporting amenity with nature conservation.

The three public buildings utilise shallow, mono-pitch roofs, the repeated bold motif of a giant timber support and a shared palette of materials. The Douglas Fir which forms the structural trusses, external cladding, ceiling lining panels and decking was selected from the forest adjacent to the site. The stockier edifice which sits on the mound behind the public buildings, providing a base for the Forestry Commission rangers and additional education and conference facilities, is constructed from a similar palette of materials.

This healthy, low impact development provides high levels of insulation and airtightness while being robustly detailed and constructed. This unique grouping of buildings is designed to provide all the facilities which visitors to this important site will require in an appropriate, easily accessible and elegant form. Its popularity is evident.
GRÖDIANS, LERWICK
RICHARD GIBSON ARCHITECTS

This carefully composed housing development combines a variety of differently sized buildings set at varying angles to the street and the sloping site. A sensitive palette of colours contributes to the delivery of a strongly urban composition, unusual and perhaps pioneering for this type of development.

Accessibility is a key consideration. Virtually all of these dwellings provide easy ambulant and wheelchair access. Sustainability is delivered by the use of excavated materials for the retaining walls within the development and the employment of local consultants, contractor and sub-contractors to support local employment and maintain high standards within the local skills base. Standards of air-tightness are well above the legislative requirement and the connection to the Lerwick District Heating Scheme will deliver long-term benefits.

This development provides safe and attractive homes for over 100 local people. Great care has been taken in creating a pleasant and safe environment. Planters and a 15mph speed limit enhance public safety. Specialist care accommodation for children has been built within the development in an inclusive way.

This careful yet engaging new addition to the Lerwick landscape is understated in form but highly visually appealing. These new homes brighten the landscape and enhance the amenity of Lerwick.
Utilising a restricted palette of concrete, glass, aluminium, local stone and timber, this building is set within a mature landscape, on a base formed from local stones, within wire gabions. The fact that these carefully crafted elements, along with other aspects of the building, were constructed under Hillcrest’s apprenticeship scheme indicates the quality of thought and care in this building.

Internally a gutsy glulam timber structure forms the roof and upper floors with prefabricated timber panels forming floor and roof decks. While the bulk of the space provides open plan offices, the ground floor accommodation incorporates conference, training and meeting rooms around breakout social spaces including a café area. The environmental approach is focussed on creating a flexible, low stress workplace with an emphasis on natural ventilation within a building which is very environmentally efficient.

This substantial new building provides an attractive and appropriate HQ for one of Scotland’s largest housing associations. By consolidating its accommodation on this new site, Hillcrest has greatly increased efficiency within a building in keeping with its mission to provide attractive, high quality, living environments. The building is filled with light. Its welcoming interior is a credit to a skilled architect and an enlightened client.
HILLHEAD PRIMARY SCHOOL, GLASGOW
JMARCHITECTS

Replacing four primary schools and two nurseries in the Hillhead and Woodside areas and set on a prominent urban site within Glasgow’s west end, this new development is unusually prominent. The school sits above the River Kelvin to the east with views over the river and southwards into Kelvingrove Park. Two substantial structures provide extensive community and teaching accommodation in buildings which, although visually connected, are different in their materials and character.

The fronting, more civic, structure uses the incline of the site to provide car parking and servicing. This “urban box” accommodates the dining and games halls, opening on to a playground which doubles as a public ‘plaza’ during festivals and holidays. The teaching building behind, with its sedum roof, commands views of the dramatic skyline of Glasgow University to the west.

The two blocks are linked by a boldly engineered, glass-clad bridge, highlighting the different roles of the building, public and communal at the front of the site and more traditionally subdivided classrooms to the rear. This unusual and exemplary new school, procured through a traditional process, will enhance the everyday experience of its users through the quality of its spaces and its unique setting within the community.
This contemporary, single-storey "long house" is sustainable in its construction, very low in energy consumption and designed to be carbon neutral. Set into a hillside, the slope of the roof follows the contours of the landscape. The design utilises a lightweight steel and timber frame construction with external cladding in cedar weatherboarding which will, over time, weather to a natural silver-grey. The roof finish is pre-weathered, grey standing-seam zinc.

Sustainability was central to the brief. Insulation levels are to Passiv House standards. A zero carbon rating is achieved through the incorporation of this insulation, heat recovery ventilation, an airsource heat pump and a wind turbine.

The entrance at the north-east side provides shelter from the prevailing wind. As the house nestles into the embrace of the hillside it is well sheltered and protected from the drama of the weather within its wide landscape vista. All the principal rooms are situated along the front elevation to enjoy the magnificent and ever changing views across the River Ken valley to the Rhinns of Kells opposite.

Built for the most exacting of clients, this superb home commands some of Scotland's finest views. This is an elegant and understated contemporary dwelling of great distinction.
LINLITHGOW BURGH HALLS
MALCOLM FRASER ARCHITECTS

Much amended over the centuries, this important building, originally dating from 1668, was a jumbled confusion of unattractive halls, offices and ancillary rooms. Over time much of its space had been given up to a clutter of storage. Ad-hoc adaptation, outdated décor and patch repairs contributed to an impression of an unloved relic whose glory days were long past. Its adaptation provides two large function halls, gallery space and education suites, alongside tourist information, historic interpretation and a café. The building has also been reconnected with its sheltered, south facing garden, enhancing its attractiveness and its amenity.

After substantial repairs to the fabric, replacing dangerous stonework and rotten timbers, a new, light-filled, stair was constructed to provide legible and attractive access to all of the building’s facilities.

Right in the heart of Linlithgow, the Burgh Halls are second only in architectural importance to the Palace itself. This major refurbishment provides facilities which, while respecting the building’s rich history, are amenities of which the town can truly be proud. Elegantly and attractively renovated, this reconstruction has brilliantly transformed what was a confusing jumble of tired spaces to form a building with real integrity, an attractive and welcoming asset for the town.
Anyone who doubts the credentials of this development as “architecture” should simply go there. The transformation of the previously unwelcoming townscape below the M8 motorway flyovers near to Speirs Locks is ingenious, colourful and welcoming. It is also technically innovative, makes intelligent use of advanced lighting technology, has utilised the skills of a team of construction professionals from a range of disciplines and transforms space – all remarkably consistent with the accustomed remit of the architect.

Whereas this very direct pedestrian route into the city centre was previously avoided, unless absolutely necessary, this radical landscaping, sculptural and lighting scheme greatly enhances public safety and transforms what was once forbidding into something pleasurable. 50 brightly coloured giant aluminium flowers, rendering visitors Lilliputian, deliver a smile, even in the most inclement weather.

The challenge of re-making the landscape below motorways has perplexed and challenged local authorities for decades. This project has widened the underpass from a single dark, narrow path into a flowing, red resin, surface whose slightly surreal landscape and sculptural features draw visitors through the space. Aptly named, Phoenix Flowers reclaims this territory for pedestrians, skateboarders and cyclists and transforms a wasteland into a quite literal and powerful piece of placemaking.
The University’s radical re-ordering of George Square was the focus of much debate in the 1960’s. It is now recognised as one of the most significant groupings of education buildings of the modern period in the UK. This re-working of one of these listed University buildings has transformed an outmoded facility, prone to overheating and with ‘racetrack circulation’, into a welcoming and attractive contemporary environment. The refurbishment and extension has created an effective interior with clear circulation routes and good visual connections to its setting.

New foyer and large teaching spaces have been provided. Although the architectural integrity of the original building has been carefully retained, its extension and re-working adds a new storey of accommodation, including a boardroom, offices, attractive teaching rooms and staff facilities. A new light well brings natural daylight into the centre of the building’s plan and enhances the substantially naturally ventilated space within.

A formal raked lecture theatre has also been added to the building’s substantially improved accommodation. A new pavilion entrance provides a welcoming double-height concourse, café, the 150 seat lecture theatre and a library. The adaptation of this important building is delivered with great care however the interventions have their own distinct personality.
Do we really value our High Streets or are they simply past their sell by date? With vacancies up and shopper numbers down is it time to re-think? In Scotland the High Street began as a market place, a hub of social activity - busy, raucous and messy. This exhibition, created by Architecture + Design Scotland, shows their evolution, our changing shops and shopping habits and the impact this has had today. Specially commissioned films gather people’s stories of the High Street, from butchers and bakers to professors and planners. It looks to the future with remedies that make our High Streets good value, vital in creating unique and thriving places.

Doolan Awards Exhibition
Circulation Space, Level 2
31 November 2011 - 9 January 2012
This travelling exhibition showcases the 13 shortlisted buildings for this year’s RIAS Andrew Doolan Best Building in Scotland Award.

Established in 2002 the RIAS Andrew Doolan Best Building in Scotland Award’s objective each year is to find and celebrate Scotland’s finest new architecture. The architects of the winning building receive £25,000, making this both the largest architectural prize in the UK and one of the most significant architecture awards in the world.

The award was renamed the RIAS Andrew Doolan Best Building in Scotland Award in memory of its founder and patron, the inspired architect/developer Andy Doolan, who died in April 2004. The award would not exist without his extraordinary generosity and vision. Andy’s family have kindly continued this support. The Scottish Government also generously supports the award.

Each year an exhibition is created to travel the country towards making architecture more accessible throughout Scotland.

The RIAS is grateful for the generosity of the Doolan family and the Scottish Government.

Place Visioning in Scotland: Lessons Learned
‘Place’ and ‘placemaking’ are central to the reform of the Scottish Planning System. Place and infrastructure form a key element of the recently published Scottish Government Economic Strategy. Thinking about place and delivering better places is challenging. Central to all of this is a simple question: what kind of places are we trying to create?

Since 2009 A+DS has been working with five planning authorities and communities across Scotland to explore visionary and ambitious plans and how they can be achieved. This work took the form of partnership working on place visioning, using a variety of participatory techniques. The results of these exercises have been written up by Andrew Guest and are now available to as a series of short reports. Check them out on ads.org.uk/urbanism.

FOR MORE INFORMATION:
WWW.ADS.ORG.UK
SCOTTISHARCHITECTURE.COM
EXHIBITIONS@ADS.ORG.UK
Leaderflush Shapland the UK’s largest performance doorset manufacturer, combines long experience and a tradition of craftsmanship with versatility and technical excellence so that every product meets or exceeds expectations.

By offering a wide choice of doorsets in a range of finishes and performance options including fire resistance, smoke control, security, sound reduction and anti-microbial protection, all environments, applications and sectors can be catered for.

The most efficient production techniques and strategic relationships with installation partners across the UK ensure a continuous chain of quality from manufacture to installation so that even the largest, fast-track projects can be handled effectively.

Head Office:
Milnhay Road, Langley Mill, Nottingham NG16 4AZ

t 01773 530500 f 01773 530040
enquiries@leaderflushshapland.co.uk
www.leaderflushshapland.co.uk

choice, performance and innovation

Signwriter

gilder, glass gilder

Traditional writing and gilding

Design

Historical context

Advice

Tuition

0131 555 4488
mobile 07939 000 831
robinabbey1@gmail.com
Studio 6, Coburg House Art Studios, Edinburgh EH6 6ET
A VINYL-FREE ZONE!

Team with Hubbub to offer built-in home-entertainment, computing and internet access.

We will design an integrated infrastructure – with embedded cables, discreet equipment storage, multiple data points and built-in speakers. Then work with you and your client to make it happen.

The TVs, home cinema, wireless sound, computing and security capability your client wants, designed sympathetically with the house.

Together we can provide invisible innovation – ready for today and tomorrow.

Want to build in technology?

Hubbub know how.
c 0131 552 7601 www.hubbubknowhow.com
It is appropriate, given the time of year, that this little collection of features considers different aspects of the architecture of worship. The symposium in late-November, chaired by Mark Cousins RIAS, explored the spiritual in architecture, roughly a century on from Kandinsky’s exploration of the same theme in relation to the painterly arts. Nathalie Régnier-Kagan Hon FRIAS, widow of Michel Kagan Hon FRIAS, provides a masterly exposition on her late husband’s last great battle for the context of Le Corbusier’s masterpiece at Ronchamp, a landscape which Michel considered sacrosanct. David Mackay Hon FRIAS looks at what he reckons is the finest work of church architecture in Barcelona (and it’s not by Gaudi!).

Pat Lally Hon FRIAS journeys further south in Spain to visit the extraordinary Mezquita in Cordoba. One of the grandest works of Moorish architecture and certainly their most impressive religious building, the Mezquita was built on the foundations of a Roman temple, which had itself been superseded by a Christian church. The Reconquista saw the site being adapted once more for Christian worship and ultimately the development of a cathedral at the core of the historic mosque. The adoption of buildings established for one form of worship and their adaptation for another is also apparent at Angkor Wat. In the final feature in this ad-hoc gathering of religious observances, RIAS Secretary, Neil Baxter, considers this extraordinary collection of Hindu temples, many of which now serve as a focus for Buddhist worship.
Mark Cousins RIAS organised this event as part of Edinburgh’s Inter-Faith Week. Here he considers the theme and the varied contributors.

The current downturn has obliged many of us to question cherished assumptions about our role in the wider world. The architectural profession, for example, is often perceived as a vocation shaped by fundamental humanist values. It is portrayed as a special calling, bestowed upon a select few. But do architects really merit this special honorific status or is their role simply to serve the client? Louis Kahn saw architecture as “the thoughtful making of spaces… not the filling of areas prescribed by the client. It is the creating of spaces that evoke a feeling of appropriate use.”

Architecture shapes how we live and can enhance our sense of well-being. It can also address deeper existential needs. However, the current crisis has generated a hiatus in workload and has afforded many practitioners an (unwelcome?) opportunity to reflect and to review priorities.

Expenditure may well remain suppressed for some time to come. Architects, therefore, need to think more strategically about how best to channel resources. Perhaps the goal is to do more with less but certainly we can exploit this time to embark on a more fundamental evaluation of practice.

The notion of a spiritual aspect to architecture is rarely addressed in any tertiary educational syllabus. It is invariably marginalised in our increasingly secular age. However, anyone who has attended a service at Basil Spence’s Crematorium at Mortonhall (especially when the sun emerges to ignite the magnificent stained glass) must recognise the spiritual dimension of architecture. Sadly, so much contemporary architecture is bereft of any such sensibility. Of course, aspirations towards the spiritual are not the exclusive domain of religious buildings and we can find ‘meaning’ in a myriad of places and spaces from the humble bothy set in some wild landscape to a quiet corner of our own back garden. The spiritual transcends religious doctrine and can imbue the secular realm with a profundity of meaning.

But who can we trust to identify and help shed light on this complex terrain – earnest theologians, erudite philosophers, tenured professors, mystical gurus, social commentators or informed architects? Writers often provide unexpected insights. It’s worth citing Madeleine Bunting’s captivating book The Plot which coalesces around a small tract of land yet weaves together a number of wider themes such as identity, companionship, war and change. The spiritual in architecture often engenders a sense of connectivity and peace and is encapsulated in the book’s poignant assertion that: “Belonging is where we nurture our capacity for awareness.”

The subject of ‘The Spiritual in Architecture’ provided the focus of a recent symposium where a catholic selection of speakers included Edward Hollis RIAS of Edinburgh College of Art who offered a memorable depiction of the religious fervour which consumes the city of Banaras as devote Hindus surge into the murky waters of the Ganges. Here the sinner can cleanse themselves amidst the frenetic tumult of numerous funeral pyres and decomposing charred corpses. John Sanders of (Simpson and Brown) spoke of the complex challenge of designing two altars; one for an avuncular hermit in a remote corner of Northumberland and the other for the Dominican friars of St Albert’s Catholic Chaplaincy in Edinburgh’s George Square. A quite different perspective on spirituality came from Chris Stewart RIAS from Collective Architecture. Chris endeavoured to link spirituality and sustainability in the context of a proliferation of ‘greenwash’ and elitist values. He mapped out his ambition to appraise buildings not only in terms of scientific data (such as energy consumption) but also register the more nebulous fields of ‘happiness’ and ‘fulfilment’.

A further – more literal interpretation of the theme was presented by Dr. Sepideh Taheri, a Baha’i faith member, who provided an illuminating talk on the religious, philosophical and design factors which strive to engender a more spiritual dimension within the physical realm. She focused her talk on the iconic lotus-shaped Baha’i House of Worship in New Delhi.

Finally Ken Taylor of Quay2c Architects differentiated between the ‘spiritual’ and the ‘spirit’ in a coruscating attack on contemporary (car dominated) culture. He affirmed the significance of intellect and reason (as personified by Wittgenstein and Beuys) in the atheist’s pantheon.

The evening included a reception hosted by the local Baha’i community. Admittedly the theme of the spiritual in architecture commands only passing interest within the profession or academe. As organiser and chair, I embarked on this ‘journey’ with intellectual curiosity but considerable scepticism. Perhaps predictably there was no epiphany or real consensus but, given the limited time and the diversity of speakers, it proved a fascinating evening which reaffirmed my belief in architecture’s ability to engage with the ethereal and enrich the everyday.
The new development for the Order of the Poor Clares at Ronchamp was opposed by the Fondation Le Corbusier and particularly by the late Michel Kagan Hon FRIAS (1953 – 2009). Here, his widow, Nathalie Régnier-Kagan Hon FRIAS, reflects on a fight, sadly now lost [translated from the French by Pierre Fuentes of Architectural Translations].

In the preface to his Critical Essays, Roland Barthes summarises perfectly the writer’s fate, and that of the critic: “Writing must go hand in hand with silence; to write is in a sense to become ‘still as death’, to become someone to whom the last word is denied; to write is to offer others, from the start, that last word, even if it is his function to discuss the language of others in such a way that he apparently (and sometimes abusively) seeks to conclude it, the critic, like the writer, never has the last word”.

What eventually matters is not what gets written, but “the persistent decision to write it”.

The first draft of the present text was written in April 2008 at the request of the Société Française des Architectes and its 1st Vice-President, architect Laurent Salomon, with the aim of publishing it in the journal Le Visiteur. It was not published in the issue on Ronchamp, but was made available online.

These words are the result of a long process during which the late Michel Kagan, as a Member of the Fondation Le Corbusier, took a firm stand in the debate about the chapel at Ronchamp, which was the target of a development on behalf of the religious community of Poor Clares. The development was to include a new visitor centre, accommodation, a restaurant, an oratory, and more.

Michel reacted immediately after the initial Renzo Piano scheme was presented to the members of the Fondation in Le Corbusier’s apartment at Rue Nungesser et Coli in Paris on 2nd April 2007. Following the meeting, Michel pointed out that the aim of the Fondation was: “to protect the work of Le Corbusier and to disseminate his theory”. Michel wanted to focus the architectural debate on the key issues. He quoted Capolavori – its author, Swiss architect, Livio Vacchini, had sent us a copy of the essay before he passed away (ironically on the very date of the 2nd April 2007 meeting): “The hill itself forms the base. The old path’s steps climb steeply up to the chapel because the natural surrounding must remain untouched”.

Let’s not get into the whole story again. The aim of this article is not to explain how the controversy evolved into a ‘battle of the schools’: tradition against modernity, Le Corbusier’s followers against his detractors. But it seems that the media and the architectural press have missed the nub of the problem: the
importance of preserving a piece of our modern architectural heritage, a unique element of both 20th century architectural history and Le Corbusier’s work, and of preserving the fragile environment of the site. Regarding this latter aspect, the French Ministry of Culture openly supported the Renzo Piano scheme by organising conferences and exhibitions to promote it.

Michel Kagan attended a debate organized by the Ministry at the Cité de l’Architecture on 25th June 2008, where he proposed locating the Renzo Piano scheme far enough from the Chapel to avoid any impact on the hillside. Located within Ronchamp, the scheme would regenerate the town. But his argument was ignored.

“Criticism is easy, art is difficult” Michel Kagan warned on 24th October 2007, during the second Pierre Riboulet symposium, entitled Vacances de la critique (Where are the critics gone?)\(^5\) Nobody could accuse him of being overly didactic, or of being a theorist with no roots in practice. Much less was he an “ayatollah of Modernity”, as Frédéric Edelmann once suggested in his article on Ronchamp\(^6\). But Michel Kagan did lament the fact that the great philosophers of our time overlooked architecture. He used to refer to the ‘dictatorship of kitsch’, quoting Milan Kundera’s The Art of the Novel: “the word ‘kitsch’ describes the attitude of those who want to please the greatest number, at any cost. To please, one must confirm what everyone wants to hear, put oneself at the service of received ideas”\(^7\).

Michel lamented the absence, in France, of, “Critics who rise up and protect, who explain why one must stop Renzo Piano building a convent on the hill of Ronchamp Chapel. If no one understands that the path of the pilgrims who climb the hill is Le Corbusier’s age-old donkey track and that it will be irreparably mutilated, that it will become a straight road for tourist coaches and the likes, who will be able to reach Ronchamp Chapel without an effort, to take their pictures, then yes, there is serious cause for concern. For any site can be spoiled and full credit – in the political sense of the term – will be hijacked by the architect who comes next, claimed as honour and glory in reward for his own work”\(^8\).

Ultimately, Michel Kagan mentioned the need for true “modesty” in architecture, as opposed to “feigned humility”, as a means of putting things back in context. “To be modest is to measure and be measured”\(^9\). He lamented the showy forms of current architectural production, the obsessive quest for difference, for uniqueness, for making a statement, for feeding the

---

\(^8\) Colloque Pierre Riboulet, 2007, ibid.
ego. Instead, the architect’s purpose is to transform, to modify the sites for which they are commissioned. Their role is to prepare the ground, to lay foundations, to build. They ought to be “those who think as people of action”, and “who act as people of thought”.

For Michel Kagan, modernity in architecture didn’t mean total freedom, a wide unexplored territory, a place where anything could be done. When he spoke about his own architecture, he often referred to “modernity with temperance” – modernity to meet the need for comfort, flexibility, fluid spaces, light quality, and a balanced approach, coming from a grasp of the site and its scale, from a respect for its environment, its orientation and its proportions.

When Michel Kagan passed away, Michel Richard, Director of the Fondation Le Corbusier, stated the Fondation’s wish to pay him a tribute. I immediately proposed to gather the texts written during this debate, and to publish them under the direction of Jean-Louis Cohen.

11 Jean-Louis Cohen has been responsible for several major architectural exhibitions, including the recent Architecture in Uniform at the Canadian Centre for Architecture in Montreal from April to September 2011.

The international debate surrounding Ronchamp has certainly pushed Renzo Piano to amend some elements of his scheme, and to entrust the implementation of the project to his very best associates. Yet however sophisticated the technologies involved in its execution, however magnificent the materials specified, the final product – even sunken into the hillside – will not achieve the ‘rightness’ of the original work, and is likely to cause irreparable harm to the essence, the deeper meaning of the site.

Unlike Athens’ Acropolis, the Ronchamp Chapel will not benefit from the care of a dedicated ‘Pikionis’. The client and the community of Poor Clare sisters will be largely responsible for this missed opportunity. When clear-sightedness is discarded, when treasures of simple beauty are mutilated for profit and for “contemporaneity” at all costs, it becomes important to keep a record of the arguments in the hope of a better time to come, so that such opportunities will not be missed in future. “Intelligence and passion; there is no art without emotion, no emotion without passion” as Le Corbusier used to say. The best tribute we can pay to Michel Kagan is to communicate this emotion and his passion.
Designed by the architect Berenguer de Montagut, a young intellectual who moved in the cultural circles of King Alfonso IV of Aragon, who himself favoured clear rational structures for the merchants of the city, the church of Santa Maria del Mar in Barcelona, built in only 54 years, conveys to the visitor that “less is more”.

If you have only time to visit one building in Barcelona, then ignore the foreign intrusion of disturbing Gothic at the Sagrada Familia. Instead spend a while quietly within the perfect single space of Santa Maria del Mar. Ahead of its time, the proportions of the church are based on the classical rules of Vitruvius, which were subsequently reviewed in the Renaissance. Vitruvius strove for an architecture based upon the proportions of the human body (so well illustrated by Leonardo da Vinci as a naked man within both a circle and a square).

The distance between the slender nude octagonal columns, between the width of the centre aisle and the length of each of the four modules, forms a perfect square, expressed in the vault above. The three aisles share the same height, which equals the width of all three, making the section the proportion of another square. It is this simple geometry, easily intuitively understood by all, that generates a state of calm and contemplative rational space.

Medieval churches contained no chairs. Perhaps people brought their own, for both religious and secular celebrations. This tradition survives today with popular public concerts. On one memorable occasion an audience packed into the nave of the church of Santa Maria and marvelled in a performance by the great twentieth century master, Duke Ellington. The acoustics were evidently not designed for jazz, but the sheer contrast of this music in that space was a secular delight. One imagines that there could be no better place for dancing. On the other hand, a choral concert here is ethereal.

The architectural historian and critic, Sibyl Maholy-Nagy, once remarked on a visit to Barcelona that one could define the quality of architecture by observing the edges. She was firmly of the view that it is in how a building turns a corner, meets the ground and the sky that real greatness is found. As she commented: “any fool can manage the surface in-between.”

Most cathedrals and large churches adopt a different architectural expression for the structure of the lateral façades to the formal composition of the (usually) west façade of the main entrance. The question is how do they meet at the corner? This is seldom considered by the critical visitor and can lead to curious conclusions.

The west façade of Santa Maria del Mar merges the formal entrance within the continuation of the stone walls of the lateral façades as well as the structural buttresses that emerge above. This is probably a unique example of a consistent vocabulary along all the façades.

True, there is an octagonal bell tower on each corner. These seem to act as a double buttress, filling the space of an inverted angle till it rises above, adding weight for additional stability.

Is Barcelona’s Santa Maria del Mar a fourteenth century structural version in stone of the principles later expressed in every Mies building? I think it is – Sibyl Maholy-Nagy would have approved!

DAVID MACKAY HON FRIAS
THE TRIUMPH OF CORDOBA’S MEZQUITÁ

The Alhambra in Granada is undoubtedly the most celebrated legacy of the Moorish dynasty that ruled in southern Spain for several hundred years either side of the last millennium. So much so that you have to buy your tickets weeks in advance. And yes, the Alhambra is impressive, but much adapted as a tourist attraction. As a visitor you do get the impression of being shepherded around. The sheer number of fellow visitors rather detracts from the peaceful contemplation of the intricate traceries of this glorious Moorish palace. A much smaller Andalucían city, Cordoba, offers quite a different experience.

Cordoba’s narrow streets, lined with whitewashed houses, particularly in the old Jewish quarter, are elegantly understated. Only the odd decorative doorpiece and the sheer scale of individual houses indicates, to the outside world, that they were once home to people of great wealth. Yet this attractive little town was once the capital of Moorish Spain and the heart of the western Islamic empire, a world centre of Muslim art and learning.

Set on the rise above the Guadalquivir River is one of the most extraordinary and impressive survivors of Islam’s venture into Europe. On first impressions the Mezquita is immense. Now there is only one huge bronze-riveted, timber doorway which opens into the great orange tree-filled enclosed courtyard. However, it must have been quite different and a much more public space when all of the doorways, which run in serried rows along the building’s elevations, were open to the light and the clamour of the busy port beside the Roman Bridge.

In one corner of the courtyard the Torre del Alminar, an over-cladding and upward extension of the original minaret is currently closed to visitors. This is perhaps fortunate as I wouldn’t relish the climb to the top, even though my guide book promised that the views would be “tremendous”.

The building of the great mosque, to the designs of Sidi ben Ayub, under the caliphate of Abd ar-Rahman I, followed the demolition on the Visigothic cathedral of St. Vincent. The cathedral had previously served both the Muslim and Christian communities and had itself been constructed on top of a Roman temple, dedicated to the God Janus.

The first phase of development re-used the stone and marble columns from the old cathedral, from Roman ruins in the locale and shipped in from the former Roman Empire. Variations in column height are ingeniously dealt with by sinking columns which were too long into the floor and adding square columns atop the capitals of the many that were too stubby. Hence the arches with their striations of yellow stone and red brick which lend the interior its dramatic uniformity, are, on closer inspection, in this first phase at least, sprung from an extraordinary variety of different supports. The mosque developed over the following two and a half centuries. Before later, radical, Christian interventions, it embraced a forest of 1293 columns, ablaze with 1700 chandeliers and lamps.
It is the forest of columns, now set behind closed doors and electrically lit, which provides the first jaw-drop moment in this extraordinary building. The next is the transition between this powerfully evocative Moorish creation into the Renaissance cathedral that now sits at its core.

It was nearly three centuries after the Christian ‘reconquista’ of Cordoba before the cathedral chapter persuaded the then Spanish monarch to permit the destruction of the original Moorish core of the building in favour of a soaring cacophony of a cathedral. Subsequent embellishment has resulted in a structure of sculptural and decorative excess, soaring upwards to a massive roof lantern. All this could not be more at odds with the Moorish restraint around it. This transformation of the very heart of the building, despite the vociferous objection of the town council, was later regretted by the King, Carlos V, who had allowed it to proceed, “You have built what you or others might have built anywhere, but you have destroyed something that was unique in the world”.

Given the passage of nearly 500 years, a little forgiveness might be in order for this rather radical approach to the adaptive re-use of an historic building. There is no doubt that the transition between Moorish restraint and Christian excess is one of the most extraordinary spatial experiences in any building, anywhere. The fact that there are many points of entry to the cathedral core generates an extraordinary surprise to the unsuspecting visitor. The transition between the comparatively modest scale of the Moorish original into the light and height of the church, through any number of portals, might be the closest most of us mere mortals will get to experiencing Dr Who’s TARDIS.

The Andalucían Muslim community’s recent pleas to worship alongside their Christian neighbours once more in their great mosque have to date fallen on deaf ears. It seems this gesture of friendship and reconciliation is sadly, for the moment, a leap of faith too far.

PAT LALLY HON FRIAS
A CHANCE COMMENT FROM DEYAN SUDJIC AFTER HIS SEPTEMBER 2010 EDINBURGH LECTURE, REMINDED ME THAT A VISIT TO SIEM REAP AND ANGKOR WAT, A HEADLINE ON MY ARCHAEOLOGICAL TOURISM WISH LIST, WAS LONG OVERDUE. HAVING VISITED THAILAND, LAOS AND VIETNAM IN THE PAST, THE ARCHAEOLOGICAL HIGHLIGHT OF SOUTHEAST ASIA STILL AWAITED. DEYAN’S ENTHUSIASM FOR SIEM REAP PUSHED IT TO THE TOP OF THE LIST. EVEN THE WORST FLOODING THE REGION HAS SEEN IN YEARS DID NOTHING TO LESSEN THE EXPERIENCE.

IT IS DIFFICULT TO POINT YOUR CAMERA AT ANYTHING AMID THE EXTRAORDINARY TEMPLES AND RUINS OF ANGKOR WITHOUT GENERATING AN IMAGE FULL OF INTEREST AND INTRIGUE, WHETHER IN THE GRAND VISTAS OR IN THE SPECTACULAR CLOSE-TO DETAIL OF 1000 YEARS OLD DEVOTIONAL ART. THIS SHORT ARTICLE AND THE PHOTOGRAPHS THAT ACCOMPANY IT MERELY HINT AT THE RICHES OF ONE OF THE WORLD’S GREATEST ARCHAEOLOGICAL TREASURES – WORTH 15 HOURS OF FLYING, EVEN IN ECONOMY! WITH THANKS TO DEYAN FOR THE PROMPT!
Angkor at sunset is spectacular - even beyond expectations whetted by TV documentaries, art historical tomes and the glossy romantic shots in every guidebook. This is still a living place. As your canopied motorcycle tuk-tuk bowls along, the smells of cooking and the excited voices of children at play in the roadside villages mingle with diesel fumes, the thrum of motorbike engines, some conveying whole Cambodian families homewards, the last birdsong of the day and the chatter of families of monkeys being fed by locals and tourists.

The first sight of the greatest temple of all, Angkor Wat itself, is across a great lake which is, in fact, the man-made moat which embraces the extraordinary 200 hectare site of reputedly the world’s largest temple complex. The image of the great shrine to Vishnu is simultaneously familiar yet spectacular in its sheer scale. At the core of the temple is a huge, three level, pyramid. Each level is enclosed by galleries with corner towers, all leading the visitor and the eye upwards to the five-towered summit, representing Mount Meru, the home of the Gods.

Returning by day, Angkor itself is the first destination on most tourist itineraries. Once within the enclosure, the intricacy and complexity of this spectacular temple mountain becomes apparent. The carved reliefs from the Hindu epics, the Ramayana and Mahabharata, cover the external walls at the lowest level and run, two metres high, for over half a kilometre. As a prelude to the intricacy of relief carving and embellishment that covers the whole temple mount, it is spectacular.

At places, particularly on the upper level, some hint is given of how this extraordinary structure was actually built. At various points, the sandstone, which sheaves the whole thing, has broken away to reveal the laterite blocks at the core of this man-made mountain. This iron-rich clay dries and hardens into honeycombed blocks which are extraordinarily hard and strong. Elsewhere laterite, itself unsuitable for decorate carving, has been covered with modelled or painted stucco. Here, however, carved sandstone provides the embellished surface.

The survival of so much of Angkor Wat, largely arises from the fact that this building has never ceased to be a focus of worship. For its 12th century creators, this building and the vast city of temples around, were a profound expression of Hindu devotion. The adoption of some, including the Grand Wat itself in later centuries by Buddhist devotees has helped ensure their preservation.
At Angkor the whole vision is spectacular. As its creators intended, this fantastic edifice symbolises perfection in its stacked geometries. Closer-to, the carved detail is resplendent, including such intricacies as lath-turned sandstone balusters, doubtless reminiscent of the wooden versions which would have adorned more domestic settings.

The very summit of the Wat, in addition to giving glorious views of the jungle and temples around, is, even amid the clamour of tourists of all nations, a surprisingly quiet and contemplative space. This may in part be due to the precipitous climb to get there which must discourage the unfit and many others with common sense and the least awareness of health and safety. In retrospect, having survived the experience, it was undoubtedly worth it.

Amid the broad landscape visible from the upper reaches of Angkor Wat sits the hilltop and temple of Phnom Bakheng. Still semi-ruinous, the restoration of the temple and its surrounding landscape began in 2004 with funding from the World Monuments Fund and the US Department of State, among others.

The littered stones and collapsed monuments around the site are ample evidence that there is much still to do towards its reconstruction. However in the last seven years, the encroaching jungle has been hacked back to reveal a temple two centuries older than Angkor Wat. Albeit on a more modest scale, Bakheng embraces rich, carved, decorative detail, some superb figurative statuary and guardian lions whose powerful, squat physiques would ward off any errant spirit who dared to violate the sanctity of the temple.

This article is far too short to review even the highlights of a first visit to Angkor. Too brief to do any more than mention the extraordinary grandeur of the elephant and Leper King terraces or the strangeness of Angkor Thom, with its massive sculptural faces. It similarly bypasses the eroded glories of the 13th century Bayon with its mass of face-towers. All of these are worthy of much more detailed examination than is possible in these few pages. Rather than spreading these words thinly across numerous temples, the last stop on this, all too brief, visit is one of the most extraordinary, evocative and beautiful among all of Angkor’s hundreds of sites.
Preah Khan is quite unlike the sculptural man-made mountains which are the more usual temple form at Angkor. Perhaps because it is partly ruined and much of it is still in the clutches of the jungle, this deceptively huge, sprawling complex is among the most powerful and evocative experiences that this place of stunning archaeology has to offer.

Built on the site of an early 12th century battle, Preah Khan, like Angkor Wat, is enclosed by a moat. Here a high outer wall provides an impressive and substantial enclosure. The temple is entered via a long balustraded terrace and a short bridge crosses its moat. On either side of the causeway two giant nagas (serpents) are supported by rows of Gods and asura’s (demons). The squat entrance pavilion, its doorway surmounted by a particularly intricately carved pediment, gives onto a maze of linked colonnades which open out into rooms and courtyard spaces. The carved relief decoration achieves its apotheosis in the hall of dancers where lintels, pediments and decorative friezes celebrate the theme. The scale of Preah Khan and its form has led to the conclusion that this was a place devoted to education with, at one time, around 1000 teachers. It also seems, in later centuries, to have served as a Buddhist university.

At Preah Khan there are powerful contrasts between the restored and the ruinous. We are taught to believe that our affection for ruins derives from the Romantic poets. There is perhaps something more profound at play here. The slow destruction in the innards of this giant temple complex is everywhere apparent. Giant silk-cotton trees are literally pulling the structure apart and when they die and fall the stones follow. There is a real visible tension here between the man-made and the natural world upon which it seeks to impose order. As you wander among the semi-ruins, routes sometimes thwarted by the debris from an ancient roof-fall, it is not without the hope that this most extraordinary and evocative of places won’t, in time to come, be too much restored.

NEIL BAXTER, SECRETARY & TREASURER
IMPRESSIONS OF NORWAY
So much seems familiar. The landscape, conifers, traffic cones, even the weather could be Scotland. A population slightly under five million is almost parallel too. Yet the atmosphere is distinctively Scandinavian. Trolls and Vikings take the place of kilted tat in gift shops and a strong NOK - Norwegian Kroner – means even a coffee is an expensive purchase.

A cynic would observe that July is a very Scottish month for Oslo to close all city railways. Yet major infrastructure contractors only get a short work window in a Scandinavian climate. Summer is thus boom time for maintenance, tunnelling and construction.

An impressive tunnel network takes heavy road and rail traffic through Oslo without obvious disruption. Tunnels too make it possible for the spectacular Bergen-Oslo rail-line to climb to 4000ft (1222m) where mountain tops and glaciers are easily accessible. There is no guilt here. No fenced off compound restricting public access to precious high places - as at Cairngorm.

Norwegians are positively encouraged to bike, hike, ski or simply take the mountain air. In 1957 their government consolidated the right to roam over open land. The Friluftsliv movement (translated as "open

THE HAPPIEST PEOPLE ON EARTH?

Ian Stuart Campbell hon frias offers some 'snaps', sketches and personal reflections...

All photos: iain stuart campbell

Barcode, Oslo
air living”) further established outdoor recreation as part of the nation’s culture. This includes hyttes - holiday retreats which originally were very basic timber cabins but now typically offer many more comforts. Originally self built, families often own at least one hytte for weekends while good employers retain waterfront and mountain hyttes for staff recreation. Again there is no ‘holiday home’ guilt.

Oslo’s vision for 2020 anticipates a population increase from 250,000 to 310,000. Stylish flats, retail and offices leading towards a dramatic new Art Centre by Renzo Piano are transforming redundant boat-yards at Aker Brygge. In fine weather this already offers a convincing Mediterranean waterfront. An even more audacious commercial development, ‘Barcode’, is now under construction behind Snohetta’s iconic Opera House. This promises an exciting cultural sector with dedicated galleries for Munch and a 21st century public library.

Conspicuous prosperity is all around. Gender equality is high in workplaces. Large companies have now achieved 40% female participation on boards. Unemployment is low. Happiness and personal satisfaction are high. The Legatum Prosperity Index
placed Norway at no.1 in the world. The New York Times attributed Norwegian financial success to "working women". Apparently Norway combines the world’s highest female employment rates with an impressively high birth rate and extensive maternity - and paternity - provision. A successful outcome for such a small country. Especially for one that recently celebrated a whole century of independence from its larger, stronger, more powerful neighbour.

Norway’s independent government apparently does not seek re-election on promises of reducing taxation, but instead supports family initiatives and caps costs of child-care with subsidies. It also still finds funds (€500m) for a spectacular Opera House, art galleries, public libraries, hospitals, and impressive infrastructure and transport. Norway represents one of the world’s last fully functioning welfare states, yet economic indicators remain positive. No need for austerity – or guilt – here.

The New York Times’ financial appraisal did however also mention that Norway has oil. Now just imagine what might be achieved here if only Scotland had oil?

IAN STUART CAMPBELL HON FRIAS

(Note: the views of individual contributors should not be taken to represent the views of the Incorporation – even roseate views from atop Norwegian peaks!) – Ed.
Alex Neil MSP, Cabinet Secretary for Infrastructure and Capital Investment, presented this year’s Saltire Society Housing Design Awards at a high profile ceremony in Edinburgh.

Elder and Cannon Architects scooped two of the Society’s gongs for their ‘Botany Phase 1’ project in Glasgow’s Maryhill – including only the second-ever ‘Saltire Medal’, a special accolade chosen by 2011’s Guest Chair of Judges, Malcolm Fraser.

Top honours in the Saltire Society’s new Scottish Government-backed ‘Innovation in Housing’ Award went to Rettie and Co. for their ‘Resonance’ funding model – a new approach to financing social and affordable housing schemes; areas the Saltire Society actively seeks to promote with the awards. The awards panel described the Resonance model as an ‘exceptionally innovative’ way of kick starting construction to provide affordable housing without the need for grant assistance.

The ceremony also saw Cameron Webster Architects awarded for ‘Craignish’, their stunning new-build house at Lochgilphead, which has already received plaudits from elsewhere in the architectural community.

Several commendations were also presented, including recognition for WT Architecture’s renovation/new-build of a house on the remote Island of Coll and for a project from Scotland’s first Housing Expo in Inverness by last year’s Saltire Medal winners - Rural Design.

After inaugurating the new Innovation in Housing Award through the Saltire earlier this year, The Cabinet Secretary congratulated the successful entrants,

“Our backing for the Saltire Housing Awards recognises the significant role Awards play in encouraging debate and raising aspirations for good design and the creation of successful, sustainable places. I am particularly proud to be also presenting the new Innovation in Housing Award this year as it encourages innovative thinking in procurement and construction as well as design.”

This year’s Saltire Medal recipient attracted particular praise from Malcolm Fraser,

“Elder and Cannon’s housing in Maryhill shows that what’s at the heart of good building, is architecture. Placemaking and
Urbanism are important concepts; and speaking to people, and the simple task of making a nice house for them, imperative. But this project shows that what draws all together is the art and the craft of architecture. This is building that is both strong and humane, its robustness at the service of those who live there."

The full Saltire Society Housing Design Awards for 2011 are:

AWARDED:
Large Scale Housing Development (In association with CIH):
Botany Phase 1, Maryhill, Glasgow – Elder and Cannon Architects
Private Dwelling – New Build:
Craignish, Lochgilphead – Cameron Webster Architects
Innovation in Housing Award:
The Resonance Funding Model – Rettie and Co, Springfield Property,
Dunedin-Canmore Housing Association

COMMENDED:
Large Scale Housing Development:
Pearce Street, Govan, Glasgow – Austin-Smith:Lord

Small Scale Housing Development (In association with SFHA):
Kingcase Housing, Observer Court, Prestwick – ARPL Architects
Alterations, Renovations and Extensions:
Bath Street Window, Edinburgh – Konishi Gaffney Architects,
White House, Isle of Coll, Argyll – WT Architecture
Private Dwelling – New Build:
The Secret Garden, Milton of Leys Inverness – Rural Design
Innovation in Housing Award:
ANABO – Andrew Stoane Architects

THE SALTIRE AWARDS HAVE BEEN IN EXISTENCE SINCE 1937, AND ARE SUPPORTED BY THE SCOTTISH GOVERNMENT; ARCHITECTURE AND DESIGN SCOTLAND; THE CHARTERED INSTITUTE OF HOUSING; THE SCOTTISH FEDERATION OF HOUSING ASSOCIATIONS, HOMES FOR SCOTLAND AND THE CHARTERED INSTITUTE OF BUILDERS. 2011 IS THE SOCIETY’S 75TH ANNIVERSARY.
“The Kelpies” is the title of the competition managed by RIAS Consultancy on behalf of The Helix project in Falkirk to find an architect (and, subsequently, a multi-disciplinary design team) to design the internal layout of one of two giant sculptures of horses’ heads by world-renowned sculptor Andy Scott.

In addition, the competition will embrace a separate complementary building to house a small visitor hub with retail and interpretation facilities as well as basic offices with associated welfare facilities. “The Kelpies” forms part of a wider initiative known as “The Helix”, a £43 million project which is transforming land between Falkirk and Grangemouth into a vibrant new parkland and visitor attraction set to open in 2013. The Helix Project has been awarded £25 million by the Big Lottery Fund’s Living Landmarks Programme.

“The Kelpies” is regarded as the most exciting sculptural project in the UK today. Through the history of painting and sculpture, the horse has been a constant source of inspiration for artists - from pre-history through Classical times, to the Tang Chinese, subsequently in memorial statuary to the many contemporary revisits to the theme. Horses are drawn, carved and cast in bronze, capturing the imagination and skills of artists and entering the lexicon of imagery that shape our world.

Master sculptors of the Renaissance including Donatello, Giambologna and Verrocchio captured the horse as a recurring theme for monumental public statuary. The group of four horses at St. Mark’s in Venice are amongst the most evocative and well-known pieces of European sculpture, shrouded as they are in mystery and intrigue. Of course the horse was not exclusive to European art as a subject of study, reverence and creation. In more contemporary times we see the horse prominent among the works of painters such as Stubbs, Degas and Delacroix as well sculptors from Elizabeth Frink to Mario Marini among numerous others who have interpreted this most noble of beasts.

Horses were of course the main form of canal barge locomotion in the early days of Britain’s inland waterways. It was horse-power which hauled freight within towns and cities and was the driving force of agriculture and the foundation of the industrial revolution.

By linking the theme of the horse to their waterside location, it is hoped that “The Kelpies” establish visual connections between the worlds of art and social history. They will also perpetuate a lineage of equestrian sculpture on a colossal scale, creating a focal point for The Helix and acting as a gateway for vessels to the Forth & Clyde Canal and the adjacent communities as well as creating a stunning partner feature for the acclaimed Falkirk Wheel with all the inherent tourism & visitor benefits.

One of these two giant sculptures will also provide, within the shell of its structure, possibly the most unique interior space in the UK. As an exhibition and function venue it will create employment and training opportunities in the associated construction processes and the retail, leisure and tourist attractions proposed for the landscape around “The Kelpies”.

“The Kelpies” will exemplify the pinnacle of engineering and artistry in steel in an area at the heart of Scotland’s industrial belt, once renowned for its ironworks. It is hoped that The Helix project will rise to the top of the “must-see” list in the UK. The Helix Project hopes to create a nationally and potentially globally recognised icon which will help proclaim Scotland as a nation which abounds in creative drive and artistic imagination.

Tenders have been sought for the construction of the foundations and outer structure of “The Kelpies”. The design competition currently being run by the RIAS is in two stages; the open stage (now concluded) where all interested architects or architectural practices submitted a 400 word statement demonstrating their reasons for believing that they have the initial ideas to offer innovative yet practical solutions to the unusual brief. From these submissions five bidders will be shortlisted by the judging panel to participate in the second stage – the submission of more detailed proposals. This is an exciting and unusual challenge. It also promises to introduce that crucial aspect of architecture all too often overlooked, particularly in the current climate of development constraints – a bit of fun!
As the building was being designed, one question kept coming to mind...

...WHAT ABOUT THE FIRE SAFETY STANDARDS?

For a FREE consultation to find out what fire engineering can do for you please contact Sandy Killbourn on T: 01786 449944 • E: enquiry@g-fire.co.uk

www.gartcarronfireengineering.co.uk

Engineered and Solid Wood Specialists

WINTER SALE NOW ON!
Some of the Widest Boards in the UK available...

413 Hillington Road, 110 Salamander Street,
Hillington Park, Leith,
Glasgow G52 4BL Edinburgh EH6 7LA
Tel: 0141 892 0022 Tel: 0131 555 1122

email: sales@thewoodenfloorstore.com
website: www.thewoodenfloorstore.com

GARTCARRON FIRE ENGINEERING Ltd.
Designing buildings to save life

GSTAR CAD is a reliable & powerful CAD package which is 99% identical to Auto CAD with a totally unbeatable price. Work is saved in DWG format with all the Auto CAD commands. The software can be licensed to a USB dongle version for use on multiple computers for only an extra £30.

Standard version £352.00
Professional version £488.00

The moisture Encounter Plus is the world’s most popular and successful non-destructive moisture meter.

With the latest technology incorporated and analogue read out, the moisture encounter plus can be used with ease.

Price £289.00

The recordable Wireless Inspection Camera
See it clearly, find it quickly and solve it with ease. With a 3.5” TFT-LCD wireless monitor and rechargeable li-batteries. Included is a 1m flexible extendable tube with a 9 mm head. With a free 2Gb Micro SD card

Price £185.00

Special offer - 10% off all items for RIAS members (Quote RIAS10)

National next day delivery
If you find any product cheaper elsewhere that is within our range, we will guarantee to match the price!
RIAS CONVENTION 2012
ABERDEEN 10-12 MAY 2012
RE-ENGAGING WITH THE PAST
We already have a fantastic group of speakers lined up for the RIAS’ major annual event next year, including three Doolan prize winning Scots - Neil Gillespie (Reiach and Hall), Gareth Hoskins (Gareth Hoskins Architects) and David Page (Page\Park Architects). We are hopeful that Eric Parry will also be able to join us. Benedetta Tagliabue (Miralles Tagliabue EMBT) and Oliver Tusquets will both bring some Catalan flavour and John McAslan, whose Kings Cross masterpiece will be triumphantly open, is an international Scot who is always warmly welcomed back home.

Aberdeen’s Belmont cinema is an eminently suitable venue for Convention 2012. The recently restored and re-opened picture-house will play host to our traditional Thursday afternoon and Friday plenary sessions, while Richard Murphy’s Park Inn, a more recent addition to the Aberdeen scene, will serve as both the Convention hotel and the venue for the speaker’s dinner on the Friday evening.

The Convention is the highlight of the Scottish architectural calendar. Please put the date in your diary. We will ensure competitive hotel rates. The trains, if booked in advance, are cheap and we will continue with ticket prices pegged at 2008 rates (around half the true cost – subsidised by sponsorship).

This is a chance to step out of the realities of the architectural grind in the age of austerity and into a world of vision and imagination... Aberdeen was ever thus!
SCOTTISH PARLIAMENT ARCHITECTURE DEBATE

“Imagine that!”
“The role of architecture in Scotland’s economy”
“Now that is impressive!”

Fiona Hyslop the Cabinet Secretary for Culture and External Affairs, hosted a debate on Economy (Architecture and Placemaking) on the 10th November 2011, she moved the following motion:

“That the Parliament recognise the importance of high quality buildings and places and the vital contribution that they make to Scotland’s economy as well as its cultural identity; acknowledges the importance of sharing skills, vision and practice in design and placemaking and the need to address the affects of climate change, engage communities and develop Scotland’s skills base; recognises this and the previous administrations development of architecture planning and design policies; acknowledges the economic benefit of reusing existing buildings and calls on the UK government to reduce VAT for renovations, repairs and home improvements to 5%, which would act as a significant stimulus to the building industry.”

The Minister commenced with some hard hitting facts, such as “the architecture and design sector contributes about £1.3 billion of the estimated £5.2 billion per year that the creative industries generate for the Scottish economy” and “the architecture and design sector generates work in the construction sector which had a value of about £11 billion last year with a work force of more than 172,000 people.”

She went on to highlight the importance of placemaking, collaborative working, reuse of existing buildings, a low carbon economy and Scotland’s Housing Expo. She also announced her intention to develop a new Architecture Policy Statement in 2012.

Debates such as this do not happen without a significant amount of discussion, consideration and briefing papers, all of which is beneficial in itself. I know in this case our President, Sholto Humphries and Secretary, Neil Baxter “burnt the midnight oil” to prepare the RIAS briefing for the minister, raising many of the issues which were incorporated in her speech.

There were various confirmations of support and amendments to the motion proposed from the floor. Notable among them was the contribution by Linda Fabiani MSP Hon FRIAS with reference to the contribution of architecture to the cultural identity of Scotland and praising the Cabinet Secretary for emphasising this contribution to the social, environmental and economic success of our cities, towns and rural communities. Linda also highlighted the importance of promoting, through education and informed discussion, a favourable climate in which there is a greater understanding of the value and benefits of good architecture.

Other contributions which enlivened the debate were a vicious attack on the Carbuncle Awards, concern for the post charrette delivery process, Kengo Kuma’s design for the V&A in Dundee, Drew Smith’s obsession with Lego as a child and a suggestion that Architecture & Design Scotland should be a self supporting social enterprise!

Aileen Campbell, Minister for Local Government and Planning, concluded the debate with specific reference to community engagement which “as it happens!” was the topic for the first Cross Party Group meeting of the Parliament.

The motion was passed 101 for, 12 against and 4 abstentions, essentially supported by the SNP and Labour, with the Liberal Democrats abstaining and the Conservatives voting against. The full text of the debate and MSP voting can be viewed at http://www.scottish.parliament.uk/parliamentarybusiness/28862.

Two hours of speeches and debate in the main chamber of the Scottish Parliament on issues that are fundamental to the understanding and support for design and the architecture profession – “Now that’s not bad!”

EUGENE MULLAN FRIAS

Note: since the debate took place, Aileen Campbell has been given a new appointment as Minister for Children and Young People. The Minister Designate for Local Government and Planning is Derek Mackay.
COMMUNITY ENGAGEMENT IN PLANNING!
– IS IT WORKING?

EUGENE MULLAN, SECRETARY OF THE RIAS/RTPI PARLIAMENTARY CROSS PARTY GROUP ON ARCHITECTURE + THE BUILT ENVIRONMENT, PROVIDES AN UPDATE ON THE MOST RECENT MEETING HELD ON 29 NOVEMBER 2011. THE MEETING WAS ATTENDED BY OVER 50 PEOPLE, INCLUDING AILEEN CAMPBELL MSP, MINISTER FOR LOCAL GOVERNMENT AND PLANNING.

Knowledge management - conflict resolution - avoiding judicial reviews and a full Scottish breakfast - some of the many topics in a lively and engaging meeting.

The Planning Act 2006 started a modernisation programme to change the way in which the planning system in Scotland works. It sought to create a system that encourages development and investment and contributes to achieving the Government’s economic, social and environmental outcomes. It aimed to make the system:

• more efficient and effective,
• more encouraging and enabling of development,
• easier to understand, and
• more inclusive of communities.

This final aspect was of particular interest to this meeting.

Aileen Campbell, Minister for Local Government and Planning, has real engagement with her planning brief and particularly the community engagement aspect. That morning she had hosted a stakeholder discussion group on the topic and provided a summary of many of the issues raised. She is clear that the recent Planning Act provides a positive basis for planning in Scotland and that high quality engagement is critical to creating better places.

There were three presentations, reflecting a variety of perspectives on the topic:

• A View From the Community – Diana Cairns, Community Council Representative,
• Are Our Communities Ready and Able? – Petra Biberbach, Chief Executive, Planning Aid for Scotland and
• What Professionals Need To Do: Making Development Plans and Planning Applications More Engaging – Nick Wright, Nick Wright Planning.

Diana gave us a very clear sense of the community frustration with the process, false promises, intimidating behaviour and lack of support from local authorities to mention just a few! She highlighted the significant contribution of voluntary time and energy by local communities, comparing it to a “full time unpaid job”. Her community council has raised over £100,000 in the last eight years to pay for representation at two public enquiries and a court case. She compared planning battles between wealthy, powerful developers and local people to ‘David and Goliath’.

Petra reminded us that we are all members of a community and we should avoid the sense of ‘them and us’. All communities will have a diverse range of views and it is counterproductive for democracy to expect “one voice” from the community. The process should be viewed as “constructive dialogue”, rather than both parties expecting to “get what they want!” People who engage have rights but with those come responsibilities. Petra noted that communities are generally not keen to engage in the Main Issues Report of a Local Development Plan however they have clear views on what is appropriate for their neighbourhood. She concluded with a quote from a 13 year old boy who felt that planning was “… doing the agreeing and disagreeing bit…”.

Nick commented that planners and designers still expect the public to come to us – to meet us at our events, at times we choose and to communicate in our language. Whether we work in the public or private sectors, we must make more effort to engage with communities on their terms. There is an art to ensuring that planning and design respond to people’s aspirations. This is about building trust; getting better at listening, engaging and responding and being more open about our agenda – and open minded where we don’t have an agenda.

Meeting the legal requirements for Strategic and Local Development Plan Consultation and Pre-application Consultation does not automatically result in good engagement. That doesn’t mean that we should change the requirements. But it does mean that we have to raise the standards of engagement and link consultation/engagement with communities’ on-going stewardship role in managing places (e.g. the community empowerment agenda).

There was a question and answer session with the Minister and an open discussion, some of the views expressed were:
• a call for more support for communities at the end of the process when judicial review etc. are required,
• an emphasis on the importance of the Community Councils, the acceptance that they have very different capacities and that they need to be more representative - the Minister advised that she intends to set up a working group to review the challenges for Community Councils,
• a comment that many local plans are published for consultation with the reference to them being the “settled will of the Council…” which seemed a contentious way to commence a consultation process,
• that Community Planning Partnerships provide a vehicle for high level community engagement was raised - the Minister advised that there will be a ministerial review of these partnerships,
• Mike Mackenzie MSP, who has a background in the design and construction industry, expressed concern that many councillors do not know what is in their Local Plan and that the current system is a disincentive to doing business in Scotland.

An aim of the Group is to establish a number of key points on the meeting topic and to communicate these to all MSPs and the industry in general. The points from this meeting were as follows:

• communities need more meaningful engagement if they are to stay involved,
• consultation is required earlier in the process, with evidence of community influence,
• information should be presented in a way that assists good engagement,
• local authorities should have a role in knowing all information gathered,
• better professional skills are required to translate the views expressed into design solutions,
• there is a need to share best practice in effective engagement techniques,
• adequate resources are required for planners and the community to engage properly,
• more involvement of young people is crucially important,
• planning is a process of conflict resolution, more mediation during consultation would help,
• consultation is not a PR exercise.

This meeting had a very effective dynamic, partly due to the presence of the Minister but also due to the number of well informed people who were passionate about the topic. The meeting was closed by Linda Fabiani MSP Hon FRIAS with an analogy that “community consultation was like a fine Scottish breakfast - where the chicken could be said to have contributed to the event, however the pig had been actively involved!”

EUGENE MULLAN FRIAS

Note: since this event, Aileen Campbell has been given a new appointment as Minister for Children and Young People. The Minister Designate for Local Government and Planning is Derek Mackay.

ANYONE WISHING TO ATTEND A MEETING OR SIMPLY LOOKING FOR MORE INFORMATION SHOULD CONTACT EUGENE MULLAN ON 0131 555 1414, E.MULLAN@SMITH-SCOTT-MULLAN.CO.UK. FURTHER DETAILS ON CPGS IN GENERAL CAN BE FOUND BY VISITING THE FOLLOWING WEB PAGE: HTTP://WWW.SCOTTISH.PARLIAMENT.UK/MSP/CROSSPARTYGROUPS/LIST.HTM
“J K McCrone’s expertise and flexibility of working have proven invaluable in the recent and ongoing internal refurbishment of the Incorporation’s building at Rutland Square. Their work in the renewal of existing electrical services, lighting and IT within the listed building and the concealment of cabling has contributed greatly to the improvement in the internal environment for members and staff.”

Jack Hugh, Special Advisor to the Secretary
The Royal Incorporation of Architects in Scotland

30 Drum Brae South, Edinburgh EH12 8SU
Tel: 0131 339 1842
www.jkmccrone.co.uk
Media-TIC, Barcelona, Spain, designed by Cloud 9, beat off competition from hundreds of buildings around the globe to win the ‘World Building of the Year 2011’ award at the World Architecture Festival (WAF) Awards in Barcelona in early November.

The project which previously featured in Issue 5 of RIAS Quarterly, Spring 2011, was commissioned by The Consortium of the Zona Franca CZFB and @22Barcelona, an experimental district in the city. The architects see their building as an exploration of the digital city model, based on information, communication and technology. The building is divided with large companies on the upper floors and smaller spaces for emerging companies below. The first floor features a cibernarium and auditorium, offering courses and programmes to city residents.

The building was selected from 16 finalists by a jury of influential architectural and urban designers, led by Michael Sorkin. It is the first win for a building in Barcelona, host city of the annual World Architecture Festival.

Providing a mix of large office space, space for start-ups and public space, the building has excellent green credentials, including:

- 20% CO₂ reduction due to the use of District Cooling, clean energy,

- 10% CO₂ reduction due to the photovoltaic roof,
- 55% CO₂ reduction due to the dynamic ETFE sun filters,
- 10% CO₂ reduction due to energy efficiency related to smart sensors,
- With a total 95% CO₂ reduction, the Media-TIC is almost a net zero building.

Enric Ruiz-Geli of Cloud 9, which designed the Media-TIC building, said it should act as a ‘seed for an environmental revolution’.

The other 2011 WAF Award winners are:

FUTURE PROJECT OF THE YEAR AWARD
Hanimaaduoo International Airport, Maldives, by Integrated Design Associates Limited, Hong Kong

The new airport, the country’s second international gateway, is located on an island with very limited land mass for an international airport of this size.

STRUCTURAL PROJECT OF THE YEAR
8 Spruce Street-Beekman Tower, New York, USA, WSP Cantor Seinuk by Frank Gehry

The 867 ft, 76-story Beekman Tower is New York City’s tallest residential tower.
Since 2005, the Department of Architecture at the University of Strathclyde has won the RIAS and A+DS Scottish Student SUST Award (for Sustainable Design) six times. If achievement in student awards is a valid measure of calibre, then this record of success is very gratifying and welcomed by the department.

If such success, in specific targeted awards, is an accurate reflection of the preoccupations of an educational establishment, then the sense of gratification is greatly enhanced. This is unquestionably the case for the Strathclyde school. Sustainability is at the heart of everything the department does and to have this repeatedly acknowledged in the SUST Awards, is certainly a source of real satisfaction.

That sustainability is celebrated through the work of the students, as opposed to critical work undertaken by staff, is source of further satisfaction. Whether the students whose work has been submitted for this award would recognise this specific agenda of sustainability as the central and singular priority in their work, is doubtful.

Sustainability is explicitly addressed at dedicated moments in the core curriculum. However fundamentally it is an intrinsic agenda threaded throughout all years and across all aspects of the course. This is never more so than in the final Masters year of study, from which the submissions to the RIAS and A+DS Scottish Student SUST Award are drawn.

In this year of study students are invited independently to identify a real ‘issue’ and in turn to derive a Masters thesis response from the exploration and investigation of this issue. What is apparent in work generated through this process is a natural and empathetic engagement with sustainability, driven by an instinctive concern for the planet.
The work produced reflects this basic human concern. This concern faces these students as individuals as it faces us all. Sustainability affects us at all levels, locally, nationally and globally – in the contexts of both our intimate, personal relationships, and in terms of communities, large (city/urban expansion) and small (rural/village/town).

Evident throughout the work that is presented to the department is a continual sensitivity to a whole range of issue related to sustainability. These include the use of materials and energy (an emphasis on the use of what is available as opposed to what has to be imported); critical engagement with advancements in technological opportunities; to see opportunity in problems; and to encourage development through interdependence and rejuvenation. It is heartening and humbling to see the spirit in which final year students entertain agendas that seek unreservedly to improve our world.

The projects recognised in the RIAS and A+DS Scottish Student SUST Award are:

**2005 WINNER: LESLEY PALMER**
Maryhill, Glasgow – Regeneration
*A collaboration with the residents of Maryhill on small projects to raise awareness of proposed area regeneration.*

**2006 WINNER: STUART FALCONER**
KILDRUM 22, Urban Energy Island – Cumbernauld
*The re-use of a derelict modernist car park as a place of social interaction.*

**2007 WINNER: LIAM MADDEN**
Textile mill and masterplan, Condorrat, Cumbernauld
*A mill to process hemp as insulation and building product, as a catalyst for social and economic regeneration. A new employer capitalising on the existing agricultural infrastructure, thus breathing new life into an endangered community.*

**2008 WINNER: JAMES TAIT**
Time and Tide for Seaweed, Arisaig
*An industrial landscape exploiting an under utilised natural resource (seaweed – abundant, natural and of substantial ecological potential). Also awarded the RIBA Silver Medal 2008.*

**2008: HIGHLY COMMENDED: EILIDH HENDERSON/ANDREW, MCEWAN/MARTIN TARNAWSKI**
Abandoned Territories, Atacama, Chile
*A mapping of all the redundant industries of Chile, with proposal for their re-use and re-vitalisation.*

**2009: ANDREW PAUL**
Multi-Storey, Changing Pattern of Regeneration, Sighthill, Glasgow
*A localised solution applauded for its rigorous analysis and understanding of the sustainability benefits in adaptive re-use.*

The word “sustainability” has been long debated in the department – we trust it does not define us nor limit us. Rather it simply describes a pre-occupation that underpins our ambition to produce an architecture and architects in tune with the core objective of sustainability – to balance the conflicting needs of resource and consumption. We strive to develop an holistic understanding of sustainability and to ensure that the students understand sustainability, both measurable and immeasurable. That it crosses different disciplines and is subject to complex and interrelated concerns: environmental; social; political; cultural; economic and technological, requiring engagement with all equally and in equilibrium.

Most importantly we strive to breed a culture of informed responsibility – inculcating the former is our remit, achieving the latter is a relatively simple objective. By our emphasis on the engagement with reality we tap directly into two inherent aspects of architecture and architectural education: altruism and hope.

If the SUST Award recognises this objective, it is rewarding and arguably the most significant aspect of this educational endeavor. There is certainly no shortage of evidence of altruism and hope in Marianne Keating and Cara Shields’ Masters project ‘Stabilising the Delta’, winner of the RIAS and A+DS Scottish Student SUST Award (for Sustainable Design) 2011.
The sustainability agenda is being threaded through our core curriculum throughout our five years of study at Strathclyde University. However it is fair to say that it only truly comes to the fore when students like us take the opportunity to develop a project, that has sustainability intertwined within its approach, without it being the central or singular priority.

Our project entitled ‘Stabilising the Delta’ came about through a genuine desire to use architecture as a tool to improve the lives of those less fortunate. During an international building workshop promoting the use of cement stabilised mud blocks through the construction of a rural Bengali house in Bangladesh, we learned first-hand the devastation caused by heavy monsoon rain, rising sea levels and subsequent flooding that the country and its people face annually.

The two week workshop was organised by the British organisation Housing and Hazards and their affiliated Bangladesh grass roots organisation SAFE (Simple Action For the Environment). From this experience we saw an opportunity to explore how our skills as architects could potentially improve the lives of Bengali people who, each year, face the threat of losing their homes and possessions as a result of flooding.

By redesigning a rural community, our thesis aimed to ameliorate the devastating impact of the annual cycle of flooding on the physical and social fabric of rural communities. Not only did it concentrate on forming solutions to combat the immediate impact of flooding but the approach also targeted Bangladesh’s exorbitant growth in population and resulting density crisis. In its initial stage the project takes the form of a refuge, training and research centre, designed to strengthen the resilience of the community.

In the long term, the design allows for flexibility in its use and continued integration within its context. In response to the
growing population the project’s design encourages centralised growth, preventing rural sprawl, preserving essential agricultural land and thus promoting inevitable urbanisation.

In July 2011, the project won the SUST Award for sustainable design and the Urban Design Award from RIAS and A+DS. The judges commented: “This is a durable, sustainable architectural response to a recurring problem within many rural communities in Asia. It endeavours to provide an economically viable mechanism for supporting a whole community. While eschewing an overtly traditional approach to design, it utilises traditional materials, acknowledging their inherent benefits in addressing the recurring climatic problem of flooding.”

Since these awards, the project has also been acknowledged by the GIA, winning a Final Year Design Commendation and by Glasgow City Council winning The City of Glasgow Eimhear Kelt Silver Medal. Further to these Scottish awards, the project has been praised nationally, featuring in Building Design Magazine’s ‘top six of 2011’ for the UK.

All of this confirms the value of the work that we were doing and gave us the confidence to take our research and design ambitions into the field. Since completing our studies we have embarked on an ambitious and challenging endeavour to design and build a community centre in a deprived area of Bangladesh. Over our academic year, we set up a network of contacts and using our architectural skills helped them to develop a live project. In July and August 2011 we returned to Bangladesh to carry out a feasibility study for the community centre in conjunction with SAFE, the NGO who ran the house building workshop in 2010.

The project is located in a slum town called Jorgen Babu Mart in the North West of Bangladesh. During our time there we witnessed families living in the slum, struggling to exist in cramped, poorly ventilated, living conditions. The children who attend school in the slum learn in a poorly lit and ventilated building. Up to three generations of families live in just one room. Presently there is no suitable provision for community gatherings. The residents hope that a space to carry out weddings, funerals, festivals, social development programmes and women empowerment groups can be created.

Further to this, we have identified that a better ventilated and day-lit space is greatly needed by the two local school groups in the area. We also propose that a local, NGO run, mobile medical clinic should be based within the centre one day a week, providing free, essential medical care.

During our time in the slum, working alongside SAFE, the importance of arranging a management strategy post completion became apparent. Although we were there as architects, we were also responsible for making sure the building was going to be taken care of in the future. We actively involved the community from the outset, allowing us to build trust with the residents.

The design provides much needed space for the community. The process of building and running such a facility, will encourage the community to come together and organise themselves within a committee, taking control over the management of the community centre. Our key objective is to give them the confidence and structure to begin to solve their problems on their own. The community centre is more than a building, it is a tool, giving people the confidence and opportunity to create a better quality of life.

The centre will be constructed from locally available and sustainable materials, mud and bamboo. This project, along with associated training and workshops, will demonstrate to the community simple and cheap ways of improving their building techniques using the sustainable materials at hand. This gives people the means to build safer, healthier and longer lasting structures. A mere £8000 will allow this centre to be built, making an enormous difference to the people of Jorgen Babu Mart.

This project started off as a university thesis. However, as it developed, we learnt more about the country and its fragile living environment. We were soon compelled to utilise our skill base, developed over the year, to make the project a reality for the community. At present we are forming the charitable organisation, studioDELTA, to appeal for sponsorship/donations to allow us to begin the construction phase. So far we have raised £1500 and hope to raise the rest of the money in the coming months. This figure will cover all materials, construction, local labour and any necessary overheads. Construction will commence as soon as we meet our target.

CARA SHIELDS AND MARIANNE KEATING

DONATIONS CAN BE MADE VIA WWW.STUDIODELTA.CO.UK
SASAS WEEK 2011 – ‘ARCHITECTURE AND SOCIAL ENTERPRISE’

Scottish students of architecture face unprecedented challenges in finding employment when they graduate. We estimate that around 400 students of architecture at Part I level and a further 250 at Part II level are graduating from Scottish universities each year into a market where a recent count revealed only 13 Part I and 39 Part II jobs were advertised on the RIBA’s website.

The architectural profession as a whole in Scotland is suffering like never before. The inescapable reality is that the property boom that sustained the industry for over a decade is now well and truly over. We cannot afford to wait for two or three years until the construction industry picks up again. Imaginative thinking is required now. Never before has it been so important for students of architecture to be aware, organised and speak collectively about their future.

The Scottish Architecture Students Assembly (SASA) provides that opportunity. SASA is Scotland’s only national forum for students of the built environment that is endorsed by Architecture and Place Division of the Scottish Government, the RIAS and Architecture + Design Scotland whilst retaining an independence from the academic institutions. SASA stands out from other similar student forums as it strives to move beyond discussion and promotes action to affect change.

In August 2010 SASA was founded by Dele Adeyemo and Marc Cairns of Pidgin Perfect. SASA was conceived as an annual festival of architecture and design between students from the five schools of architecture in Scotland. Based on the same working principles of the ‘European Architecture Students Assembly’, more commonly known as EASA, SASA is a product of a desire within architectural education to restore the self-actuated student attitude that sprang into life in the 1970’s through the likes of Cedric Price, Geoff Haslam and Richard Murphy.

Through hosting a series of events consisting of guest lectures, interactive seminars and design workshops, SASA hopes to show the merit and importance in bringing students from different schools and backgrounds together. Proving that collective thought creates a more powerful response.

The inaugural SASA event took place in Glasgow and students from every school of architecture in Scotland came to the city to discuss the theme of ‘A Collective Urban Identity?’. Despite the tough financial climate, SASA received sponsorship from many local architectural practices including Collective Architecture, Gordon Murray Architects, Page\Park Architects and Nord Architecture, as well as support from the social network Central Station and other local businesses. This year SASA has received financial support from the Scottish Government through their Skills & Education programme to deliver SASA Week 2011, alongside continued support from Collective Architecture.

This December, students grouped together for SASA Week 2011 to tackle, head on, the crisis of employment within architecture and discuss the changing professional landscape by exploring the theme of ‘Architecture and Social Enterprise’. There are too few traditional job opportunities within architecture, so how can students imaginatively adapt the skills they have developed during their architectural education to work to improve the built environment in Scotland and prevent the ‘brain drain’ to London and further afield?

SASA Week 2011 took the form of a road tour, travelling to the students in each of the five schools of architecture in Scotland. Starting in Aberdeen on Monday 5th of December, followed by Dundee on the 6th, Edinburgh on the 7th, Glasgow on the 8th and finishing with an exhibition launch and discussion evening on Friday 9th at the New Glasgow Society headquarters in the West End of Glasgow. The students in attendance were inspired by presentations from leading experts in social enterprise, community activists and some of Scotland’s most successful, young graduate, start-up practices.

There were many exciting outcomes and the start of interesting new collaborations. As you read this the SASA Week 2011 exhibition will be drawing to a close, however, the discussions that took place will be invaluable to the students as they begin their next academic term and look forward to graduating.

DELE ADEYEMO AND MARC CAIRNS

STUDENTS

EUSAS

EUSAS (Edinburgh University Student Architectural Society) would like to thank all those who attended our initial lectures this year. They have been a great success! With a record number of students and professionals attending, we have been able to attract a wider variety of architects and engineers to speak, from CJ Lim to Cre8 with Kengo Kuma.

There are a number of lectures still to be confirmed for the New Year but EUSAS would like to announce the following dates:
27/01/2012 Stasus; 24/02/2012 Gort Scott; 09/03/2012 Buro Happold

The lectures are followed by a question and answer session with wine and beer. Lectures generally provide insights into the working practices of a range of offices. Membership includes free entry into all lectures.

Public Membership: £20; RIAS Annual Membership: £18; Public Single Lecture:£5; Annual Student Membership: £10; Student Single Lecture: £3

Regular updates on lecture dates and locations will be published on the EUSAS website www.eusas.co.uk and our Facebook page.

57°10 LECTURES

Already over halfway through the first semester lectures, the 2011/12 57°10 series has been lucky enough to hear some truly inspirational speakers. The diversity provided by such dynamic lecturers as Reiulf Ramstad (RRA) and well as Mary Duggan and Joe Morris (Duggan Morris) has captured the imagination of the students at Scott Sutherland School, which is obvious from the impressive weekly attendance.

57°10 continues to be RGU’s biggest student society and long may it continue.

Semester two promises to be an equally engaging set of lectures, with highlights including Peter St John (Caruso St John) and Neil Gillespie (Reiach and Hall). The Scott Sutherland School will also welcome both Sheila O’Donnell and John Tuomey.

For more information, please visit www.5710.org.uk or email mail@5710.org.uk
A conversation conducted in May 2010 with the 66 year old Uruguayan architect Rafael Viñoly offers insight to his architecture process. Below a subheading - “more than what you have done, there is how you did it”- a very personal view of architecture as a complex but single minded discipline is postulated.

Acknowledging that architects can now be required to wear “sixteen different hats” he considers negotiation is acceptable “as long as you can set out the priorities”. He is not keen to depend on consultants and considers “…collaborative effort is bullshit. It is one hand that sits down and draws something. That is a pregnant moment”.

So many people are involved as a result of the vast amounts of money in large projects. Viñoly is concerned that “all the different layers of project management or client representation take over what architecture used to do.” He considers it important that the architect has full involvement in the project brief.

Inevitably the interrogation and transcripted responses are sometimes difficult to follow. Occasionally they appear inconsistent. Charming portraits of the man at work show sketching, while wearing several pairs of glasses. It is particularly interesting to read Viñoly’s account of transferring from manual draughting to CAD (Rhino). Enjoying the ability of watercolour to suggest more than it represents he also relishes taking control of the three dimensional model, making opportunities of Rhino. This is a new form of sketching he anticipates.

As a foil to the interview with Viñoly, the associates and collaborators who have contributed to the growth of his practice have an opportunity to give their views. These accounts confirm that Viñoly always takes a lead design role on each project and enjoys challenging the brief and client preconceptions. With due deference the collaborators acknowledge that Viñoly is a good listener and an inspired thinker. There is a universal understanding that their job is to make the buildings according to the master’s vision.

Concept sketches are sprinkled throughout the book like sparkling gems. They clearly operate as inspirational catalysts. Each beautifully anticipates the character of huge, complex design projects. It is remarkable to note just how faithfully the completed projects reflect Viñoly’s original sketched intentions. The book outlines each building with clear drawings and sumptuous photography. There is always enough information to understand concept through to completion.

The project narrative is unusually helpful. It offers much more than basic facts and figures by highlighting quirks and special features. Circulation plays a significant part in Viñoly’s designs. The Chamber of Deputies, Buenos Aires, in 1965/66 was an early example where he ensured no random encounters between public and elected officials would occur by creating clever segregated internal circulation.

The book is a welcome inspiration to all interested in modern architecture. A generous and thoughtful appendix includes a staff list with over 1000 names. Inclusion of a comprehensive project index and an illustrated ‘time line’ reveals just how phenomenally active, productive and influential Rafael Viñoly Architects has been since 1965.

IAN STUART CAMPBELL HON FRIAS
This is a book on a mission. It is produced in association with The Institute of Classical Architecture and Classical America as part of a campaign to re-establish classical architecture and its appreciation within the USA. The basic premise is that American architecture rose from primitive “bricks and sticks” in the 17th and 18th century to an “astonishing monumentality, versatility, and splendor” in the first half of the 20th century.

The book reprints an extensive series of drawings from a monthly journal - Pencil Points - which appeared between 1932 and 1938. In a spirit reminiscent of Victorian pattern books this volume offers traditional details for cupolas, exterior stairs, stone textures, chimneys and virtually every feature of civic or residential buildings. Extensive interior details include fireplaces, woodwork, closets and corner cupboards.

The text warns against simply cutting and pasting the components but it simultaneously encourages use of these details by incorporating a companion DVD with printable TIFF files. Confusingly the editor also suggests trawling the details to find one that “suits your taste and the design character you are striving for” and then reviewing the detail dimensional options (a dubious proposition in terms of copyright – Ed). “Such refinements are the stuff that fine architecture is made of” according to this editor.

Unconcealed hostility to modern architecture and possibly everything else new, will not endear this book to most architects and students. Even where Pencil Points did include modern details this volume has omitted them as they “ignored or violated time tested technical and aesthetic principles”.

Via glancing references to Vitruvius, the 13th century sketch-books of Villard de Honnecourt, and Palladio’s I Quattrocento Libri, the introductory text rambles from the sublime to the ridiculous. It sees the book’s value as offering the profession a route to, “find its way back from Modernism’s false promises of technological miracle products and return to common sense”.

Damning the work of today’s ‘starchitects’ as addressing, “technical and functional concerns with cavalier indifference”, Grenfell asserts that traditional architecture was easily understood by other architects and “appreciated by virtually everyone”.

The drawings within the book are beautiful and are presented in clear pages with a small black and white photo to show each built form. The sub headings commendably note the credits to all architects whose details are featured. There is also an interesting declaration - “Prepared for Pencil Points by courtesy of the New York Architects Emergency Unemployment Committee.” This might serve to remind us that these were difficult times and that not everyone will see rose tints through misty eyes.

IAN STUART CAMPBELL HON FRIAS
know its nature, what concrete strives to be. Concrete wants to be granite, but can’t quite make it. The reinforcing rods in it are a play of secret workers that make this so called molten stone appear marvelously capable.”

The extensive illustration of the book is the key to its success. It can be hard to communicate the nature of different concretes photographically but it is carefully done here, with immaculate setting out of pages. Of course it is impossible to cover everything in depth but thorough referencing directs the reader to additional information where necessary and carefully selected projects are explored in some depth. The author’s own Ballingdon Bridge in Suffolk is an impressive case study of careful and elegant use of concrete with a strong sustainable agenda. What is particularly useful is the explanation of the design and procurement process with partnering contracts, where the design is developed from an early stage with the contractor.

Perhaps one of the most important chapters in the book is on sustainability. This acts as a good myth-buster for the assumption that concrete is always un-green. Stacey’s approach to sustainability is interesting, describing the need to minimise and avoid waste as a “key societal imperative”, neatly dodging scientific or moral imperatives. He sets out the huge variations in the embodied carbon dioxide of different concrete mixes, as well as the life expectancy of different concretes photographically but be hard to communicate the nature of structures is seductive, sight is never lost of the fundamental importance of careful detailing to deliver successful structures. The chapter dedicated to detailing is a good introduction to various constructional approaches. While many readers may be encouraged to try new techniques using concrete, they will also find themselves aware of the complexities, the challenges and the expertise that is needed to deliver good concrete work.

WIL TUNNELL RIAS

Established in 1879 to publish scientific reference books and serious academic texts, Birkhäuser had by the 1960s expanded its repertoire to embrace architecture. Their new edition of Floor Plan Manual Housing (first issued in 1994, this is their fourth) adopts an appropriately pedagogical approach which is both its strength and its weakness. The manual “does what it says on the tin” using plans as organising devices to identify typologies that allow us to compare, relate and contrast different housing types and layouts.

Too often the architectural media offers us dazzling displays of images of buildings that deny the reader (architects, anyway) the kind of information that this manual gives us in detail - scaled drawings showing how the buildings are organised in plan and section, how wide, tall or long they are. This is not a coffee table book. The manual is a ponderous publication, aimed at architects with a fairly well developed knowledge of the subject.

In keeping with the scientific method, the manual presents a highly structured, factually augmented, systematic taxonomy of house plans (skewed mainly to mainland European examples). Whilst there are many familiar typologies such as row house, detached house and apartment tower, the need to categorise leads to some odd ‘pseudo types’ such as firewall building, space-enclosing structure and solitaire. To illustrate this awkwardness some projects in the new edition have changed from one typological category to a completely different one.

This is where Birkhäuser’s didactic approach begins to show its limitations and this, in essence, is the problem with the manual. It is imprisoned by both its format and its ambition. The difficulty with it is not only in the forced systematic nature of the information, it is also in the layout - the abstract and minimalist drawing style, whilst necessary for comparison, makes for hard work reading the plans; each project is limited to one or two postage stamp sized black and white photographs and regard for context or siting is scant.

It is in its overarching ambition that this book fails most. It is neither encyclopaedic as the publishers boast, nor does it offer a serious typological analysis of the house plan. It is questionable, too, whether all the projects included are ‘exemplary.’ Rather than an inspiring book of ideas in housing design it is, at best, a miscellany of interesting floor plans, usefully to the same hard work reading the plans; each project is limited to one or two postage stamp sized black and white photographs and regard for context or siting is scant.

It is in its overarching ambition that this book fails most. It is neither encyclopaedic as the publishers boast, nor does it offer a serious typological analysis of the house plan. It is questionable, too, whether all the projects included are ‘exemplary.’ Rather than an inspiring book of ideas in housing design it is, at best, a miscellany of interesting floor plans, usefully to the same scale, divided into categories of sorts that architects involved in housing design could refer to as easily accessible secondary resource.

In stark contrast to when the manual was first published in 1994, there seems to be little that is not available today on
the internet to satisfy either the merely curious or the serious academic. Whilst keeping the very useful comparative scale plans a radical rethink away from a rigorous ‘manual’ is warranted. This might allow the publishers to be more flexible with the format offering fewer categories, better and more contemporary projects, more in depth spatial analysis; and perhaps also lead to a more inspirational housing design ‘book’.

ALLAN MURRAY RIAS

THE GREEN STUDIO HANDBOOK
ALISON G. KWOK & WALTER T. GRONDZIK
ARCHITECTURAL PRESS
£45.99

Time to make space on your bookshelf next to the Metric Handbook, The Care & Preservation of Georgian Houses and The Architect’s Legal Handbook; there is a new essential reference book in town. The Green Studio Handbook is sub-titled Environmental Strategies for Schematic Design. As such it aims to be the first book you reach for when commencing a project.

Rather than rely on gut feeling to decide whether to install a ground source heat pump or photovoltaic panels in your sexy new visitor’s centre the book aims to give you sufficient information to make an informed decision on whether to even consider a particular approach or technology. It then guides you towards a ‘fit/no-fit’ for your specific project. There is no point in specifying solar panels to provide a building’s electrical needs if there is insufficient roof area to accommodate them or if the building is shaded by trees. As the authors write ‘...nuances are not critical at this stage; being in the right ballpark is’. They realise that an architect often works without input from mechanical, electrical or civil engineers during the early stages of a project and that making the right strategic decisions early in the design project is absolutely critical if costly redesign is to be avoided.

Each aspect of the building is covered in chapters on Envelope, Lighting, Cooling, Energy Production and Water & Waste. The book then explores a total of 42 schematic design strategies that are worthy of consideration in the early stages of a green building project.

Opening the book at random to the section on Structural Insulated Panels (SIPs) provides an insight into a typical chapter. The material is described and assessed in terms of thermal performance, build-ability, design constraints and related strategies (in this case all energy conservation strategies & recovery systems). Emphasis is put on the desirability of a convenient supplier of panels (to simplify co-ordination and reduce transportation) and the importance of acceptable indoor air quality (SIPs construction greatly reduces air infiltration).

As in all other chapters there is a ‘sample problem’; in this case guidance is provided on how the designer can estimate envelope dimensions in terms of achievable U-values and advice on how to work with typical panel sizes. Exactly the sort of information you need to progress a sketch design.

The conclusion of the book is devoted to case studies of completed buildings (one of which is the John Hope Gateway in the Royal Botanic Garden Edinburgh), describing which strategies have been followed and asking, reasonably enough, ‘How is it working?’. If anything, this section emphasises the holistic approach required to achieve a truly successful green building once an initial strategy has been settled upon.

In summary this handbook provides sufficient information for the architect to determine a ‘green’ strategy at an early stage in a design and crucially be able to justify their approach as the design develops. Recommended.

PETER ROBINSON RIAS
Stan Allen, Dean at Princeton’s School of Architecture, is a highly regarded academic who has published extensively on representation and how (in Robin Evans’ words) “…architects do not make buildings, they make drawings for buildings.” He is also principal of SAA (Stan Allen Architects) in Brooklyn and has undertaken a variety of projects and competition entries of increasing complexity and scale. He has wrestled with the inherent inconsistencies of the construction process and therefore is well qualified to address architecture’s accelerating interest in environmentalism, ecology and our relationship to the ground. 

Landform Building derives from an eponymous conference convened in 2009 and offers a comprehensive introduction to this developing trend in architectural practice. Allen’s duties as editor of this impressive tome are shared with Marc McQuade (Adjaye Associates). Together they have assembled a plethora of projects, texts and images.

The material is organised around four main themes, Form, Scale, Atmosphere and Process, with each section fusing a number of essays, historical tracts, interviews, artworks and architectural projects. Such a heady mix could so easily come across as a clever-clever cacophony but the book avoids this trap without compromising either its erudition or accessibility. It is nonetheless a hefty publication (totaling almost 500 pages) but should inspire and enthuse anyone with a passion for architecture.

Allen’s introduction acknowledges that advances in sophisticated CAD software have become a springboard for some indulgent architects to over-reach themselves. He denigrates willfully biomorphic design propositions (say, by Gehry et al) and instead promotes the more nuanced approach of practices such as Foreign Office Architecture and MVRDV. He argues that contemporary architecture is advancing beyond the ‘biological’ towards the ‘geological’, where an emerging aesthetic conjoins landscape theory and urbanism. This new terrain often employs the notion of fields, folding, tearing and the mapping of analytical aspects (such as energy flows).

The range of featured projects is intended to show that “…most innovative buildings no longer occupy a given site but instead, construct the site itself.” So we learn how Copenhagen-based practice BIG (Bjarke Ingels Group) subvert expectations in their ‘Mountain’ project which accommodates tiered parking for 480 cars under a crust of 80 penthouse flats. They endeavour to conjure an architectural alchemy combining disparate elements and programmes – all conveniently condensed in their catchy clarion call, ‘Yes is More’.

Another notable discovery here is Giancarlo Mazzanti’s ‘Biblioteca España’ in Medellin, Colombia, which celebrates the importance of education. The architect reinterprets the site’s hilltop topography to generate three brooding, crystalline forms which puncture the skyline and provide an iconic marker amidst this sprawling low-rise city. Certainly any library which can transcend its typological shackles and become a major tourist attraction deserves our admiration.

The book’s bleached out cover image shows the cascading gantry system which affords access to the magisterial Mer de Glace (above Chamonix). The portal to its atmospheric ‘Ice Grotto’, however, has retreated some 40m in the past decade alone and poignantly illustrates the fragility of our habitat and the necessity of a paradigm shift in architectural practice.

Mark Cousins RIAS
The name of this book could easily conjure up the impression of a glossy tome full of seductive electrified photography and little else. Whilst there are one or two examples of such photographs, the book is a triumph of academic substance over style. Its use of such photographs is simple, namely to ask how such effects may be achieved and how the technologies it explains can be tuned to radically change the appearance of a building, not by changing the hardware or indeed the software, but by simply revising inputs so that such infrastructure can display exactly what the operator requires of it.

Neither is this a ‘Mitchell’s Building Construction’ style technical handbook with prescribed detailing. Instead it is very much a technological overview of the current leading edge of this digital capability and the paradigms which guide its application and design. That technology is far removed from the technology of Piccadilly Circus or a Jumbotron tacked onto an elevation. To be frank Mediatecture informs us of technologies which few architects in Scotland will ever have the opportunity to use. The woven veil meshes of LEDs which it illustrates, illuminating corporate headquarters, are after all a little beyond most of our budgets.

That said, there will be those who are simply interested in the technology and its application or some who will indeed have the scope to consider its use in high profile areas of commercial architecture or perhaps slick licensed interiors. For all of those readers the book examines the potential of what it describes as the digital encoding of architecture via a series of essays written by a range of experts. The essays cover all aspects of this design approach from media management to advertising or the layering of facades to the history of the technology. This is benchmarked against a diverse range of exemplars, such as the design of the Beijing Olympic Opening Ceremony and Bayer AG’s former headquarters which was wrapped in media facades to advertise the company’s presence and brand identity.

When reviewing the book I was struck that my preconceived notion of media architecture was that of thin, glassy gauzes either illuminated via projections or by LCDs. For me the surprising revelation was that of layered facades where illuminated meshes and integrated led lighting can be held off the main building skin. Piccadilly Circus at mid-day is rather like a daytime visit to a nightclub, they are drab and the magic has vanished. Given therefore that media architecture is best experienced in a darker environment or at night, the use of layered elevations offers a richer and more spirited daytime architecture which is less reliant on the ephemeral or the invisible.

Mediatecture is a scholarly tome. If you are merely looking for beguiling photographic inspiration or specific technical guidance then you should look elsewhere. However if you wish to thoroughly explore the wider digital complexities and potential of this technology this book could be invaluable.
TECHNICAL

THE LATEST NEWS FROM RIAS PRACTICE

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
It is confirmed that Scotland will get new permitted development rights for householders in February 2012. The new regulations will, within limits, allow new extensions to be built without the need for planning approval. Also allowed will be access ramps, sheds, garages and decking, though restrictions will still remain for conservation areas and listed buildings.

Hugh Crawford, Chair of the RIAS EHTP Committee, attended the General Permitted Development Workshop at Victoria Quay on 6 September on behalf of the RIAS and participated in the discussions on the draft guidance. Hugh reports:

“It is expected that there will be a series of four/five training seminars arranged across the country before the new document comes fully into force. There will be a “virtual house” to help explain the revised guidelines. It is anticipated that the new document will take about six months to bed in. The framing of the document took guidance from the English experience. Parliament has to approve the document before training can commence.”

The rules for when a householder will require planning permission are changing on 6 February 2012. The changes are to simplify the current rules and increase the number of developments that can be carried out without having to apply for planning permission. The changes are detailed in The Town and Country Planning (General Permitted Development) (Scotland) Amendment Order 2011 No 357 which can be downloaded from http://www.legislation.gov.uk/ssi/2011/357/contents/made.

In summary, the amending order uses the following concepts to control development:

- **Principal elevation**: a term used to identify the “front” of the dwellinghouse,
- **1 Metre “bubble”**: allowing all alterations and improvements as permitted development as long as they do not protrude more than 1 metre from the building,
- **Measuring height**: where ground level is uneven (e.g. on sloping ground) the new rule is that the height of a building or structure is to be measured from the lowest point of the ground.

To ensure that appropriate controls are applied, the classes of householder permitted development rights have been revised and new controls and limitations apply. In addition tighter controls will also apply to developments proposed in conservation areas.

Guidance will be available shortly.

The full text of the briefing, as well as a description of the new classes, can be found in Practice Information in Practice Note 051117.
Order changes the householder permitted development rights as well as amending the classes relating to demolition and telecommunications.

For more information, visit the Scottish Government website at the following address: http://www.scotland.gov.uk/Topics/Built-Environment/planning/

TECHNICAL HANDBOOKS

Changes have been made to the guidance in the 2011 Technical Handbooks that apply from 3 October 2011. These changes are in respect of:

DOMESTIC HANDBOOK
• Section 2: Fire – text changes to Clause 2.13 to clarify fire and rescue water supplies,
• Section 3: Environment – revised guidance supporting Standard 3.2 in relation to updated information and mapping for radon protective measures in Scotland.

NON-DOMESTIC HANDBOOK
• Section 4: Safety - revised guidance supporting Standard 4.4 (Pedestrian Protective Barriers) in relation to extending the maximum gap dimensions to a wider range of non-domestic buildings,
• Section 4: Safety - revised guidance supporting Standard 4.8, to align with the changes to the protective barrier guidance in 4.4.

UPDATE ON USE OF SAP & SBEM/NCM SOFTWARE FOR STANDARDS 6.1 & 6.9

The Building Standard’s Division of the Scottish Government (BSD) has added additional guidance to their website with regard to the use of software in producing both DER/TER compliance calculations for building warrants and Energy Performance Certificates (EPC) on completion of new buildings:

The Technical Handbooks allow a spread of options for new buildings, augmented by the additional BSD guidance (see diagram).

The RIAS agrees with BSD’s guidance: http://www.scotland.gov.uk/Topics/Built-Environment/Building/Building-standards/profinfo/techguide/proftechS6software that for new dwellings in particular, it is prudent to demonstrate compliance using a DER/TER calculation produced using an approved software if it is intended that the Energy Performance Certificate will be produced from the same source as the compliance calculation.

Members are reminded that the Technical Handbooks require the provision of an EPC as part of the building works and provides guidance as to where it might be placed. The legal duty for ensuring the means by which and by whom an EPC is produced is covered by the Energy Performance of Buildings (Scotland) Regulations 2008 and falls in the first instance to the building owner.

Significantly, an EPC must be “…carried out by qualified and/or accredited experts, whose independence is to be guaranteed on the basis of objective criteria…”1 in Scotland, only Approved Certifiers of Design (Section 6 – Energy) and those EPCs fully checked by the Local Authority Verifier can be said to meet these criteria.

Members are advised to make their clients fully aware of the obligations under both sets of regulations and that where EPCs are not registered with one of the two Scheme Providers, the Local Authority accepting them confirms that they have been fully checked and registered.

The RIAS has raised with BSD the problem of discrepancies which could occur when the EPC, calculated using a particular software programme at the time of building warrant registration, is calculated on completion of the project (which could be several years later) using a different version of the software, with differing results. Currently this matter, as to how the two sets of results can be reconciled is still with BSD and the RIAS will report on the outcome once it is known.

---

CONSERVATION ACCREDITATION RE-APPRaisal UPDATE

Following the UK statutory bodies’ joint re-appraisal of accreditation schemes in conservation architecture the Incorporation has agreed to monitor the performance of its conservation accredited architects. All accredited individuals will be invited to re-apply on a five-yearly basis to ensure their continued compliance with the standards set by the Incorporation’s Conservation Assessors Group and agreed by RIAS Council.

SBCC 2011 EDITION

New Scottish contracts have just been launched by SBCC (Scottish Building Contract Committee) to incorporate the changes to the Construction Act from 1st November in Scotland.

The Local Democracy Economic Development and Construction Act 2009 (“the Construction Act”) which amends the Housing Grants, Construction and Regeneration Act 1996 has already been enacted in England and has come into force in Scotland on 1 November 2011. The new SBCC contracts available as hard copies or to download include:

• Standard Building Contract with Quantities for use in Scotland,
• Standard Building Contract without Quantities for use in Scotland,
• Standard Building Contract with Approximate Quantities for use in Scotland,
• Design & Build Contract for use in Scotland,
• Minor Works Building Contract for use in Scotland,
• Minor Works Building Contract with Contractor’s Design for use in Scotland.

The documents are available in hardcopy from the RIAS Bookshop.

PRACTICE SERVICES 2012

Practices will soon be invited to renew their Practice Services subscription for 2012.

Practices will be aware of a number of key legislative changes affecting construction contracts which have taken place over the last year. These changes are being covered in detail in Practice Information through the issue of Practice Notes in the Winter 2011 and Spring 2012 editions, focusing on guidance on the new payment procedures for SBCC contracts and RIAS Appointment Forms. Practice Services subscribers will have access to the fully updated suite of RIAS Standard Forms as free downloads.

In addition to our Practice Information Service, practices can take advantage of free legal and expert advice on contractual or appointment issues as well as access free downloads of appointment documents and certificates.

Practices experiencing cashflow problems can opt to pay in three or four instalments. If you wish to take advantage of this payment option, please speak to a member of the Practice Team.

IF YOU HAVE ISSUES YOU WOULD LIKE TO DISCUSS, DON’T HESITATE TO CONTACT A MEMBER OF THE PRACTICE TEAM ON 0131 229 7545 OR MRICHARSON@RIAS.ORG.UK.

Manufacturers of Timber Doors and Door Sets
BM TRADA Q-Mark Accredited

Non-Standard Flush Doors/Sets
(Paintgrade, Veneered or Laminated)

Non-Standard Flush Doors/Sets with Apertures
(Finished as Above)

Fire Doors/Sets – Fully Certified | ACOUSTIC Doors/Sets

Glazed Screens
(Non Fire rated or Fire rated)

Wall Panels | Skirtings | Architraves

Ecosse Doors Ltd
4 MacDowall Street, Paisley PA3 2NB
Telephone: 0141 840 2266
Fax: 0141 887 8106
www.ecossedoors.co.uk
sales@ecossedoors.co.uk

Ecosse Doors Ltd
4 MacDowall Street, Paisley PA3 2NB
Telephone: 0141 840 2266
Fax: 0141 887 8106
www.ecossedoors.co.uk
sales@ecossedoors.co.uk
The age profile was slightly lower than I had expected. Some had been expert witnesses before and others not. Encouraged by the legal profession, this was the start of a process to update the RIAS Panel of Accredited Expert Witnesses. The day was ably chaired by Iain Fergusson FRIAS who has acted as an expert witness for many years.

Charles McGregor of Simpson & Marwick and Gillian Woodward of Pinsent Masons covered the role of the expert witness and what is expected of an expert witness. The often repeated words being ‘objectivity’, ‘impartiality’ and ‘independence’. Advice was also given on the preparation of reports and the need to be able to demonstrate to the court evident knowledge of the matter. Charles mentioned the use of a video in a case to good effect. Gillian highlighted the duties / responsibilities set out by the judges in a maritime case but which nevertheless apply in all fields.

David Scott of McGrigors gave a comprehensive account of the rules that apply under English Law. These are more prescriptive, it appeared, than under Scots Law but essentially the same principles apply. Mention was made for the need for caution when suggesting remedials and costing fixes, the pitfalls of cross examination and a recent English case where an expert witness was held liable for the outcome.

After lunch, Lord Glennie, who, until earlier this year, was the Principle Commercial Judge, outlined his personal views on the duties of an expert witness as ‘expertise, integrity and engagement’. ‘Expertise’ is being able to demonstrate experience in the field, or some experience, although he commented that not having acted need not be a bad thing as those more familiar with the role might not do so with the same rigour. The court would much prefer to hear from someone who was prepared to admit their difficulty arriving at an opinion in order that the court is made aware of all the matters that they need to take into account. The prime role of the expert witness is to assist the court.

On ‘integrity’ Lord Glennie made reference to “the whole truth” in the oath by which he meant the need, I gathered, to cover the matter comprehensively, even if this means including aspects that could arrive at a different conclusion. The expert witness was not a “hired gun” to advocate the case for their client. By ‘engagement’ he meant with the court process, for example, through the instructing solicitors with the court case management process. There may also be the need, with other appointed experts, to arrive at a joint note on areas of agreement.

Neil Kelly of MacRoberts gave a quick but thorough explanation of the law of evidence upon which we were told a law student would spend about a year. Neil managed however to make what looked to be a rather dry subject understandable by a series of simple anecdotes.

The day ended with John Spencely PPRIAS giving us the benefit of some of his experience. This included statements such as “do not be partisan!”. To underline the need for impartiality, he often advises clients and their agents that he “does not care who wins!”. While admitting it is rather a “council of perfection”, it should be impossible, when reading the expert reports, to determine who has written which.

John also gave useful advice on the need for meticulous attention to detail on, for example, BS’s and codes and simple things like arithmetic. He ended with the point that often the best advice that can be given to a client is that they should perhaps use their funds to deal with the problem rather than embark on litigation where, if they lose, they may be left with too little to do so.

I came away with the thought that if architects occasionally had to act as an expert witness it might serve them well in their day job!
On The Level, the wetroom manufacturer, provides a one-stop shop:
- Patented birch ply concealed shower trays
- Bespoke sizes in 5-7 days
- Suitable for all floor types
- Contemporary glass shower screens
- High flow shower tray and trap gully
- Under tile waterproofing system
- Unique range of square and linear gratings

www.onthelevel.co.uk  Tel: 01525-373202

Perthshire’s Finest Furniture Store

A spectacular array of the most fantastic home accessories and giftware for all occasions

GRAND styles and fine DESIGNS

Mains of Murthly Aberfeldy
Perthshire PH15 2EA
01887 829899
www.spirit-of-wood.com

Innovative metalwork solutions designed and forged for public buildings and spaces, crafted by the artist blacksmiths of Ratho Byres Forge.

P. Johnson & Company
Tel: 0131 333 1824
www.rathobyresforge.co.uk
THE SITUATION
The architect informed the insurance company that, in consequence of issuing a writ for fee recovery from a client, he had received a draft precognition of a lawsuit for a massive counterclaim, with the suggestion from the client’s solicitors that the matter be referred to arbitration. The outstanding fee was considerable and the proposed counterclaim over four times that amount. So what had happened?

THE PROJECT
The project was a large building at a considerable distance from the architect’s office. As a consequence the client - who appears not to have been a first-time client – appointed a project manager. A formal appointment was made (although never signed and returned by the client, allegedly on the grounds of an error in it – which they held to mean that no agreement was in place at all) and the project appeared to go swimmingly. There were a number of variations – alterations to ceiling heights, extension of the project and new permissions – offered against a lump sum fee. However, two years into the project, the client sacked the project manager and appointed a new one. The architect found the new appointee difficult to work with and resigned the commission shortly afterwards.

THE ISSUES
On appointment, the new project manager had sought larger scale drawings and further variations, all to be fed initially on a time charge, but then recalculated into a lump sum. A month later, the architect resigned, seemingly with immediate effect and sought payment of still unpaid fees and also further fees for work to date. The client’s suit was the response, probably catalysed by having been left without professional advice in the middle of a project.

THE CLAIM
The claim alleged lack of due diligence, fees being sought for work not undertaken (e.g. large interior elevations of various rooms), failure to provide the required information and failure to provide to an agreed schedule, with consequential loss that building construction had to continue into the winter. Such drawings as had been provided contained errors, inappropriate materials had been specified and much of the fit-out remained incomplete. The client also alleged that the architect had failed to visit the site for the contracted number of visits and had not exercised reasonable care in the co-ordination of other consultants.

All this sounds very formidable and worrying. Then the claim under, one guesses, the direction of the new project manager, moved on to the architect’s time sheets. Hilarity beckoned. Each

CHARLES MCKEAN HON FRIAS CONTINUES HIS POPULAR SERIES HIGHLIGHTING THE BACKGROUND AND OUTCOME OF CLAIMS MADE TO RIASIS
time sheet claim was annotated, accompanied by one of three comments: first, it was included in the original fee; second, inadequate details were provided; or third, the claimants made their own assessment of how long the specified work should have taken. It came down to hours crunching: what was claimed at taking, for example, 18 hours, the claimant assessed at 10. No evidence was provided as to how that might have been calculated.

THE NEXT STEP
Unexpectedly, the next step was the receipt of an offer by the client’s solicitor to settle the matter by payment of 25% of the outstanding fee and putting to rest everything else. The architect was relatively dismissive toward the claim, feeling that the client would never proceed. The Loss Adjustor concurred. After some typical masterly inactivity, the clients settled the outstanding fee with the architect at 90% and the matter was closed.

LESSONS
Three points may be extracted from this file.
First – yet again – the damage to client/architect relationship that can be caused by project managers coming between them. What is absolutely clear is that this relationship fractured.
The second is how a clever solicitor could construct a massive claim from very little. Had it gone to court, its sheer extent and professionalism might have created credibility and caused trouble.
Finally there is the question of termination. There is nothing in the file to indicate other than the architect walked off with very little notice, although there may well have been earlier warnings. However, beware of the temptation to sudden decisive action of this type lest, by thus thereby abandoning the client, you thus create circumstances damaging to the client: in which case you might be in conflict with the Statement of Conduct.
CONSERVATION SEMINAR

AT THE HEART OF CONSERVATION

The RIAS seminar ‘At the Heart of Conservation’ on 11 October 2011 primarily focused on aspects of the RIAS Conservation Accreditation Scheme. The majority attending were either accredited or contemplating applying for accreditation.

The first speaker of the day James Simpson, conservation architect and co-founder of Simpson and Brown, initiated proceedings by reminding delegates of the ICOMOS Guidelines which are incorporated into the RIAS Accreditation Scheme. He also reviewed the definition of conservation in BS 7913 (Guide to the Principles of the Conservation of Historic Buildings), written in 1998, which was ‘action, to secure the survival or preservation of buildings, cultural artefacts, natural resources, energy and any other thing of acknowledged value for the future’. James compared the architect’s role in the conservation of buildings to the conductor of an orchestra, who intellectually interprets the score, sets the agenda and works out the philosophy of a project. He also talked about the management of change, sustainability and the objectives of conservation.

James’ presentation was followed by Neil Baxter, Secretary and Treasurer of the RIAS. Neil talked further on the current status and composition of the RIAS Accreditation Scheme. He outlined the changes being introduced by grant funding bodies in the UK which propose the appointment of only accredited architects on grant-aided schemes. A consequence of this, following the UK statutory bodies’ joint re-appraisal of accreditation schemes in conservation architecture, is that the Incorporation has agreed to monitor the performance of its conservation architects. All accredited architects will be invited to re-apply on a five-yearly basis to ensure continued compliance.

Presentations then followed of practical examples from leading conservation architects and industry practitioners of their recent work. The first of these was from Julian Harrap of Julian Harrap Architects, a distinguished London practice, who described the restoration of 14 Lincoln’s Inn Fields in the City of London, one of three houses constructed by John Soane. The singular characteristic of this project was that all the drawings and record documentation were available at the Soane Museum. He then contrasted this project with a similar sized house, 84 St Aldates, the only building at risk within the City of Oxford, where the repair was based on site investigation and analysis, as there was no documentary or drawn trail to inform the architect of an approach to conservation.

There followed two presentations on a particular project, the McManus Galleries, Dundee. Brian Park FRIAS, founding partner of Page \ Park Architects, Glasgow, described the redevelopment of Albert Square (2002) and the refurbishment of the Galleries four years later. Defined by a sense of place and appropriate scale, the square demonstrates the firm’s pragmatic approach to historic buildings.

The interior of the Grade ‘A’ listed Galleries was remodeled, with partitions, dating back to 1867, removed and a new staircase inserted, contained within a vesica-shaped concrete shell, which improved circulation to the Victorian gallery above. Malcolm Thomson from D.Blake and Co. Ltd, leadworkers, went on to describe, in detail, the replacement of the complex leadwork of the three flèches of the Galleries, underlining the importance of careful fixing to permit the expansion and contraction of the lead.

The final presentation of the day, the re-harling of Craigievar Castle, was given by Craig Frew, a technical consultant with Laing Traditional Masonry (LTM) Group. He described how LTM had been contracted by the National Trust for Scotland as principal contractors to undertake the restoration works. The main aim of the project was to remove the strong, impermeable cement harling and to replace it with a more appropriate lime harling and limewash to match the original finishes.

Majorie Appleton FRIAS
Nevin of Edinburgh has been providing the highest standards of skill, customer service and excellence since 1977. We are a multi-award winning company and the decorator of choice for organisations such as The National Galleries of Scotland, Historic Scotland and The National Trust for Scotland. We can help you decorate, renovate and transform the interior and exterior of your property no matter what the size or difficulty. We pride ourselves on fine attention to detail and ensuring of your 100% satisfaction.

Eight times winner of the Johnstone’s Painter of the Year Award
Johnstone’s Supreme Decorator of the Year Award 2010
WorldSkills Double Gold Medal Winner

‘The Royal Palace of Stirling Castle’

‘Edinburgh City Chambers’

8 Swanfield, Leith,
Edinburgh EH6 5RX
www.nevinofedinburgh.co.uk
ten: 01315541711
fax: 01738623228
enquiries@nevinofedinburgh.co.uk

Incorporated Blind Systems Ltd
The Long
The Short
& The Tall

...we do it all!

t. 01721 730 279
f. 01721 730 777
www.ibs-blinds.co.uk

ceramic tile
warehouse

where inspiration comes in boxes

For over 25 years we have been servicing Scotland’s Architects and Designers. We offer innovative solutions at competitive prices.

Whether it is Ceramic, Stone, or Porcelain, floor or wall, internal or external, we have your solution.

With stocked warehousing in Kirkcaldy, Fife, we are local, independent and delighted to be of service.

Always in stock BASF adhesive and grout solutions, along with protective finishes, both functional and decorative from Genesis-aps.

t. 01592 659985
e. rossm@tetw.co.uk
Merchant House, Merchant Place, Mitchelton Industrial Estate, Kirkcaldy Fife. KY1 3NJ.
FINANCE

MAKING YOUR
MONEY WORK

WHAT WOULD HAPPEN TO YOUR FAMILY IF YOU WERE TO DIE TOMORROW?
The only two things certain in life are death and taxes. Unfortunately the bills don’t stop coming in when someone dies. It makes sense to protect your family financially with life assurance. Some people think life insurance isn’t worth it. We all insure our valuables at home such as TV’s and laptops but what about the financial futures of our loved ones? Don’t they deserve to be looked after too?

Life insurance is an essential part of financial planning.

WHICH TYPE OF LIFE INSURANCE IS RIGHT FOR YOU?
All life insurance plans will pay a cash lump sum if you die within the term. Some plans are fixed term, others provide you with cover for the rest of your life. The table describes some of the reasons why you may need life insurance and the type of cover which may be suitable. Most plans don’t have any cash-in value at any time. The only exception is a Guaranteed Whole of Life plan, where there may be a small cash-in value, but less than you’ve paid in.

<table>
<thead>
<tr>
<th>Need</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>I just want to cover my repayment mortgage.</td>
<td>You might consider Decreasing Life Insurance</td>
</tr>
<tr>
<td>I have an outstanding loan and I’d like cover to pay it off if I die.</td>
<td>You might consider Decreasing Life Insurance</td>
</tr>
<tr>
<td>I want to cover my interest-only mortgage.</td>
<td>You might consider Level Life Insurance</td>
</tr>
<tr>
<td>I want to leave some money for my family if I die during the policy term.</td>
<td>You might consider Level Life Insurance</td>
</tr>
<tr>
<td>I want to leave some money for my family whenever I die.</td>
<td>You might consider Guaranteed Whole of Life Insurance</td>
</tr>
</tbody>
</table>

LEVEL LIFE INSURANCE
Level Life Insurance (also known as level term insurance) is a straightforward way to provide a financial safety net for your loved ones, or to help cover an interest-only mortgage, by paying out a lump sum if you die during the term. Bear in mind that there is no cash-in value at any time. The cost and level of cover you might need depends on your own personal circumstances. A Level Life Insurance plan provides you with life insurance cover that stays the same throughout the plan. If you die within the plan term, your loved ones receive a guaranteed cash lump sum.

DECREASING LIFE INSURANCE
Decreasing Life Insurance (also known as Decreasing Term Insurance) covers a repayment mortgage or loan over a fixed term. Lump sum payable on death reduces in line with the balance outstanding. Premiums are set at the start to take this into account, so are often cheaper than level life insurance, where the sum assured does not decrease during the term.

Both Level and Decreasing Life Insurance pay out if you die during the plan term but neither have a cash in value at anytime. The cost and level of cover depend on your own personal circumstances.

GUARANTEED WHOLE OF LIFE INSURANCE
This type of plan helps you protect your family financially with life insurance cover that lasts for the rest of your life. The premiums are more expensive but cover lasts for the whole of your life. Your loved ones receive a guaranteed cash sum whenever you die. You can choose the yearly increase option at the start of the plan to increase your cover and premium by 5% a year – to protect against inflation. The plan doesn’t normally have a cash-in value. Some plans may have a small cash-in value, but less than you have paid in. These plans are commonly written in trust, so that the proceeds do not form part of your estate and thus escape Inheritance Tax, while also providing the cash needed to pay any Inheritance Tax that may be due.

CRITICAL ILLNESS PLANS
We all think ‘it’s not going to happen to me’ - but in reality a critical illness could affect any one of us. What if it did happen to you? Imagine if you were critically ill and unable to work for a long time…… could you manage financially? A critical illness policy provides a cash sum to help you and your family financially if you were to die, or be diagnosed with one of the specified critical illnesses covered during its term. Make sure your future and your family’s is protected. Contact RIAS PFS for further information about life insurance and critical illness cover. We will be happy to help find a solution tailored to your needs.

RIAS PFS
Tel 0141 226 8866
Email info@riaspfs.com
Web www.riaspfs.com
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 Chapter recently held a reception for RIAS President, Sholto Humphries, to mark his first official visit to the area, albeit that he can be found around Aberdeen on his bicycle most days. It was a pleasure to host this well attended event. What was more pleasing was the number of 'new faces'. They took the opportunity to air their views on a number of issues which are affecting architects and architecture in the area.

One major issue was protection of title. In the current climate, where work is difficult to come by, architects are also having to contend with some persistent offenders who style themselves as ‘architects’. Enquiries with ARB have shown that no one within these organisations is registered and therefore able to call themselves architects. Yet these self-same businesses are advertising under the architects listing in telephone directories, with names relatively similar to properly registered practices.

The Chapter has taken this matter up directly with ARB and received a less than encouraging response. Advertising in directories under an architects listing was not considered to be concrete proof of an infringement of the Registration Act. ARB therefore declined to take the matter further, stating that it was better to take no action than to risk failure in court, which ARB felt would be a more damaging outcome for the profession.

The Chapter does not intend to let this matter rest here and will be bringing this matter to the attention of both RIAS and RIBA in the hope that concerted pressure from across the profession will encourage the ARB to support architects in this difficult time.

The Aberdeen Society has been a wholehearted supporter of the Aberdeenshire Design Awards since their inception 14 years ago, because of the commitment shown by Aberdeenshire Council to the promotion of excellence in architecture and design. As current ASA President, I am honoured to continue that relationship, following an invitation to be a member of the judging panel for 2012. I would encourage all architects across Scotland who have qualifying projects to submit entries to this well publicised awards scheme to showcase the architectural talent within the area and across the country.

In a similar vein I would encourage entries for our own Chapter Awards, again sponsored by Russwood, which close on 31st December. It is worth remembering that the ‘Best Building’ will be eligible for entry to the 2012 Doolan Award.

Architecture has been the ‘hot topic’ in Aberdeen over the last two weeks (not something that happens all that often) with the public viewing of the six, anonymous, shortlisted proposals for Union Terrace Gardens. Members of the public have turned out in great numbers to view the work submitted by the six, internationally renowned, design teams and to express their opinion on which of the proposals impressed them most.

Setting aside the controversies, the design competition has showcased what architects can contribute and that excellence is to be encouraged and applauded. The Chapter should therefore embrace the opportunity to remind the citizens of Aberdeen and beyond that talented architects can be found locally as well as internationally and that as a profession we have been promoting excellence in architecture and design long before the gardens project was thought of - and that we will continue to do so for a long time to come.

MURRAY RESTRUP FRIAS, PRESIDENT ASA
Whilst the summer period is traditionally quiet, The Dundee Institute has had a productive period of sustained activity culminating in the long-awaited DIAlogue. This bumper edition encompasses features researched and compiled over the past two years. It includes a history and vision of the DIA, Past President’s favourite buildings, a definitive list of Past Presidents over 127 years, images of the last two year’s awards and comment from the respective Heads of Planning in the DIA area. It is intended to publish twice yearly in order to keep our membership informed of local issues.

The controversial proposal by Perth and Kinross Council to demolish Perth City Hall has also provided DIA with press, radio and television coverage. Perth City Hall is a prominent, Grade ‘B’ listed building. In support of our members’ concerns that Perth may lose a focal building of great architectural, historical and cultural significance, a very fruitful discussion with members in the Perth area was undertaken. Concern that significant subsequent regret would be experienced should the current proposals be pursued was to the fore.

Efforts are underway to find a venue for hosting a display of members’ alternative proposals, all carried out voluntarily. Whilst accepting that this location presents a challenge for the Council, our members contend that the proposed large, hard landscaped open square is not of sufficient quality to merit demolishing a building of irreplaceable townscape value. Although the Council has subsequently voted in favour of the building’s complete demolition this has now to be ratified by Scottish Government and Historic Scotland who have, significantly to date, not commented on the Council’s proposals.

Our programme of DIA Suppers continued at Hospitalfield House, Arbroath, to engage our members in the Angus area. An extremely engaging talk was given by Charles McKean Hon FRIAS in a wonderful location embodied with atmospheric architecture. Charles explored the forensic study of old buildings. This embraced the analysis of the existing built fabric, referring it to historic evidence to provide a more complete understanding of how a building may have developed through time.

This year’s CPD programme commenced with an inspirational site visit to Hillcrest Housing Association Headquarters by Nicoll Russell Studios. This is the first building in Dundee to have been accredited BREEAM Excellent. It is at the forefront of architectural design while embracing true environmental principles. Members were treated to a comprehensive tour and explanation from concept to fruition by the architect, client and contractor. As part of its innovative environmental control package the building features an underground labyrinth….thankfully minus minotaur!

In a further event members were treated to a walk-around of the magnificent Grade ‘A’ listed Aystree House in Broughty Ferry. This building was designed by founding DIA member and Past President Charles Ower in 1903. It is one of very few decorated and fitted-out by ‘Liberty’ of London who, when contacted, were amazed to find such a comprehensive example of their work. Archival research revealed castings for the ironmongery and many historical features. Mike O’Donnell of the James F Stephen, Milton Studio practice provided a fascinating insight to the sympathetic adaptation to residential units from such a fine example of Arts and Crafts architecture. Thankfully an informed client had continued maintenance and kept significant deterioration of the building at bay during the several years it had lain empty. Bringing Aystree back to its former glory was a very worthwhile challenge and will provide a fortunate few with a wonderful living environment.
As previously reported, EAA Council has been discussing how to best support RIAS’ national strategy and serve the local membership. Whilst our core activity remains CPD and our annual awards, we want the EAA to be a local hub that members will naturally engage with. We remain grateful to members who regularly support our more formal events but we also want to provide other means for members to be in touch with the local architectural community whether, for example, to arrange an informal visit to a finished project, to post comments on the new CEC Local Development Plan or to have a drink after work. We hope our new Facebook and Linkedin presence will help members communicate more readily and help to engender a spirit of engagement.

ESALA
Two members of EAA Council recently met with the Head of the newly merged Edinburgh School of Architecture and Landscape Architecture, Fiona McLachlan, to discuss how we might share initiatives and promote more student interest in EAA activities. We agreed that closer links would be mutually beneficial and to promote:
• the JR MacKay Medal,
• two student places on EAA Council,
• student membership of RIAS,
• links with the student association (ESALA),
• each other’s events on websites and Facebook and
• stronger links with ESALA staff through EAA Council membership.

CITY OF EDINBURGH COUNCIL LIAISON MEETING
EAA Council has regular meetings with the Head of Planning at CEC. In October the following issues were discussed:
• the ongoing work of the Edinburgh Urban Design Panel,
• CEC planning and statutory repairs,
• traffic management and the trams,
• public realm,
• brownfield development,
• householder self-validated applications.
Any issues members wish to include for discussion should be sent to Beth Cumpstey (mail@eaa.org.uk).

EDINBURGH URBAN DESIGN PANEL
EAA continues to provide three members for the Panel’s monthly meetings, reviewing major projects pre-application. Schemes reviewed include urban housing developments, CEC development frameworks and a student housing development.

CPD
We had a good turnout for the health and safety talk at the Storytelling Centre given by Graeme Walker, an Associate Director from Turner Townsend Project Management.

The visit to the Scottish National Portrait Gallery was a huge success. Two simultaneous tours took place with 20 people in each group.

Unfortunately Jan Gehl was unable to deliver our Annual lecture but has promised for next year. Gloria Lo and Beth Cumpstey will be putting together the 2012 programme shortly.

Forthcoming events include:
25 January: Andrew Doolan Award Winners Presentation.

EAA LIBRARY
Council wishes to thank Crichton Wood for his continuing work digitising parts of the EAA Library with the eventual aim of making this available as an online resource.

FORTHCOMING CHAPTER COUNCIL MEETINGS:
Tuesday 10th January 2012m, Tuesday 14th February 2012, Tuesday 13th March 2012.
More information and other Chapter news is available on the EAA website www.eaa.org.uk

DERMOT PATTERSON RIAS, PRESIDENT EAA
With Christmas closing in fast and trepidation mounting with the imminent prospect of ‘Ice Station Scotland’ once again it is nice to be able to report on several successful and enjoyable GIA events, the memories of which may help keep us warm over the forthcoming months.

In mid October the third GIA Council Meeting of this year was held, as is now traditional, in House for an Art Lover in Bellahouston Park. Here, following the meeting, students from the two schools of architecture were presented with awards for their end of year projects which were judged back in May. The venue was packed with students, with particularly good representation from the Mac. A nice buffet was laid on for the occasion and, locust-like, the students descended upon it and stripped it bare. Tom Connolly FRIAS was kind enough to make a presentation explaining the recent work of Elder and Cannon Architects after which the RIAS President, Sholto Humphries PRIAS, presented the awards. It was a thoroughly good humoured and enjoyable evening and heart warming in these difficult times when young people seem to be suffering particularly badly, to see students receiving positive recognition for their talents.

The 144th Annual GIA Awards Dinner was held of Friday 11th November at Oran Mhor. This was the culmination of a frantic number of weeks during which guest judges Robin Webster FRIAS, Russell Baxter RIAS, Professor Gordon Murray PPRIAS and Michael Jarvis RIAS, along with the GIA Communications Committee, the Past President and myself visited all the short listed projects from the 62 entries submitted this year. Having never been involved in judging the awards before, I found it to be very enjoyable.

It was encouraging to see the high standard of the work submitted in all categories. Professor Murray PPRIAS, as chair of the judging panel, offered a firm guiding hand and wrote a beautifully worded and very thought provoking article on the subject of the awards, which he intended to read prior to making the award presentations. In the event Gordon was unable to attend on the evening due to a prior commitment, chairing the AGM of SCHOSA in London on the same day. Yours truly had to step into the breach to make the presentation speech instead. Despite a fine piece of editing by GIA Past President, Fiona Sinclair, there were still too many words in Gordon’s article which I could neither pronounce nor understand, but I somehow managed to get through reading it on the evening without being heckled off the stage.

The awards results are all posted on the GIA website so I won’t list them here. Congratulations to all who won awards and received commendations. The Awards Dinner was a thoroughly enjoyable and good humoured occasion made so, not in small measure, by the after dinner speaker Rod MacCowan who had all 150 guest in stitches. Thanks are due to the guest judges and to Fiona Sinclair, as well as to members of the GIA Communications Committee who were all involved in organising the event.

Very sadly though, in the week leading up to the dinner Jon-Marc Creaney died after a long illness. Jonny was only 40 but was a GIA Vice President, Convenor of the Education Committee and a very successful small practitioner. We send our condolences to his family and many friends.

IAN HAMILTON FRIAS, PRESIDENT GIA
IAA CPD CONFERENCE
The IAA CPD Conference was held in November. This year’s conference explored changing patterns of practice with talks on the legal issues when architects take on development themselves and also the opportunities presented by social networking for practices. In addition, we had inspiring contributions from Graeme Pert of Gillespie’s and Rod Kemsley of studioKAP.

We also had the pleasure of presidential company, as Sholto Humphries PRIAS came along to talk to delegates and discuss the concerns of members.

Embracing the spirit of the occasion, the event was teleconferenced to groups in Shetland and Orkney and the Western Isles using the UHI facilities across the Chapter. We only managed to scrape the surface of the full resources available but the technology impressed us all and we will be gathering the opinions of all the participants to see if we can make more use of it in the future.

IAA AWARDS 2012
We are in the early stages of organising the IAA Awards 2012. The awards launch is planned for the New Year and will follow a similar format to 2011, so get your photographs ready.

CALUM MCLEAN RIAS, PRESIDENT IAA

CO-LABHAIRT CPD AN IAA
Chaidh Co-labhairt CPD an IAA a chumail san t-Samhain. Bha co-labhairt na bliadhna seo a’ coimhead ri pàtranan cleachdadh ag atharrachadh le óraidean mu na cùisean laghail nuair a bhios ailtirean a’ gabhail thairis leasachadh an iad fhein, agus cuideachd na cothrom an a tha lionraidhean sòisealta a’ toirt am follais airson ionadan cleachdadh. A thuilleadh air an sin, fhuaireinn sinn beachdan brosnachail bho Graeme Pert aig Gillespie agus Rod Kemsley aig Studio KAP.

Bha sinn fortanach a bhith ann an cuideachd ceann-suidhe agus Sholto Humphries air a thithinn a labhhairein teachdairean agus a dheasbad mu na draghain aig na buill.

A’ gabhail gu dùrachdach ri spiorad an tachartais, chaidh a’ chlo-labhairt a chur air tele-bhideo gu na buidhean an an Sealtain is Arcalbh agus na h-Eileanan an Iar, a’ cleachdadh goireasan OGE tarsainn a’ chaibideil. Cha deach ann an achar beagan de na lán ghoireasan a bha rim faotainn a cleachdadh ach ghabh sinn uile deagh bheachd air an teicneolais agus bidh sinn a’ tional beachdan nan com-pàirtichean uile guis faicinn am bi comas againn barrachd feum a dhèanamh dheth san am ri teachd.

DUAISEAN IAA 2012
Tha sinn aig ire thràth le egrachadh Duaisean IAA 2012. Tha foillseachadh nan Duaisean air a phlanadh airson na Bliadhna Üire agus bithear a’ leantainn an an airson ri 2010, agus mar sin feuch gum bi ur deilbh deiseil againbh.

CALUM MACGILLEATHAIN, CEANN-SUIDHE IAA
What do you want for Christmas? New clients, better cashflow, simplified procurement, a more consistent and responsive planning system, an award (or two) or will you just settle for the Christmas movie, mulled wine and a new pair of slippers?

STIRLING SOCIETY OF ARCHITECTS BUILDING OF THE YEAR AWARD
This year’s ‘Real Stirling Prize’, sponsored by Hadden Construction, attracted a broad range of entries. The judges were Andy MacMillan PRIAS, Sholto Humphries PRIAS and myself. The entries covered projects across the central belt by practices from throughout Scotland. Those shortlisted included:

• Bracewell Stirling Consulting for Falkirk Stadium South Stand and new build private homes;
• Arka Architects with a new housing development and Church Conversion;
• Turato Architecture with a house extension;
• Lewis & Hickey with the University of Stirling Library Refurbishment.

At a busy ceremony in Gean House, Alloa, Sholto presented Falkirk based Arka Architects with the top award for their Cairnemount Church, Maddiston conversion for GRS Homes.

Sholto commented,
“The Cairnemount Church Conversion showcases the sympathetic approach to the retention of this 1904 Neo-gothic building through providing two striking properties. Two carefully crafted timber, render and brick extensions provide new living spaces that open up spectacular vistas across the Forth Valley to the Ochils. This conversion integrates original features with contemporary, light-filled, spaces. The clever use of natural light provides bright and airy interiors. With full height entrance halls, open plan living and galleries these conversions are full of spatial interplay, providing spacious, crisply detailed, homes.”

Commendations went to Edinburgh based Lewis & Hickey for their University of Stirling Library Refurbishment and Turato Architecture for an extension at Randolph Road, Stirling.

It was encouraging to discover the wealth of work from all parts of the Chapter. We aim to recognise design excellence and how design impacts on people’s lives. There would be no award if clients such as GRS Homes didn’t recognise the value of good design and I would thank them for commissioning these projects.

We would also like to most sincerely thank our sponsor, Hadden Construction.

Arrangements are underway for exhibitions of the entries throughout the Chapter to promote good design and raise the profession’s profile.

For photographs: http://www.flickr.com/photos/johnmcpake/sets/72157627781651264/

AUTUMN CPD EVENT
The CPD event was a resounding success with speakers including Archetype Services on practice project management, Alison Horner of MacRoberts on construction law updates, Tony Webster of NHBC on common claims & design and Lynda Thompson of NBS on Domestic Specifications and Scheduling. Headline speaker, sculptor Andy Scott of Andy Scott Public Art, gave a very honest and modest account of his incredible breadth of work.

SPRING CPD EVENT & AGM
Our next event is on Thursday 22 March 2012 at Raploch Community Campus, Stirling with our networking lunch, AGM and afternoon CPD. We are currently preparing the programme and welcome suggestions for suitable speakers and subjects.

SSA WEBSITE
The Chapter website has been revamped and re-launched. It provides an excellent facility to showcase skills through practice profiles and photographs. It is simple to upload your details and offers practices with no website presence simple, effective and free marketing. Visit www.s-s-a.co.uk

FINAL THOUGHTS
I’m keen to ensure that our Chapter strongly represents our members with RIAS and other stakeholders. If you have anything you wish to raise or CPD you would like us to deliver please get in touch via our website or through our Secretary, Moira Bain at mgbain@live.co.uk.

Festive wishes and all the best for 2012.

STEPHEN LYNAS RIAS, PRESIDENT SSA
CHARTERED ARCHITECT

PRESIDENT’S DIARY

SEPTEMBER 2011
29 Stirling Chapter CPD Event and Presentation of Stirling Awards

OCTOBER 2011
1 Visit to Glasgow Chapter including Lecture and Student Awards / House for an Art Lover, Glasgow
17 RIAS Andrew Doolan Best Building in Scotland Award 2011 – Shortlisting / Edinburgh
29 RIAS Andrew Doolan Best Building in Scotland Award 2011 – Jury Visits
31 RIAS Andrew Doolan Best Building in Scotland Award 2011 – Jury Visits

NOVEMBER 2011
1 RIAS Andrew Doolan Best Building in Scotland Award 2011 – Jury Visits
2 Waterfront Expo 2011 / Glasgow
3 World Architecture Festival / Barcelona
4 Meeting with Spanish and Catalan Institute Presidents / Barcelona
11 IAA Chapter Visit, Q&A and CPD Event / Inverness
11 Presentation of Awards at GIA Dinner / Glasgow
17 RIAS Andrew Doolan Best Building in Scotland Award 2011 - Presentation / Fellows Reception / Edinburgh
23 RIAS President’s Policy Committee / Edinburgh
28 Aberdeen Chapter Council Meeting / Aberdeen

DECEMBER 2011
6 RIBA Council / London
7 RIAS Council / Edinburgh
15 2016 Meeting with David Dunbar PPRIAS and the Secretary / Edinburgh
15 RIAS Christmas Lunch / Edinburgh
REPORT ON DECEMBER 2011 COUNCIL

Obituaries were read for David Duncan RIAS, Martin Fraser RIAS, Roland Wedgewood FRIAS, William McAra RIAS, Francis Simpson RIAS and Ernie Walker Hon FRIAS. Council marked their passing with respect.

Council noted the Accounts and the net surplus of £3,240 compared to the budget surplus of £1,595. Adverse variances in Publishing, Directory, Consultancy and Convention were balanced by favourable variances in members’ subscriptions.

Council noted the deaths of 12 members, the resignation of 14 others. There were 4 removals for non-payment, 18 transfers to Retired, 3 to Retired Fellowship, 1 from Retired to Full Membership, 4 reinstatements, 1 election to Affiliate, 231 elections to Student Membership, 32 elections to Membership, 3 nominations to Fellowship and 3 to Honorary Fellowship.

Progress on the website and database were noted. The deferred launch of the Practice/Projects Directory to spring 2012 was also noted. Council agreed to the drafting of a 2012-2018 strategy, including the Incorporation’s ambitions for the centenary in 2016 and targets in support of members in the present economic climate. As part of this review further Committee rationalisation will bring together Membership and Awards with Communication and Events. Andy Bruce and Roy Milne will serve as Co-chairs.

The report of the Procurement Commission was noted. The report will be circulated to politicians, local authorities, friends of the Incorporation, all those in public procurement and the membership.

Council noted the Incorporation’s response to the Historic Scotland’s draft Corporate Plan and expressed deep concern on the proposed move from ‘listing and protection’ to a more nebulous ‘conservation and promotion’.

Fiona Hyslop, Cabinet Secretary for Culture and External Affairs, hosted a parliamentary debate on Economy (Architecture and Placemaking) on 10th November 2011. Council commended Ms Hyslop and her Government for this important initiative.

At a positive meeting on 4th November between the President, Past President Dunbar and Secretary with the Presidents of the Catalan and Spanish Institutes, Lluis Comerón i Graupera and Jordi Ludevid i Anglada it was proposed to set up a new informal cultural forum of architectural organisations under the title of the Convention of International Architectural Organisations. After discussion Council agreed that the Incorporation should take a lead role.

Council were informed of a potential threat from a BSD consultation, “The Energy Performance of Buildings” to the RIAS Energy Design Certification scheme in respect of the possible introduction of Protocol Organisations to the production of EPCs. Council endorsed the proposed response, pointing out the previous BSD statement that only Certifiers of Design would be recognised to produce EPCs.

Council noted the continuing improvement in the Incorporation’s press coverage.

The success of the training day on 9th November to update the skills of RIAS Expert Witnesses was noted.

Jack Hugh FRIAS
TOM McINALLY

Tom McInally has become one of the most experienced town planners in Scotland over the past 45 years in both public and private practice. During 21 years with Glasgow City Council, he was primarily involved with the preparation and implementation of Local Plans and management of the Glasgow East Area Renewal Project.

Since 1987 Tom has been engaged in the private sector, primarily as Managing Director of McInally Associates Ltd. In this capacity he has been involved in some of the most important development and regeneration projects in Scotland including Glasgow Harbour, Heartlands, West Lothian, Ardrossan Harbour, James Watt Dock in Greenock and preparation of the Central Govan Action Plan.

Tom is currently a Director of the Glasgow Building Preservation Trust and in 2002 was invited to join the Board of Advisors to the Waterfront Center, Washington DC, USA. Tom has also been a member of the Waterfront International Jury to assess awards for excellence in urban waterfront projects worldwide.

TAVISH SCOTT

Born in 1966 in Inverness, Tavish Scott attended Anderson High School, Lerwick, Shetland and Napier College, Edinburgh, where he attained his degree in Business Studies. After graduating, Tavish worked for Jim Wallace MP. He became Scottish press officer for the Liberal Democrats in 1990, before returning to Shetland to run his family’s farm.

From 1994 to 1999 Tavish Scott was a local councillor in Shetland. He was Vice-chairman of the Roads and Transport Committee and Chairman of Lerwick Harbour Trust. In 1999 he was elected as the Member of the Scottish Parliament for Shetland and he was re-elected in 2003, 2007 and 2011. He has served as Deputy Minister for Parliament and Deputy Minister for Finance, Public Services and Parliamentary Business. He joined the Scottish Cabinet in June 2005 when he was appointed Minister for Transport.

From May 2007, Tavish Scott was Liberal Democrat Shadow Secretary for Finance and Sustainable Growth, and also Convener of the Scottish Parliament’s Economy, Energy and Tourism Committee. In August 2008, he was elected Leader of the Scottish Liberal Democrats. He resigned as Leader in May 2011.

Tavish Scott has been strongly supportive of the work of the Royal Incorporation, particularly on procurement. After meeting with the President and Secretary in early 2010, he maintained regular correspondence over procurement, prompting a number of Scottish Parliamentary questions. He was first to respond to the RIAS’ request for a Leader’s piece for our spring 2011 Quarterly (greatly assisting our case in seeking all five!)

Tavish Scott is the current Scottish Liberal Democrat Spokesman for Business, the Economy and Sport. He is a member of the Scottish Parliament’s Public Audit Committee.
MEMBERSHIP REPORT

THE FOLLOWING DEATHS WERE REPORTED WITH REGRET:

James B Armstrong RIAS Dundee
Jon-Marc Creanev RIAS RIBA Glasgow
Richard De’Ath RIAS Glasgow
Gilbert Gray FRIAS Edinburgh
Martin F Kirkwood RIAS Inverness
Chessor Matthew FRIAS Dundee
William F C McArtn RIAS Dundee
Douglas Sampson FRIAS Edinburgh
Alexander Simm RIAS Dundee
Donald E B Sutton RIAS Dundee
Ernest Walker Hon FRIAS Glasgow
H Roland Wedgewood FRIAS Edinburgh

THE FOLLOWING RESIGNATIONS WERE REPORTED:

John W Bell Glasgow
Gerard Bradley Glasgow
Stephen Corry Edinburgh
Ian Cuthbert Dundee
William Douglas Dundee
Keith P Durrant Outwith
James Gemmell Glasgow
Kazimierz Kwiatkowski Dundee
Gillies MacPhail Glasgow
James McCracken Glasgow
Michael McGowan Edinburgh
Peter R Mills Dundee
Gavin Monachan Glasgow

THE FOLLOWING MEMBERS HAVE BEEN REMOVED FOR NON-PAYMENT TO ARB:

S Andrews Glasgow
Colin P McIntyre Glasgow
David J Wright Edinburgh
Robert Turner Edinburgh

THE FOLLOWING TRANSFERS TO RETIRED MEMBERSHIP WERE APPROVED:

Ian Abbot RIAS Edinburgh
John W Brown RIAS Glasgow
Leslie Brown RIAS Glasgow
Alan Edwards RIAS Edinburgh
Alex Fallis RIAS Glasgow
Robert Fraser RIAS Dundee
John D Grove RIAS Edinburgh
Peter R Ling RIAS Dundee
J Graham R MacPherson RIAS Glasgow
Norman J Millar RIAS Edinburgh
Douglas Nicol RIAS Glasgow
David Olden RIAS Edinburgh
John A Picken RIAS Dundee
Margaret Schofield RIAS Stirling
Ronald Spalding RIAS Dundee
William C Tait RIAS Glasgow
Michael Thornley RIAS Glasgow

COUNCIL APPROVED THE FOLLOWING REINSTATEMENTS TO FULL MEMBERSHIP:

A J Donald Marshall RIAS RIBA Glasgow
Asha Narbutt RIAS Glasgow
Ian Sutherland McCook RIAS Inverness
Fergus Purdie RIAS Dundee
Andrew J Scott RIAS Glasgow

COUNCIL APPROVED THE FOLLOWING TRANSFERS TO RETIRED FELLOWSHIP WERE REPORTED:

Alan M Harrison FRIAS Outwith
David Pirie FRIAS Edinburgh
David Porter FRIAS Glasgow

COUNCIL APPROVED THE FOLLOWING ELECTIONS TO AFFILIATE MEMBERSHIP:

Abdulazeez Suleiman

COUNCIL APPROVED THE FOLLOWING ELECTIONS TO STUDENT MEMBERSHIP:

Nik Izzati Durna Nik Abdullah Aberdeen
Campbell Airey Aberdeen
Anthony Aldred Aberdeen
Yasmin Al-Obaidi Aberdeen
Evelin Andresson Aberdeen
Anna Andreua Aberdeen
Thomas Armistead Aberdeen
Kirsty Arnott Aberdeen
Maryam Asgari Glasgow
Edward Ascroft Aberdeen
Sam Auchterlonie Aberdeen
Lorna Baird Glasgow
Jane Balnave Aberdeen
Kathryn A Baxter Aberdeen
Euan James Kevin Beggs Aberdeen
Peter Edward Boardman Aberdeen
Mairead Bolger Glasgow
Matthew Bonney Glasgow
Alexandros Bouronikos Aberdeen
COUNCIL APPROVED THE FOLLOWING ELECTIONS TO STUDENT MEMBERSHIP (CONTINUED):

Keira Bowden Aberdeen
Anabelle Brading Glasgow
Amy Brazenhall Aberdeen
Rachael Browne Aberdeen
Kirsty Cadger Glasgow
Ross Cameron Glasgow
Christopher Campbell Glasgow
Daniel Cardno Aberdeen
David Carmona Glasgow
Alan J Chalmers Aberdeen
Hannah Chisholm Aberdeen
Kerry Clark Aberdeen
James Andrew Cocking Aberdeen
Georgina Rose Coleman Glasgow
Gina Marie Colley Glasgow
Finlay Conner Aberdeen
Margaret Mary Connolly Aberdeen
Aidan Conway Glasgow
Brendan Corcoran Aberdeen
Stephen Coutts Aberdeen
Ross Cowie Aberdeen
Ewan Cowie Aberdeen
Jamie Cumming Aberdeen
Stephen Thomas William Daily Glasgow
Orla Daly Aberdeen
Jonathan Dawson-Bowan Glasgow
Stephen Devlin Aberdeen
Kieran Dick-Doyle Aberdeen
Rory Thor Dickens Aberdeen
Alexandra Dimitras Dundee
Alexandra Dobes Aberdeen
Ilir Doci Glasgow
Dean Douglas Aberdeen
Claire Duddy Glasgow
Hannah Dunaway Glasgow
John Duncan Aberdeen
David Eagleton Aberdeen
Sean Alistair Edwards Glasgow
Medina Elmusharaf Aberdeen
Evelina Evlogieva Glasgow
Alasdair Ferguson Aberdeen
Kevin Ferguson Glasgow
Sheila Ferreyra Aberdeen
Rachel Findlay Aberdeen
Sean Fitzpatrick Glasgow
Kelsey Forsyth Aberdeen
Andrew McDowall Frame Glasgow
Lorraine May Fraser Glasgow
Sheryl Gallacher Glasgow
Lewis Gallacher Glasgow
Laura Gara Glasgow
Finlay Geddes Aberdeen
Emma Jane Gibb Aberdeen
Scott Gibb Aberdeen
Katherine Gibson Glasgow
Lauren Gillan Aberdeen
Cheryl Gillespie Aberdeen
Emily-Ann Gilligan Aberdeen
Joseph Grehan Glasgow
Chloe Van Grieken Glasgow
Ross Grier Glasgow
Becy Ann Grigor Glasgow
Titas Grikevicius Glasgow
Leanne Hague Glasgow
Jan Hajek Aberdeen
Faiz Hanapiiah Aberdeen
Stewart Hancock Aberdeen
Julia Louise Fletcher Hansen Glasgow
Maggie Henderson Aberdeen
Duncan W Henderson Aberdeen
Andrea Hickey Glasgow
Eoghan Hoare Dundee
Alex Hobday Glasgow
Reinhard Hofman Aberdeen
Graham R Hogg Glasgow
Vincent Hon Glasgow
Jessica Kate Horler Aberdeen
Elizabeth Hunter Glasgow
Donald Hunter Glasgow
Callum Hutcheon Aberdeen
Lewis Hutchison Aberdeen
Lewis Hutchison Aberdeen
Stuart A Ingram Glasgow
Thomas Innes Aberdeen
Tracey Irvine Aberdeen
Lisa Irvine Glasgow
Ross Irvine Glasgow
Adam James Edinburgh
Jenny Jarman Aberdeen
Kirsty J Jeffrey Aberdeen
Tan Teck Jiat Aberdeen
Lee Johnstone Aberdeen
Orjan Jonassen Aberdeen
Beata Jurele Aberdeen
Ivars Kalvans Dundee
Jonita Karablikova Glasgow
Karolis Kazlauskas Edinburgh
Paul Kelly Glasgow
Daniel Kelso Aberdeen
Amy Jane Kennedy Aberdeen
Holly Leigh-Ann Kennedy Aberdeen
Ewan Kerr Glasgow
Heather Kerr Glasgow
Noorul Fadzlee Khamis Aberdeen
Ross King Aberdeen
Joanne Kinloch Glasgow
Bruce Kinmond Aberdeen
Mark Kitson Glasgow
Christos Kollakides Glasgow
Niklaus Krievs Glasgow
Halim Kurniawan Glasgow
Steven Leask Glasgow
Samuel Leenhouts Glasgow
Callum Lewis-Laverty Glasgow
Elina Libiete Glasgow
Emma Long Glasgow
Scott Low Aberdeen
Anssi Luodemaki Glasgow
Graeme L MacDonald Aberdeen
Craig MacDonald Aberdeen
Catriona M MacDonald Glasgow
COUNCIL APPROVED THE FOLLOWING ELECTIONS TO STUDENT MEMBERSHIP (CONTINUED):

Blair MacIntyre Aberdeen
Laura MacLean Aberdeen
Euan MacLean Aberdeen
Jennifer MacLeay Aberdeen
Andrew MacPherson Aberdeen
Sabin Maguregui Aberdeen
Erica Malaguti Aberdeen
Avram Ruxandra Maria Aberdeen
Jennifer Marks Aberdeen
Andrew N J McDonagh Aberdeen
Hazel McEvoy Glasgow
Tom McIntosh Aberdeen
Rebecca McKay Glasgow
Irina McKimmey Aberdeen
Kirstie McLean Glasgow
Michael McLoonie Glasgow
Lewis McNeill Glasgow
Harriet Sarah Bailey Methven Glasgow
David Milne Aberdeen
Claire Milnes Aberdeen
Sana Mirza Glasgow
Lorena Andreea Mocan Aberdeen
Sophie Montague Aberdeen
Aiden Moore Aberdeen
Josh Murphy Glasgow
Rachael Murray Aberdeen
Lynne Myers Aberdeen
James Nicol Aberdeen
Ryan Nocher Aberdeen
Jessica Kate Noel Glasgow
Sintija Norberte Glasgow
David O’Connell Glasgow
Ayoola Olodunda Aberdeen
Oghenefego Omorobe Dundee

Corri O’Reilly Glasgow
Babaturuji Olanrewaju Benjamim
Osifodunrin Aberdeen
Gianinna Pawlyn Aberdeen
Le Phuong Aberdeen
Lim Ruo Ping Aberdeen
Jennifer Pirie Aberdeen
David Plusted Aberdeen
Paul Pointon Glasgow
Mihaela Popa Aberdeen
Gabriela Popa Aberdeen
Svetla Yordanova Popova Glasgow
Scott Porter Glasgow
Oksana Pugajeva Dundee
Lija Puncule Aberdeen
William John Purdie Aberdeen
Harriet Rafferty Glasgow
Marah Ramadan Glasgow
Karen M Reid Aberdeen
Andrea Rincon Aberdeen
Douglas Ritchie Glasgow
Martin Roberston Glasgow
Ross Robinson Aberdeen
Jamie Robert Ross Dundee
Lisa Rubython Dundee
Laura Satterthwaite Glasgow
David Scott Aberdeen
Connor Scully Aberdeen
Allison Secker Aberdeen
Christopher Sheils Aberdeen
Hollie Anne Shepherd Aberdeen
Krista Silina Aberdeen
Cameron Smith Aberdeen
Darren Smith Aberdeen
Elidith Smith Aberdeen
Innes Smith Glasgow
Tom Smith Glasgow
Paulina Stachowicz Glasgow
Elena A Staich Glasgow
Ignas Stanickas Glasgow
Iona Stephen Glasgow
Connor Steven Glasgow

Connor Stevenson Aberdeen
Steven F Stewart Aberdeen
Paul Laurance Stewart Aberdeen
Alastair Stirling Aberdeen
James Stirling Glasgow
Kenneth Stone Aberdeen
Kimberley Stott Glasgow
Craig Stuart Aberdeen
Kimberley Taylor Aberdeen
Michael Themistokleour Aberdeen
Ashleigh Thomson Aberdeen
Emma Kathryn Thomson Aberdeen
Ashley Tosh Aberdeen
Laura Trzeciakowska Glasgow
Jake Tulloch Aberdeen
Christine Turrbull Glasgow
Lukas Vegys Aberdeen
Janis Vilcins Aberdeen
Anh Thu Hoang Vo Aberdeen
Tamara Wakefield Aberdeen
Mark Watson Aberdeen
Katherine Jane Watson Aberdeen
Barend Wedekind Aberdeen
Scott Whitelaw Aberdeen
Robert Willis Edinburgh
Danielle Wilson Aberdeen
Kirsty Wilson Glasgow
Taima Wnd-Ricard Glasgow
Lucy Wong Aberdeen
Christopher Wotherspoon Glasgow
Alex Fan Goon Yan Aberdeen
Allen Yap Aberdeen
Sinclair Young Aberdeen
Tiffany Sian Yule Aberdeen
Agnieszka Zagorsiga Glasgow
Lugmaan Zahour Aberdeen
Georgian Windows

Manufacturers and installers of the finest timber windows – made to measure in our workshop.

cupolas and staircases · draughtproofing · overhauls · repairs · reglazing · single or double-glazed units
painting and pointing · supply and fit of accessories and hardware

Windows, glass and accessories can be purchased from our showroom:
230 Dalry Road, Edinburgh EH11 2ES. Telephone 0131 346 4500
www.georgian-windowsltd.com georgian.windows@btconnect.com
OBITUARIES

DAVID DUNCAN RIAS
7TH MARCH 1939 – 30TH MARCH 2010

David Duncan who died, aged 71, in the spring of 2010, spent his professional career in the design, execution and project management of buildings for the National Health Service in Scotland. David was apprenticed to J. B. Wingate in Glasgow and then joined Keppie Henderson and Partners in 1966. During his time there he qualified from the Glasgow School of Art and then, in 1969, joined the Western Regional Hospital Board as an Assistant Architect.

Around this time a programme of new district general hospitals was initiated to replace Scotland's ageing stock. To facilitate this, the NHS in Scotland established the Building Division of the Common Services Agency. In 1974, David was appointed as a Divisional Architect. He was to stay with the Building Division until its privatisation in 1994.

These emerging hospitals incorporated a new standard plan, for a 30 bed ward, which resulted from research into the most efficient distribution of the various functional elements of an acute ward. In his days with Keppie Henderson, David had helped with the development of what became known as the “Falkirk Ward”. Originally designed for Falkirk District General this became the planning standard for 30 bed wards all over Scotland.

David implemented the Falkirk Ward in several projects. These included acute hospitals in Stornoway and Oban and mental health developments for Argyll and Clyde, Greater Glasgow and Lanarkshire Health Boards. He approached all of these projects with skill and dedication, augmented by a comprehensive knowledge of public sector procurement.

David is survived by his second wife Agnes and by the children and grandchildren from his first marriage to Babs, who died prematurely. All who knew David were saddened by his early death. He is greatly missed.

Kindly contributed by David’s friend and former colleague, James Proctor RIAS.

MARTIN FRASER KIRKWOOD RIAS
14TH FEBRUARY 1922 – 17TH MAY 2011

Born near Beauly, Inverness-shire, Martin Kirkwood attended school in Beauly and Inverness before serving with the Royal Army Ordnance Corps during the Second World War. After the war, he studied architecture at Gray’s School of Art and Robert Gordon’s Institute of Technology in Aberdeen.

After qualifying in 1952 Martin took up a post with Ross and Cromarty County Architects Department in Dingwall where he remained until his retirement in 1974. His workload there involved various projects including schools and hostels across the north and west of Scotland.

Retirement allowed Martin to devote time to family, his croft near Beauly and his local church where he was an elder and church treasurer. During this time he kept up his love of architecture by extending and modernising the family home and dispensing advice to numerous friends, neighbours and local churches.

He is survived by his wife Mary, children Rosemary and James and his beloved grandchildren.

Obituary kindly contributed by his wife, Mary and son, James.

WILLIAM MCARA RIAS
7TH JULY 1929 TO OCTOBER 2011

Bill McAra was born and brought up in Cupar, Fife. After completing his architecture studies he worked for Fife County Council and Fife Region from the
1960s through to his retirement in 1992. Bill specialised in designing schools and these included Collydean, St Kenneth’s and Wormit primaries and the extension to Madras Academy. Towards the end of his career with Fife Region he received a Civic Trust Award as project architect for the restoration of the 18th century East Lomond Limekiln.

Alongside his love for architecture Bill had a great passion for opera and regularly visited performances in Prague, Verona, Bregenz and Stockholm as well as the Edinburgh International Festival. Locally, he was a member of Cupar Amateur Operatic and Choral Societies. For more than 30 years he sat on committees for both. He also enjoyed quiz shows and his television appearances in “Ask the Family” and “Fifteen To One” earned him great local celebrity.

Bill, who died after a short illness, is survived by his wife Mary, his children Kenneth and Lucy and his grandchildren Fiona and James.

Obituary kindly contributed by William’s son, Ken.

FRANCIS TIMPSON RIAS
8TH MAY 1943 – 11TH DECEMBER 2010

Francis Timpson (who always preferred to be known as Frank) was born in Coatbridge on 8th May 1943. He subsequently moved to Airdrie. Frank was educated at St. Joseph’s Boarding School, Dumfries until 1961 and then attended Glasgow School of Art.

Early in his career Frank contributed to a number of projects and subsequently took great delight in pointing out those buildings he had a hand in across Glasgow. Frank’s strength though was in taking initiative and understanding that real change came from enterprise. Frank’s currency was ideas.

In the later part of Frank’s career – working for RMJM in Glasgow on project development, many people mistook him for an agent or surveyor as Frank was wholly immersed in the property community. He was however always an architect and understood that, to effect change and generate new projects, you had to build a persuasive business case. He spent considerable time with young architects explaining how a grasp of the commercial aspects of a project would help them deliver better architecture and give them the means to substantiate their ideas to financially minded clients. He was never personally motivated by money or ego, a quality that made him particularly unusual in the business community.

Always immaculately dressed, from his cuff links to his handkerchiefs, Frank had a style that became legend. By no means a show off, Frank simply took pride in his appearance. Throughout a career that spanned 40 years Frank inspired good thoughts in everyone he worked with. He was unfailingly generous and always had time and a kind word for everyone.

Frank was entirely selfless and motivated by a simple desire to create a better world, to improving lives through the business of regeneration and commercial development.

He is survived by his daughter Paula, his partner Jessie, his brothers Benny and Thomas and his sister Helen.

Obituary kindly contributed by Paul Stallan RIAS.

ERNIE WALKER OBE CBE HON FRIAS
1928 TO 14TH MAY 2011

Ernie was born in 1928. His police officer father, always quoted as an inspiration, was killed in the line of duty when Ernie was only 15. After an early career in the textile industry, Ernie joined the Scottish Football Association (SFA) as a chief clerk. He worked for the SFA from 1958-90 and was its Secretary from 1977-90.

Ernie was Chairman of the UEFA Stadium Security Committee from 1988-94 for which he supervised the introduction of all-seated stadia throughout Europe. He also presided over the introduction of the eastern European nations to UEFA, following the fall of the Iron Curtain.
He chaired the Health Education Board for Scotland (HEBS) from 1990-94. Latterly he served as a consultant on stadia matters to UEFA. In his various UEFA roles Ernie helped to set the Health and Safety and architectural standards which are now the norm for world football stadia.

Ernie advised the Scottish Parliament on stadium design matters. His book, *Football Stadia - Technical Recommendations and Requirements* (1992) is the multi-lingual ‘bible’ on international stadia design. Ernie’s other great sporting passion was golf and he was a Past Captain of Hagg’s Castle Golf Club.

Ernie was twice honoured by the Queen, being made an OBE in 1988 for services to football and being invested CBE in 1995 for services to health education in Scotland.

Ernie fought a long and valiant battle against prostate cancer, with which he was first diagnosed in the mid-1990s. He continued to give his views on Scottish football and play golf at Hagg’s Castle until shortly before his illness overtook him.

Ernie was invariably kindly, positive and supportive to his colleagues and many friends. He was one of the finest Scots of his generation and all who knew him benefitted from his wise advice and enjoyed his usually gentle but sometimes acerbic Glasgow humour.

He is survived by his wife Anne, son Alan and daughters Lesley and Alison.

**ROLAND WEDGWOOD FRIAS**

8th November 1929 – 29th October 2011

Born in Sussex in 1929, Roland was the son of a cabinetmaker. He left school at 15 and was a registered architect at 22. After four years at the Building Research Station, a commission in the Royal Engineers and a year working with Constantinos Doxiadis in Athens, Roland came to Scotland in 1959 to join the new Edinburgh University Housing Research Unit. He left there in 1963 to set up his own practice. Roland Wedgwood Associates was soon established at Well Court Hall in the Dean Village.

Over the next 30 years this inspirational studio produced many of Edinburgh’s best new buildings. In later life Roland often commented that he hoped to be remembered for his work. There is much to remember him by.

Early recognition came with the Tullyveolan houses at Ravelston and with the immaculately detailed SAI headquarters on Queensferry Road. Roland’s design for the Dean Skinnery site, sadly unbuilt, won the RSA Gold Medal. Of a series of sheltered housing projects for Viewpoint Housing Association, Lynedoch House in Belford Road and St Raphael’s in South Oswald Road are especially fine and sensitive to their respective contexts - Lynedoch a quirky west-end tenement, St Raphael’s an exuberant suburban villa - with a joyful spirit that lifts the spirits. Roland brought the same sense of joy to the places he shaped for himself: at 1 Oxford Terrace and Well Court Hall; at Goose Green, Gullane; at Bruntshields in Fife; and at Les Bruyères aux Mouches in Burgundy.

As a studio teacher at Edinburgh College of Art in the 1980’s, Roland inspired a generation of young architects. He became an Associate of the Royal Scottish Academy in 1986 and an Academician in 2005; he was elected FRIAS in 1991, and proudly served on the Royal Fine Art Commission for Scotland. A man of wide interests, well known for his kindness and good humour, Roland died peacefully in Edinburgh, having borne a long illness with characteristic courage and dignity. He was much loved by an extended family of relatives, colleagues and friends.

*Obituary kindly contributed by Simon Laird RIAS.*
CONTACTING RIAS

TO CONTACT RIAS CALL 0131 229 7545 OR FAX 0131 228 2188. FOR GENERAL ENQUIRIES EMAIL INFO@RIAS.ORG.UK

SENIOR MANAGEMENT

NEIL BAXTER
SECRETARY & TREASURER
nbaxter@rias.org.uk
Joined: March 2008. Oversight of RIAS policy, governance, business planning and budgets. Overall responsibility for the Incorporation’s membership services, Consultancy, Practice Services, accreditation schemes, events, publications, outreach, political liaison, CPD, educational initiatives and awards.

SHARON MCCORD
DEPUTE SECRETARY
smccord@rias.org.uk
Joined: January 2008. Editor of RIAS Quarterly, production of internal and external communications, press and public relations, awards and event management and marketing. Responsible for online strategy and development, e- bulletins, web content and RIAS bookshop.

STAFF

SOPHIE BIRCH
PRACTICE ADMINISTRATOR
sibirch@rias.org.uk
Joined: October 2011. Practice Services support, administers conservation and sustainability accreditation schemes and the RIAS Energy Design Certification Scheme. Co-ordinates the e-Pi Bulletin, Practice Services website updates and online research.

CHARLENE BYRNE
MEMBERSHIP & CONSULTANCY MANAGER

CAROL-ANN HILDERSLEY
PA TO THE SECRETARY & TREASURER
childersley@rias.org.uk
Joined: April 2000. Management of the Secretary’s schedule, organising travel and accommodation, handling incoming calls, emails, documentation. Administration and minuting of committee meetings and Council. Research and assistance on projects.

MAUREEN JOHNSTONE
FINANCE & ADMINISTRATION ASSISTANT
mjjohnstone@rias.org.uk
Joined: March 2001. Support for finance and central services, financial processing and filing, coordination of internal room bookings and meeting set-ups, assisting membership, post and mail, management of office recycling.

Marilyn Leishman
RECEPTIONIST (PART-TIME)
reception@rias.org.uk
Joined: June 2009. Dealing with incoming calls, meeting and greeting, opening and logging mail for distribution, ordering stationery and monitoring stock, dealing with suppliers, maintaining press cuttings file, general administration duties.

Veronica Low
COMMERCIAL MANAGER (PART-TIME)
vilow@rias.org.uk
Joined: May 2011. Advertising sales and sponsorship for the RIAS Quarterly. Sale and distribution of RIAS publications and space rentals in Rutland Square. Also responsible for sponsorship liaison for RIAS events.

Louise McLeod
FINANCE & ADMINISTRATION MANAGER
lmcleod@rias.org.uk
Joined: November 1996. Responsible for central services function including finance, audit, salaries, pensions, member pensions, annual contracts, insurances, personnel, recruitment, membership, staff management, IT, health & safety, the building.

Maryse Richardson
PRACTICE MANAGER
mrichardson@rias.org.uk
Joined: April 2003. Manages Practice Services, secretariat for RIAS Practice committees and production of quarterly Practice Information, legal and contractual queries, maintaining the RIAS suite of Standard Forms, managing dispute resolution expert panels, management of conservation and sustainability accreditation.

Nicky Regan
SENIOR BOOKSHOP ASSISTANT (PART-TIME)
bookshop@rias.org.uk
Joined: August 2009. Managing RIAS Bookshop, including sales of architectural appointments, certificates, administration forms and up-to-date and archived building contracts. Telephone, website and direct sale to members and the public of RIAS publications and a wide range of architectural books.

Sonja Roendahl
COMMUNICATIONS AND EVENTS ASSISTANT
sroendahl@rias.org.uk
Joined: March 2009. Event support and administration, website updates, awards administration, media monitoring, picture research and RIAS Quarterly book reviews co-ordinator. Responsible for online Directory of Architects, Special Skills Directory and job ads.

Lorraine Sutherland
SENIOR RECEPTIONIST (PART-TIME)
reception@rias.org.uk
Joined: June 2005. Dealing with incoming calls, meeting and greeting, opening and logging mail for distribution, ordering stationery and monitoring stock, dealing with suppliers, maintaining press cuttings file, general administration duties.

Lily Office Dog
(PART-TIME)
lidog@rias.org.uk
Joined: March 2008. Works to maintain a stress-free working environment, occasionally enliven meetings and ensure a focus on the key agenda priorities (biscuits and sandwiches). Introduces aZen-like calm by generally wandering about and sleeping under desks.

ADVISORS

Marjorie Appleton
ADVISOR TO SECRETARY (PRACTICE)
mnappleton@rias.org.uk
Joined: September 2010. Advises on Practice Information and matters relating to its publication, content and delivery. Oversees the reorganisation and development of information issued to practices.

Jack Hugh
FRAS SPECIAL ADVISOR TO THE SECRETARY
jhugh@rias.org.uk

Pat Lally
HON FRAS POLITICAL CONSULTANT
c/o childsley@rias.org.uk
Joined: June 2008. Liaison with Scottish Government and local authority politicians, encouraging political participation in CPG and other RIAS events, chairing of RIAS government committee, external relations with COSLA, STUC and quasi-government organisations.

Brian Moore
DIRECTOR OF CONSULTANCY
bmoore@rias.org.uk

John Norman
CONSULTANT ACCOUNTANT
jnorman@rias.org.uk
Joined: April 2008. Annual audit, quarterly accounts, annual statutory accounts for RIAS charity and RIAS Services Ltd, VAT returns, ledger management/supervision, RIAS/ RIBA membership reconciliations, annual audit, payroll issues, other tax and financial issues, as required.
ACREATIONS LIGHTING is an established business providing bespoke lighting solutions. We offer impartial advice, inspiring ideas and an unique range of lighting products which are energy efficient and reduce carbon emissions.

Tubelite 
Lighttape 
LED lighting 
Emergency lighting 
Luma-grip stair nosing 
Illuminated safety products

architectural feature lighting  safety and egress entertainment venues  retail  hotels  residential lighting and much more

Thank-you for taking time to visit www.acreations.co.uk

Glass Balustrading

Grille City Aluminium specialises in the manufacture and installation of top quality aluminium balustrades and extrusions, including the Juralco range exclusively imported direct from New Zealand.

Turnbull Aluminium Ltd. 
t/a Grille City Aluminium 
Unit 3, Inveralmond Trade Park, 
Perth PH1 3TT 
Tel: 01738 639 429 Fax: 01738 621 358 
info@grillecity.com www.grillecity.com
For indemnity cover that offers complete peace of mind, make RIAS Insurance Services part of your plans.

For further information contact:

Ian McCallum
RIAS Insurance Services
Orchard Brae House
30 Queensferry Road, Edinburgh
EH4 2HS
Tel: 0131 311 4292
Fax: 0131 311 4280
Email: ian.mccallum@marsh.com