RIAS Awards Shortlist

Prof Sir Kenneth Calman Hon FRIAS on Fellowship

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We know washrooms.
It is with a hint of sadness that I write this, my last piece for the Quarterly as your President. When I hand over the chain of office to Willie Watt at the RIAS Convention an extraordinary period of my life will have come to an end.

I have to say at the outset that it’s been a huge honour for me to be President and I have memories that will stay with me always. I’ve always been a great supporter of the RIAS but it’s only since becoming President that I’ve seen first-hand the huge and diverse spectrum of work that is done on behalf of its members. The relatively small staff works tirelessly in promoting and supporting its architect members and architecture.

There’s no doubt in my mind that, as an organisation, we punch above our weight particularly with regard to political and government issues. We have always been apolitical and rightly so, as our members wear a variety of political colours, but we have a strong voice and I believe that voice is respected and listened to when important issues are at stake.

It would be remiss of me as I come to the end of my term not to thank our remarkable Secretary Neil Baxter for all his support and guidance over the last two years. He works extraordinarily hard to promote the RIAS, way beyond the call of duty. We wouldn’t be where we are today without his efforts, or his influence.

It hasn’t all been sweetness and light of course, there have been difficult and sad times too. Life comes and life goes and we have lost colleagues and dear friends over this time.

All were precious to those who loved them but in particular I’d like to mention our Past Presidents Tony Wheeler and Mick Matheson, our former Secretary Charles Mckean and three great and influential architects, Andy MacMillan, David Mackay and Kathryn Findlay. I didn’t know Tony, Mick or Charles personally but I did get to know Andy, David and Kathryn. My life was greatly enriched by the time I was privileged to spend with them.

I know the profession has gone through difficult times and although the outlook is brighter for some, others, particularly small practices, are still finding it hard to get work. There still isn’t enough work to go around and it’s not helped by our current procurement regime. We have been working hard, in particular our President Elect Willie Watt, to try and diminish the bureaucracy and widen the opportunities with regard to public procurement. It’s like trying to turn an oil tanker; it all takes time. I know many of you would like to see more happening, more quickly, but I believe we have made progress.
and continue to do so. We do have a seat at
the table and that’s important if we are to
influence the policy makers. The Government
is now focussing on design-led procurement,
so watch this space!

The RIAS is stronger now than it’s ever
been. Our membership stands at 4,721 -
an all-time high. Our Chapters are all in
good shape and are the life-blood of the
Incorporation. Without strong Chapters the
RIAS would not survive. I’ve been involved
with them all and their Presidents and would
like to take this opportunity to thank them all
for their hard work and inspired thinking.

Likewise a huge thank you to all the
committee convenors and members and also
members of the President’s Policy Committee
and RIAS Council. A tremendous amount
of work is done and all time is freely given.
Without you it just wouldn’t happen so thank
you all!

Last May we watched with horror as
fire took hold of the Mackintosh School of
Art. We could scarcely believe what was
happening and if there was ever an example
of the depth of feeling that a building can
evoke, this was it.

What very much came home to me,
however, were the people involved. That
community, who over the years had studied
there or who just walked past it every day,
came together in their grief. And why? Well,
it had made a difference to their lives, it had
enriched their lives, enhanced their learning
and they, in return, had put something back
into the building to make it even better. That’s
what good architecture and design is all about.

Happily the restoration is underway
and I hope that when it’s complete, that all
parts, specifically the library, will be open and
accessible. After all it’s a working art college,
not a museum.

One of the things I’ve enjoyed most has
been the visits to the Schools of Architecture
and also being involved in various student
awards and tutor awards. Architectural
education is changing, perhaps more so now
that at any stage in the last fifty years. It’s said
that the only constant is change. That’s very
true but now it is about survival.

Training to be an architect has historically
taken a long time. Given the high costs
involved, change is perhaps inevitable but I
believe we have to be careful. It takes a long
time for a reason and whilst I don’t dispute
there may be more effective ways of teaching
and more options available, we should take
care not to damage the profession. That
would be to misunderstand the contribution
that the architect makes to the built
environment and to society in general.

We have to comply with European
legislation (where have I heard that before!) but,
to my mind, being able to call yourself
an architect without having any practical
experience, as in many European countries,
is not acceptable and would lead to no end
of problems. We intend to discuss this issue
with the RIBA before any course of action is
decided.

I’ve been hugely impressed with the
students I’ve met and indeed the quality of
the teaching at the schools. These students
are the future of the profession so we should
all do what we can to support them in their
education. Their membership of the RIAS is
free of charge and there are now places for
them on all of our committees.

You should all be aware that 2016 is the
government Year of Innovation, Architecture and
Design. The RIAS has, within that year,
been given the responsibility for managing
and coordinating the Festival of Architecture.
When we first started talking about it, it
seemed a long way off. However it’s fast
approaching and our early involvement and
preparations, which some saw as premature,
have proved to be well worthwhile. Our
Past President, David Dunbar, chairs the
2016 Committees and we have in place a
formidable and experienced team putting
together, in conjunction with over fifty
partner organisations, what will be a fantastic
year of events and projects. It’s about
celebrating architecture and good design
and bringing to as wide a general audience
as possible across Scotland the benefits that
good architecture and good design can bring
to people’s lives and wellbeing.

So please get involved in any way you
can through your local Chapters. So much will
depend on our members giving of their time
and effort.

Finally, I’d like to say a few words about
my successor Willie Watt. I’m delighted
that Willie will become your new President
in May of this year. He’s done so much for
the RIAS over the years. He has previously
been President of the Dundee Institute of
Architects and is currently the Convenor of our Practice Committee. He has worked
tirelessly in many areas but in particular
that of procurement and has made a real
difference. Willie would be first to admit
that it’s still very much work in progress and
there’s much to be done but we’re in a better
place now that we were a few years ago.

I know you’ll give Willie the same support
you’ve given me. It’s amazing the difference
a few words of encouragement can make in
difficult times. He’ll be a working President,
still very much involved as a Director in Nicoll
Russell Studios. So he’s going to be an even
busier man than he already is!

So, in conclusion, I’d just like to say thank
you again for the privilege and honour of
being your President. I always took every
opportunity to promote the RIAS and our
great profession. It’s been great to meet
all of you, so many talented people! Not
just architects but poets, musicians, artists,
sculptors, politicians (of all persuasions!),
writers, historians and the rest. The future
of Scotland is secure. I’d never have met you
all if I hadn’t been President so it’s been both
humbling and unforgettable.

I’m looking forward to the next chapter
of my life unfolding. What I can say with
certainty, and a little regret, is it certainly
won’t be anything like the last one!

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As RIAS approaches its centenary, archives reveal a thoughtful profession, capable of introspection and sensitivity in interpreting history and contemporary policy while seeking an appropriate architectural response for the future.

Andor Gomme (1960), concerned about “...antiseptic tastelessness” of an incoming “garden city mentality”, perceived growing disregard for the distinctive qualities of “Scottish urbanism”. A similar conversation re-emerged (1990) with Ian Begg’s robust explanation of his hotel design for Edinburgh’s High Street. “Picking up threads of Scottish tradition” he argued allows visitors to recognise that they are in “...a distinctive place, not in Scandinavia or Atlanta”.

The Scottish Urban Tradition
Andor Gomme

That there is such a thing as an urban tradition, a genuine tradition of town-building, in Scotland seems to me unquestionable. From the time of the great expansion under David I, there is a clear recognisable continuity in design – suggesting marked qualities of an urbane and dignified civilization – already written deep into the town plans of the 12th century.....

But sagging of architectural standards visible in all the late Victorian parts of the large cities gave currency to a major acceptance of debased forms like the hideous monsters that have all but wrecked the centre of Dumfries or of Paisley (though here it is the subsequent gashing open which has done the worse damage.)

The reaction has been equally disastrous. The antiseptic tastelessness of our new-town-housing-estate architecture has combined with the almost overall victory of the garden city mentality to make the creation of a new town virtually impossible.

The great tradition of Scottish urbanism is totally ignored or noticed only to be insulted by timid but crude imitation: indeed this pseudo-Scottishry, the dabbing of turrets, gables and patches of stone (often artificial stone) on to otherwise plain facades is probably even worse in its effect and even more of a danger signal than the dreary anonymity of the new towns. It is happening everywhere. More wholesale faking is busy destroying what character is left in Clackmannan (where lamentably it got a Civic Trust Award.)

A study of some of the great successes of the past may help to bring a truer perspective - and possibly a little more humility too, which might call a halt to wanton destruction so long as we have nothing worthy to put up as a replacement. We have quite a tradition to live up to: and that is a business which requires a good deal more tact and understanding than it has had so far.
Distinctively ‘Scottish’ responses for rural houses, community projects, and city-centre gaps in Glasgow and Edinburgh were well represented amongst 27 shortlisted Awards projects. Also featured were ‘four manifestos’ from young Scottish-based practices promising “alternative approaches” to practice.

“Dress for the Weather” offers architecture centred on context … a picture of migration to the Highlands and Islands is presented by ‘Lateral North’ … learning, making and educating through building and collaboration is outlined by TOG Studio … and Bard tabled a more theoretical approach “call for more Poetics”.

25 years ago

Prospect 39
Spring 1990

Filling the Gap
Ian Begg
In the 1960’s there developed a serious carelessness about the Old City and its medieval structure. Buildings which might earlier have been restored or at least demolished and rebuilt were neglected until demolition was forced by the City Engineer. No-one had confidence to invest, even in property within a few hundred yards of the City Chambers.

A hotel has been built on the Grant’s gap site in the last year. So, what about the architecture? Is it the historicist sham pastiche that some claim? Of course I don’t see it that way.

As the architect employed by Dancon and given the brief that an Edinburgh building was wanted - one where people visiting the hotel would know that they were in a distinctive place, not in Scandinavia or Atlanta - I was in my own element. This 25-year-old gap site had to be filled with a building that would help to repair the fabric of the old medieval city. I would build, as well as I could, on the structure of the old site. Three closes ran through the site. They are still there, in a different form, but precisely where they were.

The architecture is more than skin deep. The windows clearly define the rooms. Large windows on the first floor over the High St entrance clearly mark the Great Hall. Even from the street looking in through the windows there is colour and the design is robust. There are good stone floors, rich ceilings, secret spaces and formal arches, and ancient remnants from our past - including evidence of the earliest wall protecting our city in the close behind the hotel.

We Scots are ourselves in grave danger of throwing away too much and losing our identity. No one can give it back to us, even heavily laid on - as a tourist trap. Filling this gap in the Royal Mile is one effort to continue the traditions and strengthen the connections from our past to the future of this small distinctive place and make it feel good. It is certainly not a step backwards.

1 year ago

RIAS Quarterly Issue 17
Spring 2014

Ian Stuart Campbell Hon FRIAS
A+DS Exhibitions and Events at the Lighthouse

**Architecture + Design Scotland**
Level 2, The Lighthouse, Mitchell Lane, Glasgow G1 3LX. Open Mon-Sat 10.30am-5pm, Sun 12pm-5pm

**Best Use of Timber Awards 2014 Exhibition**
20 February – 6 May

*As part of the annual RIAS Awards, Forestry Commission Scotland and Wood for Good have combined to sponsor an award aimed at encouraging innovative and creative use of timber in new buildings in Scotland.*

The award seeks to stimulate greater appreciation of home grown timber and its potential for use in construction, with added consideration given to thoughtful and appropriate use of different species. Technical competence is of course paramount and the design and detail of how the timber is used was as much a part of the assessment criteria as imagination and overall architectural excellence. There is no restriction on building type or scale of project – from small to large and from domestic to commercial.

The challenge is to show how suited the use of timber is to the development of new architecture in Scotland.

The exhibition showcases winning and shortlisted entries from across Scotland.

**This exhibition and publication have been curated by Architecture and Design Scotland, Scotland’s champion for architecture and the built environment, on behalf of Forestry Commission Scotland and Wood for Good.**

**Scottish Civic Trust’s My Place Exhibition**
27 March – 6 May

*The Scottish Civic Trust’s My Place Exhibition 2015 celebrates the built environment, place and architecture through its annual projects that encourage involvement from the communities of Scotland.*

My Place has three distinct strands: My Place Photography Competition for school aged children, aimed at encouraging creative exploration with the built environments of Scotland; My Place Awards, a scheme that recognises best practice in community centred design, including a Civic Champion Award for individuals who have made an outstanding contribution to the civic movement; and My Place Photography Learning Project, a Heritage Lottery Funded two year pilot programme of activity aimed at supporting young people to gain access to and to learn about the places and spaces around them through the creative use of photography.

**For more information on the Scottish Civic Trust visit [www.scottishcivictrust.org.uk](http://www.scottishcivictrust.org.uk)**

**Scottish Scenic Routes Exhibition**
9 May – 28 May 2015

*This exhibition showcases winning and shortlisted projects from the Scottish Scenic Routes competition which seeks to involve newly graduated and qualified architects and landscape architects to develop a series of interventions along Scotland’s most scenic roads.*

This exhibition will include the most recent competition entries for sites in the Cairngorms National Park and the Caledonian Canal. It will also showcase the built projects from the first phase of the Scottish Scenic Routes competition which was launched in 2013.
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Le Marche, remote from tourist routes through Central Italy, is reminiscent of Perthshire with hilltop settlements replacing river crossings. Urbino, the region’s fulcrum, enjoys remarkable cultural notoriety.

Giancarlo De Carlo (1919-2005) Italy’s influential modernist architect pioneered his ‘political’ architecture here. His work to expand the Free University of Urbino is generally held as an exemplar for inserting modern buildings within historic contexts. His University Residences gently step down hillsides, giving wide views and adjacent terraces for bedrooms at each level. More significant is ‘Il Magistero’ which sits so harmoniously within the walled city that it is almost impossible to find.

De Carlo’s philosophy of ‘libertarian socialism’ favoured an inclusive approach to architecture, involving users from the outset. This, at that time radical, approach was thought to have limited his architectural commissions but his ideas continued to resonate through his journal ‘Spazio e Società’ until its demise in 2000.

Five centuries previously Urbino was already a centre of philosophical thought. Italian Humanism as a Renaissance intellectual movement sought to revive classical culture as the basis for education. Under Duke Guidobaldo da Montefeltro, Urbino’s 16th century court thrived, representing a model of Italian Humanist virtues, according to Baldassare Castiglione’s “Book of the Courtier.” Published in 1528 this book describes the ideal Renaissance Man, based on Castiglione’s observations at Urbino’s Court.

Renaissance architect and painter Raphael, born in Urbino, grew up in these refined court circles as son of Court Painter, Giovanni Santi. According to Vasari this explained Raphael’s exceptional “social skills”. Around this time Duke Guidobaldo founded the Collegio dei Dottori in Urbino on which the city’s modern Free University and much of Urbino’s current economic life is based. Urbino is however architecturally defined by its Ducal Palace and the Duomo. Both accommodate large floor plans on narrowing hill-top topography. In section these buildings achieve dramatic vertical elevations and gain considerable subterranean spaces. Adjacent streets grade to provide access, as at Piazza Della Republic and Piazza Rinascimento, forming interesting edge conditions along colonnades and distinctive tapering stair flights to the Duomo.

On approaching Urbino the Ducal Palace presents robust facades with towers soaring above Leonardo da Vinci’s city walls. A less imposing impression is created within the walls themselves. Here the lack of ostentatious architectural gestures, unusual for the 15th century, was attributed to Duke Frederico II’s commitment to Italian Humanism. Begun in late 14th century, the Palace was remodelled from 1450, in a “Brunelleschian” Florentine style. The courtyard and reception rooms are renowned for fine proportions, bright daylight and human scale, while timber inlay panelling enriches unique subterranean studio space.

Returning to ‘Il Magistero’ through Urbino’s steep narrow streets, the inspiration for Giancarlo’s 1976 design becomes clearer. Bulky lecture theatres, offices and circulation configured silently behind a harmonious, non ostentatious, facade; draw maximum daylight from above through a faceted glass courtyard. This is a skillful re-interpretation of the Palace’s 15th century forms and materials, allowing modern brief requirements to meld seamlessly into the historic homogeneity of Urbino.

Ian Stuart Campbell Hon FRIAS

Impressions of Urbino, Italy
Impressions of...

CLOCKWISE FROM TOP LEFT:
- Courtyard, Palazzo Ducale di Urbino
- Steep hill town
- Church of San Domenico
- Palace garden
- Caffe modern

All images © Ian Stuart Campbell Hon FRIAS
Il Magistero, Urbino

Duomo, Urbino
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I am still interested in space and light and quality of buildings, particularly in relation to quality of life and health. With my National Trust for Scotland hat on, I have an interest in the link between heritage, buildings, the landscape and the wider environment.

Professor Sir Kenneth Calman Hon FRIAS:
The Meaning of Fellowship
I attended Allan Glen’s School in Glasgow for “pupils of humble origins”. It was one of the early technical schools and I did pottery, woodwork, metal work and technical drawing. One of the old boys of the school was Charles Rennie Mackintosh. Not surprisingly, therefore, I wanted to be an architect and still have my Observer’s book of Architecture (1956 Edition) at home.

I am still interested in space and light and quality of buildings, particularly in relation to quality of life and health. With my National Trust for Scotland hat on, I have an interest in the link between heritage, buildings, the landscape and the wider environment.

However, for some reason, I moved into science, medicine and the academic world and became interested in the architecture and design of the human body. When I became the Chief Medical Officer, first in Scotland and then England, it was the built environment which interested me in relation to health. You may not know, but the first medical officer in Scotland was created because of a building, here in Edinburgh. A tenement in Bailie Fyfe’s Close, off the High Street collapsed and thirty-five people were killed. There was a voice of a wee boy heard in the rubble who shouted “Heave awa’ chaps, I’m no’ dead yet”, and he was pulled out alive. His head and his words are now carved on the entrance to the adjacent Paisley Close.

But my task this evening is to say a few words about Fellowship. The term has several meanings. Firstly personal, related to individuals who are ‘Fellows’, distinguished in their subject and awarded a Fellowship to recognise that distinction. More broadly the Fellowship is related to the group of people who are Fellows. And the second meaning, of course, relates to the characteristics of Fellowship; companionship, like interests, friends, shared values; brotherhood and sisterhood. The third meaning is the whole body of the Fellowship, working together as a profession or incorporation. These different meanings, the personal, the characteristics of fellowship, and the body of Fellows are entirely compatible.

There is an issue about women who are fellows and what to call them. A few years ago I was involved in the establishment of a new medical academy and there was some debate at the time about what to call women Fellows. We eventually decided, with permission from the ladies, just to call everyone Fellows.

So what is the Fellowship about?

1. Firstly, it’s about Values which are shared by all; these cover professional standards, pride in the profession, and professional self-regulation. It is about architecture as a vocation.
2. Secondly it’s about a shared Vision; The future of the profession and about architecture. How architecture shapes our lives and gives them space and meaning. The history of architecture provides many lessons. As science develops with new materials, new processes and information, for example on climate change and energy conservation, the Fellowship should be encouraging the profession to respond.
3. Vocal and Visible; the Fellowship is the voice of architecture. This might include, for example, standing up for the values of the profession, defending the profession. In addition it might be in encouraging young people to think about architecture as a profession. It would certainly include linking with other disciplines; science and engineering, art and design, social sciences and even medicine. The Fellowship is the Voice of the profession.
4. The Fellowship also has to be Vigorous, Vital and Vibrant; ahead of the game and an exciting Fellowship to be part of, a Fellowship with power and impact, influencing the wider environment.
5. Viable and Vigilant; the Fellowship needs to be part of an organisation which is financially stable, “feet on the ground”, looking at the risks and problems ahead. Alert to issues in the press and politically aware to ensure the role of the profession is taken seriously, asked for your advice and regularly consulted. It needs effective management.
6. A Vehicle for Change and Innovation. This is a key part of the role of the Fellowship in evaluating new ideas, pioneering them, creating new visions.
7. Vivacious and happy; nice people to be with, good company and able to make friends in the right places. Able to provide Victuals and share bread with others and be a generous and outward looking profession.
8. Recognising the importance of Volunteers to the Fellowship, who serve the Incorporation in so many different ways. Being a volunteer makes you happy. That has been well recorded in other areas.
9. To finish on another “V”, architecture has to be seen as a Valuable Profession for the community, not just in economic terms, but in terms of public value. The world would lose something without outstanding architects to change our perceptions of living. Architects and buildings matter to all of us.

Prof Sir Kenneth Calman Hon FRIBA
If only...
Reflecting on the reasons for entering a competition can never be a balanced process. Win and it was an inspired decision where only that outcome was possible. Lose and you question not only your talent and commitment, but the iniquitous system, the judgement of the panel and your own assessment of resources.

But the Guggenheim was special. It was not really a way of winning a commission. Anyone with the vaguest grasp of statistics could work out that a trip to Ladbrokes offered better chances of financial gain. So it was done for our art’s sake and nothing else.

We had been through a busy, busy period, with every project needing to hit site at once. The guys had been absorbing themselves in Stage 2 Warrants, Tender Specs and all that. So it was a chance to tease our imaginations, work as a total practice, explore ideas and present to a high standard. Add in some publicity, something to tweet about and a touch of altruistic obeisance to the Great Spirit of Architecture, and off we went.

In these circumstances a view must always be taken on how you are going to approach the design. We wanted to be faithful to our approach to our work – we just don’t do the “one liners” that form the basis of so much export architecture. So we evolved a design from brief and context that we felt reflected that Nordic sensibility which we in Scotland share with Finland. We examined views and circulation patterns and explored where timber technology is heading with input from Edinburgh Napier University’s Department of Timber Engineering. We were happy with what we produced.

So are competitions a good thing? In general my own view is fairly negative. There is obviously a place for the well organised, resourced and focused competitions that much of Europe seems to run on. But the British experience over the past 30 odd years has been pretty poor. Too often they just exploit the time and goodwill of architects and contribute to our portrayal as professionals so desperate to perform their chosen calling that they will work for nothing. So let’s do ones like the Guggenheim, but not the ones that simply want to get some free work.

So would we do a similar one again? Of course we would – after all we are sure to win it next time!

Finally, given that the rest of this piece is written as an advisory note it seems only fair in conclusion to focus on my own team, who put in so much of their own time to make it happen: Graham Acheson, Shauna Grant, David Tinto, Neil Forrester, Michael MacDonald, Esther Macias, Joanne Dunwell, Mark Steedman and Andrew Jess.
Features
Reiach and Hall Architects is 50 years old this year.

2014 gave us an opportunity to reflect, a pastime that we cannot always afford. As we prepared Scotland’s contribution to the Venice Biennale, we looked back to our past through an early publication by Alan Reiach and Robert Hurd – Building Scotland, Past and Future. This book, prepared for the Saltire Society in 1944, was a virtual call to arms for the architectural profession. It summoned architects to look to a brighter, fresher, modern architecture, being constructed throughout mainland Europe. It also cautioned readers to be mindful of their Scottish past – a past based on simplicity, appropriateness, common sense, and a sense of community.

Over the last 50 years Reiach and Hall has welcomed the idea of a fresh modern architecture and tried to respond architecturally to the brief of simplicity, appropriateness and common sense with a modest collection of buildings.

We have also tried to address a more direct sense of community and feel that we have been very much part of this Scottish architectural family – the RIAS – during our years in practice. Looking back again, many of our former colleagues have had significant roles in our local Chapters. Eric Hall, George MacNab and John Spencely were all EAA Presidents and Council members along with others, including our current Managing Director, Tom Bostock. More prominently, John Spencely was RIAS President from 1989 to 1991, so we have a certain familiarity with the mechanisms of the profession expressed through these organisations.

At present, five Reiach and Hall directors are Fellows of the RIAS and twenty-one staff hold membership of our professional body. We are very proud to hold a Chartered Membership of the RIAS. We encourage our staff to join – as a matter of principle we support all professional membership fees. With the RIAS, we can take advantage of discounts for CPD events and the annual convention. We attended the CPD on “CDM 2015: Putting the Designers in the Frame”, a workshop aimed at reviewing the new regulations before they come into force on 6th April 2015. We find RIAS Practice Services really useful for current and up to date legislation and regulation advice.

The RIAS is a part of our professional journey. The charter clearly establishes its main roles through governance, promotion,
support and regulation. Without becoming too serious, we use the RIAS most regularly for promotion and support, not only by encouraging staff membership and CPD attendance but by supporting lecture series and encouraging attendance at the RIAS convention. Senior staff members have presented at this annual event.

We also have several staff who are interested in or currently seeking the RIAS accreditation for Conservation and for Sustainable Architecture. We believe that it is our duty to view these subjects with seriousness. These issues are becoming more and more important. We take great pride in the fact that our Scottish Water building at Stepps (highly commended in the RIAS Andrew Doolan shortlist 2014) was voted Sustainable Project of the Year at the 2014 British Construction Industry Awards.

As with the advancement in these specialisms we are also tackling the move to BIM. Over 60% of our technical staff are actively working in this new software on live projects. We took early opportunities to review and discuss ‘What is BIM?’ and how we were tackling its integration with a wider Scottish audience, at “The BIM Experience in Scotland”, an RIAS workshop in late 2012.

It is important for us, however, to try and balance out these technical aspects of our project delivery with what we have always done in terms of promotion. Much like our architectural style, we tackle this with the ambition of doing things simply but well. We insist on keeping our basic online presence as up to date as possible. By this we mean our online portfolio, not only our own website but links through the RIAS directory. We feel it is important to keep material current and relevant and we will continue to maintain this as a public resource. We have found recently that, in these changing times, some potential new clients are starting to find us through our website and record of experience, so this is even more important.

One of our key markers for recording experience, especially for our clients, is through the awards process. Happily we have a long and successful track record with the RIAS. We have also featured numerous times on the RIAS Andrew Doolan shortlist, since we won this prestigious prize in 2007 with The Pier Arts Centre, Stromness.

As a practice, we try and contribute to the awards process annually as we understand the importance of peer review and recognition by those whose opinion we value. We are always delighted to receive a nomination, shortlisting, medal or win. Our architects who have slaved away on the projects get a sense that others value what they have achieved and our clients get an endorsement of their building.

We encourage clients to display awards on their buildings as a marker of this success and often find displaying the professional crest gives great confidence in our ability to deliver good architecture. It also lets future clients see our success in what we have delivered elsewhere. We look forward to the forthcoming award season where we have recently submitted our Ardrossan Medical Centre and Maggie’s Cancer Caring Centre for consideration.

Finally, we look forward to the next decade. We are excited for the approaching 2016 Festival of Architecture. We see an opportunity for this series of events, commissions and exhibitions to really question our approach to our built environment and we personally like the comparison we can make to Alan Reiach and Robert Hurd’s book, Building Scotland, Past and Future. We feel that the Festival, which is the centrepiece of 2016 as the Year of Innovation, Architecture and Design, should really question and debate our understanding of good architecture. It will help inspire people on the economic and social benefits that this can bring. Once again we put our trust in the RIAS to deliver. We look forward to being there!
Maggie’s Lanarkshire, Reiach and Hall Architects
© David Grandorge

Pier Arts Centre, Reiach and Hall Architects
© Ioana Marinescu
Early in December 2014, the CPG on Architecture and the Built Environment met to consider many of the challenging issues in housing, with an emphasis on planning and housing supply.

Mike MacKenzie MSP introduced the theme, acknowledging the scale of the supply challenge referencing the Scottish Government publication, *Firm Foundations* on the requirement for 35,000 new houses per annum, a target not even close to being achieved.

Craig McLaren, RTPI Director for Scotland and Ireland, noted that there has been a lot of debate about housing and the role the planning profession plays. He noted the importance of making things happen, rather than producing more policy. He outlined ten propositions to support planning for housing. He elaborated on each, most notably calling for housing to be de-politicised at local level and prioritised at national level.

Archie Rintoul, Vice Chair of RICS Scotland, highlighted the RICS’ *Building a Better Scotland* Report dated July 2014. The Report has fifteen recommendations on housing. He concentrated on the three most relevant recommendations, an increase in land supply, the establishment of a Scottish land delivery agency and the delivery of six to eight major new communities.

Calum Murray, Director CCG Scotland Ltd, gave a presentation on the successful design and delivery of the Commonwealth Games Village. He highlighted the holistic approach, incorporating tenure blind housing, high quality garden areas, designing streets approach, sustainable buildings and an integrated SUDS strategy.

He explained the approach with specific reference to the use of modern methods of construction with some of the key benefits of this being, zero waste process, rapid site erection and fewer defects.

Calum noted the critical success factors as follows:

- shared vision,
- trust in robust local delivery,
- strong leadership collaboration,
- innovation embraced and risk measured,
- design functions at city, district and street scale,
- successful amalgamation of place, price and product.

In conclusion, he highlighted that regeneration projects are a marathon, not a
sprint and there are ongoing challenges to the establishment of long term successful neighbourhoods. However the project is a very successful Scottish example of high quality housing based regeneration.

The following key points have been circulated to all MSPs:

- strong feeling that there is a housing crisis and the current approach is not capable of solving the problem,
- the requirement for better quality, more consistent information on the need and demand for housing,
- the benefits of high quality design and place making,
- the necessity to depoliticise housing and get cross-party agreement on what needs to be done,
- the need to address the issue of limited land supply and give serious consideration to a land delivery agency,
- the need to make best use of existing financial models and establish new delivery models,
- the need for the National Planning Framework to be more directive on new locations and links to infrastructure,
- the need to address skills and material shortages,
- the need for public sector and private sector to work together to put in place sustainable infrastructure design solutions.

We are pleased to announce that the Group has set up a web page - https://cpgarchitecturebuiltenvironment.wordpress.com. The Minutes of the “Housing – People – Places – Supply – Delivery” meeting are available, along with the presentations. The key points will also be listed and form an easy method for organisations to circulate to their own networks.

Eugene Mullan FRIAS

Anyone wishing to attend or 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 www.scottish.parliament.uk/msps/cross-party-groups.aspx
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Now in their fourth year, the combined RIAS/RIBA Awards for Scotland continue to demonstrate the quality and breadth of current architectural endeavour in this little nation of ours. This year’s shortlist includes a number of new-build projects, alongside various adaptations and extensions of existing properties, both listed and more utilitarian.

Scotland’s architecture is distinctive and, from the evidence of this list, continues to be of exemplary quality. Our shortlisted schemes now serve as a key database for RIAS nominations. Within the next year or so, all the entries to our awards will be added to a national database of projects, serving as an annual update of the works already catalogued over the thirty years of the RIAS Guides. So entering the RIAS Awards, win or lose, guarantees posterity.
Arcadia Nursery, Edinburgh
Malcolm Fraser Architects
Client: The University of Edinburgh

“Designed to encourage play and nurture creativity, this delight-filled children’s nursery provides three, linked, playrooms each accessing a covered terrace.”

Beach House, Morar, Mallaig
Dualchas Architects
Client: not for publication

“This house takes maximum advantage of its coastal setting, its calm austerity and robust form appropriate in this elemental landscape.”
**RIAS Quarterly Spring 2015**

**RIAS Awards 2015**

**BONNINGTON HOUSE**

Benjamin Tindall Architects  
Client: Robert and Nicola Wilson

“Two new wings designed to complement the original extend this A Listed house to create an impressive family home.”

**BURNS WYND, MAYBOLE**

Austin-Smith:Lord LLP  
Client: Ayrshire Housing

“The slope of the site is cleverly exploited within the deep plans of these new homes, allowing each a sheltered garden.”
RIAS Awards 2015

DALMUNACH DISTILLERY, MORAY
Archial Norr (Inverness Studio)
Client: Chivas Brothers (part of Pernod Ricard)

“Elegantly addressing the functional requirements of a contemporary distillery, this building also draws upon the rich history of such buildings.”

EDINBURGH SCULPTURE WORKSHOP: BILL SCOTT SCULPTURE CENTRE (PHASE 1) & CREATIVE LABORATORIES (PHASE 2)
Sutherland Hussey Architects
Client: Edinburgh Sculpture Workshop

“Restrained and appropriately sculptural, this important new facility greatly enhances both the local area and Edinburgh’s cultural attraction.”
Carefully inserted within the historic fabric, this third screen is respectful to the materials and form of the much loved original.

HIGHLAND STEADING
Marcus Lee and cameronwebster architects
Client: not disclosed

Commanding long views, the building adapts an existing steading to create luxurious living with service accommodation onto the rear courtyard.
HOUSE AT RAVELSTON DYKES
Richard Murphy Architects
Client: not for publication

“This subtle extension greatly improves the house’s connection with its site and creates welcoming and comfortable family accommodation.”

JMARCHITECTS GLASGOW STUDIO
jmarchitects
Client: jmarchitects

“Quite literally putting architecture onto the street, this new shop/office simultaneously accommodates the practice and promotes its work.”
This rare survivor has been carefully restored from near dereliction and returned to its original usage, accommodating a business and home.

"Reinterpreting the traditional Glasgow tenement, these blocks, fittingly urban in scale, provide high quality homes close to the heart of the city."
RIAS Awards 2015

**MAGGIE’S LANARKSHIRE, AIRDRIE**  
Reiach and Hall Architects  
Client: Maggie’s Cancer Caring Centre

“A respite from the clinical atmosphere and built form of the nearby hospital, this is a place of relaxation and contemplation.”

**MID ROCK HOUSE, ELIE**  
WT Architecture  
Client: David Weir

“Cleverly scaled to the existing vernacular, this is contemporary beach-side architecture, utilising a limited materials palette in seductively simple forms.”
A new timber home has been inserted within the existing walls, retaining much historic character while creating a well-lit contemporary dwelling.

An enduring reminder of the Scottish Enlightenment, this consolidation of one of Scotland’s most important historic houses has taken twenty years.
Challenging more conventional and traditional approaches, this low profile dormer window, elegantly detailed, transforms the home, setting new standards.

**REID BUILDING, GLASGOW SCHOOL OF ART**
Steven Holl Architects with jmarchitects
Client: The Glasgow School of Art

“A building of extraordinary rigour was required as a foil to Mackintosh’s masterpiece, eschewing pastiche it nods respectfully to its neighbour.”

**REGENCY DORMER, EDINBURGH**
Konishi Gaffney Architects
Client: not for publication

“...
RIAS Awards 2015

**ROSEFIELD, EDINBURGH**
A449 LTD
Client: Format Scotland Ltd

“Respecting the utilitarian aesthetic of this former stable/coach house, this adaptation utilises a restrained palette to create a new family home.”

**ROYAL CONSERVATOIRE OF SCOTLAND, GLASGOW**
Malcolm Fraser Architects
Client: The Royal Conservatoire of Scotland

“Former industrial spaces now provide flexible rehearsal rooms alongside larger, new-build, multi-purpose spaces, greatly enhancing the facilities of the Conservatoire.”
RIAS Awards 2015

THE SHIELDS CENTRE, GLASGOW
Anderson Bell + Christie Architects
Client: hub West Scotland

“Combining two medical practices with other social service provision, this building signals its presence with a brick-classical colonnade onto the street.”

SPEIRS CENTRE, ALLOA
LDN Architects LLP
Client: Clackmannanshire Council

“Adapting an impressive Victorian public baths and gym with an uncompromisingly new extension delivers important new community facilities and offices.”
THEATRE ROYAL, GLASGOW
Page\Park Architects
Client: Scottish Opera

“Creating a welcoming entrance foyer and embracing a sinuous stair, this new structure also boldly signposts Scottish Opera’s HQ.”

WEST BURN LANE, ST ANDREWS
Sutherland Hussey Architects
Client: EASTACRE Investments LLP

“Following St Andrews’ historic ‘rigg’ pattern, this new development is gracefully inserted within one of Scotland’s most historic urban environments.”
Following last year’s success, we have decided to launch Architect in the Hoose 2015 earlier this year.

Registration will open on 1st May and run until the end of September with consultations taking place until the end of November.

Please help us raise even more money for the Architects Benevolent Society this year!

The scheme is very simple and all contributions go to the charity. Architects across Scotland are offering hour-long consultations to the public in return for a £25 donation to the Architects Benevolent Society (ABS). The ABS helps people of all ages who have experienced redundancy, illness, accident or bereavement.

We have a new dedicated website - www.hoose.scot - and registration for the public has been made simpler. They just visit the site, enter their email address and a registration form will be sent directly to them.

If you’d like to participate, please email Charlene Rankin at crankin@rias.org.uk or download the Architect Application Form directly from www.hoose.scot/takepart.

Please sign up – it’s for a great cause and you might even get some work out of it!

Charlene Rankin
Manager: Membership

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Catherine Walsh
Architect in the Hoose Client 2014

"After years of dithering over the possibility of building a house on our land, the first decisive step was made within one hour of an architect from the ‘Architect in the Hoose Scheme’ visiting our home. An excellent scheme that everyone benefits from."

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House at Camusdarach Sands | Raw Architecture Workshop © David Barbour
Rebuilding the Mackintosh Library Collection

Following the loss of Glasgow School of Art’s Mackintosh Library in the May 2014 fire, the RIAS Council generously approved the donation of historical back runs of a dozen architectural magazines which had been in storage in Rutland Square, enabling GSA to take a significant step forward towards rebuilding its lost collections.

In addition to destroying several thousand books, the fire also consumed the School’s holdings of pre-1985 international art, design and architecture magazines, a fine collection which included important Art Nouveau titles, magazines from around Europe such as Domus and Casabella which charted the rise of Modernism and its successor movements, and long runs of ‘Establishment’ titles such as the AJ and AR.

These magazines were a vital resource for students looking for precedent studies for their designs and for other researchers seeking contemporary reactions to buildings immediately after their construction. Most buildings, even relatively well-known ones, never feature in books and magazines remain the sole authoritative source of information.

Today, these publications appeal to an even wider audience, such as students of fashion and graphics who want to explore at first-hand the look and feel of a particular decade through advertisements, illustrations, distinctive typefaces and striking cover designs. Due to the complexities of copyright law relating to the ownership of text and images, surprisingly few of these magazines are available digitally, and the print copies remain difficult for students to track down.

The magazines donated to GSA by the RIAS have now been catalogued by library staff and they represent an interesting cross-section of academic and trade publications. Titles include Manchester-based The British Architect, which started up in 1874 and was absorbed by The Builder in 1919. It is an interesting magazine because of the way it targeted an increasingly dispersed architectural profession by emphasising industry news from Scotland and Northern England and for its willingness to bypass the influence of London-based bodies such as the RIBA, the Institution of Civil Engineers and the Royal Academy. Anticipating the position of many of today’s glossy design magazines, The British Architect also sought to engage with the burgeoning middle classes, with features on domestic interiors and furnishings.

Also of interest in the collection is a run of The Illustrated Carpenter and Builder, a rare publication providing a fascinating insight into how the various building trades operated during the late nineteenth and early twentieth centuries. Also thanks to the RIAS, GSA now holds the best run in Scotland of the short-lived Modern Building Record, snuffed out in infancy by the outbreak of World War I and with bookplates connecting them to the office of Sir Robert Rowand Anderson. The
donation also includes a large chunk of The Builder with its fine lithographic illustrations, produced by draughtsmen whose artistic talents were heavily relied upon by large architectural practices towards the end of the nineteenth century.

Intriguingly, the collection also includes titles from the US, where different cultural and publishing practices encouraged greater emphasis on advertising and marketing in architectural magazines. There is a decade's worth of Architectural Forum, a key promoter of Modernism which had an influence out of all proportion to its modest circulation. There is also one year's worth of the little-known but beautifully produced Building Budget, published in Chicago with its curious mix of lithographs and photographs, some of which illustrate the emerging skyscraper form. No other library in Scotland has copies.

These magazines are a fascinating reflection of their time and demonstrate how their constant search for new ideas and technologies helped to stimulate architectural change and development. More so than books, architectural periodicals are the home of criticism. This, combined with an often practical focus on current industry activity, meant that architects and supporting tradesmen would have eagerly digested their contents.

Finally, what of the future rebuilding of the art, design and architectural collections at Glasgow School of Art? It is not necessarily appropriate to replace everything that was lost. We are, however, continuing to seek donations of pre-1985 magazines in order to establish a core collection of titles with runs as complete as possible. We also maintain a regularly-updated ‘wants list’ of key historical books, and this can be viewed online at https://gsalibrarytreasures.wordpress.com/help-us-rebuild-our-collections-after-fire.

We would be delighted to hear from anyone willing to trawl their lofts or bookshelves and to contribute to the restocking of a rebuilt Mackintosh Library. In the meantime, we are deeply grateful to the RIAS for their donation, and to those members who have already given material to us; your generosity is much appreciated.

David Buri
Academic Liaison Librarian (Architecture),
Glasgow School of Art
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ADU_2020: Completion and Beyond

The Department of Architecture at the University of Strathclyde is currently engaged in its most extensive and ambitious international academic collaboration: ADU_2020. The three-year EU funded programme aims to ‘Restructure Higher Education for the 21st Century in the expanded field of Architecture, Design and Urbanism’.

There are five European HE partners (Strathclyde, Gothenburg, Brussels, Athens and Seville) collaborating with fifteen HE partners from South America (Chile, Brazil, Venezuela, Columbia, Bolivia, Argentina, Costa Rica, Ecuador, Cuba, Guatemala, Panama, Paraguay and Peru).

The purpose of ADU_2020 is to make recommendations that might assist in making educational practitioners better prepared and skilled to meet foreseen and unforeseen circumstances in the development of a 21st century built environment that is sustainable and supportive of the needs of every urban dweller. Over the three-year ADU_2020 programme more than 100 academic staff and literally hundreds of students, not to mention external invited collaborators, have been engaged in a number of activities: international conferences, student workshops, parallel pilot projects (PPP: thematically focussed teaching activities, testing unique practices across international boundaries) and institutional comparative evaluations.

The traditional roles of academics who contribute to the educational processes associated with architectural design and urbanism have been analysed, debated and re-evaluated, as to how they might adapt to meet the immediacy of the challenges associated with the complex issues that currently impact upon the international built development.

ADU_2020 is now nearing its completion: nine books are currently in production, due for publication in early 2015, which reflect and summarise the outcomes of the ADU_2020 deliberations. The ‘REFLECTIONS’ book is a summary and general critical overview of ADU_2020 activities. Six ‘CONTENT’ books have been produced, focusing on thematic contemporary challenges deemed important for architectural education consideration and the ‘TOOLS’ book is a practical guide to good practice in architectural and urbanism education, as evidenced by ADU_2020 experimental and innovative teaching activities. The final book in the series is the ‘VOICES’ book which is a selected gathering of key papers from the three international ADU_2020 conferences.

Staff in the Department of Architecture have been directly involved, as editors, writers and contributors, in all nine books. Notably, Michael Angus, the Part 1 Undergraduate Director in the Department, is core editor of the ‘TOOLS’ book and Fiona Bradley, the Department’s Director of Technology, is core editor of the ‘CONTENT’ theme ‘Heritage and Local Identity’.

The books will be issued across the globe, to a range of interested parties including Higher Education institutions, political organisations and architectural and urbanism affiliates. The intention is ambitious: to impact on an international scale, by provoking Higher Education institutions to re-consider their role and responsibility in this critical area of knowledge and expertise.

The formal conclusion of ADU_2020 is in January 2015, at a workshop in the Programme Coordinator’s institution in Chile - Facultad de Arquitectura, Diseño y Estudios Urbanos, Pontificia Universidad Católica de Chile. In the spirit of ADU, the workshop is a ‘live’ exercise, inviting ADU participants to employ innovative practices learnt in the project, to evaluate six cities across Chile to produce re-generation manifestos for development.

Beyond the formal conclusion of the ADU_2020 programme, the Department of Architecture in Strathclyde is already involved in further initiatives to continue the collaborative nature of the programme in support of ADU longer term objectives. Six Strathclyde Masters students on the Advanced Architectural Design programme have recently returned from exchange to Strathclyde’s ADU partner in Bolivia, having evaluated specific issues identified in the city of Santa Cruz de la Siena.

Further to this two staff in the Department of Architecture, Michael Angus and David Reat, the Year 4 Director, have been invited to teach on a Masters level programme in Bolivia. Derek Hill, the Year 1 Director, is coordinating an international workshop with the ADU partner from Costa Rica. There are also discussions in place for formal MoUs to be agreed with six key ADU partners regarding longer term teaching and staff exchange.

The academic output from ADU_2020 is significant. Equally the immeasurable output, the experience of the undertaking. This has affected a considerable range of staff and students alike: introduced to landscapes unfamiliar and issues, difficult but pertinent. All helps and assisting to ensure that Strathclyde continues to promote a curriculum that supports the ambition of meeting the demands of the 21st century.

Michael Angus
University of Strathclyde
ADU_2020: Thumbing a lift to Caracas

My initial taste of ADU was when I met with a contingent of Latin American professors who had arrived in Glasgow in the autumn of 2012. Having been tasked with providing a cultural cross-section of architectural experiences, we set off on a road-trip around the Central Lowland Maggie’s Centres where they experienced the architecture of globally recognised architects and locally lauded talents. This national versus international dialogue would serve as catalyst for discussions we are still enjoying to this day.

In the spring of 2013, Buenos Aires was the destination for a Network Meeting - the first of many forays to the South American continent. Cultural exchanges, pedagogical strategies and networking took centre stage in an intense few days in the magnificent capital of Argentina, against the backdrop of exemplar buildings from local masters Alvarez, Williams and Testa. In what transpired to be a cultural exchange par excellence, a joint expedition set off to see Corbusier’s Curutchet House in La Plata. It was a Scottish-Venezuelan excursion borne out of my admiration of Bill Forsyth’s portrayal of my hometown of Cumbernauld in Gregory’s Girl – in particular the tragi-comic futility of the characters endeavouring to reach Caracas - which was shown (via YouTube) to my Venezuelan colleagues on the eve of our pilgrimage.

Following a further visit to Glasgow from the Latin American professors in the summer, during which they attended a Miralles-themed symposium at which Benedetta Tagliabue, Neil Baxter and I delivered papers, the ADU team would go on to share stories in Glasgow over a Talisker-laced guided tour of the city, which concluded in a now invaluable manifestation of hyper-reality, operating at nose-bleed speed with an intense energy level. It is cradled by circumscribing mountains and fights a perpetual battle with nature as the architecture combats the encroaching foliage in something reminiscent of a science fiction film.

A typical warm Latin American welcome was compounded by some intense reviews of student work in the, UNESCO-recognised, Villanueva campus of UCV. Although the visit was all too brief, it culminated with a chance visit to the barrios and fortuitous access to the ‘Torre David’, which has since, shamefully, been subjected to forced eviction. An enlightened 21st century solution to urban sprawl dealt with by politics from the Dark Ages.

Next was Colombia and the magisterial architecture of Rogelio Salmona in Bogota. In addition to the colossal scale of the city and its cascading carreras; the ingenious leftfield thinking of the trans-millennial bus-lane – which has assuaged arterial blockages into the heart of Colombia’s capital, serves as a lesson to us all in how to negotiate 21st century congestion in mega-cities, something we in Britain could learn from.

Robalino’s extraordinary concrete campus would provide the forum for the final chapter in the ‘Gran Colombiano’ story, in Ecuador. Guayaquil is another city on a vast scale, this one with its resplendent Malecón reworking of the river edge - a lesson for Glasgow and the Clyde if ever there was one.

In the spring of the following year, there followed a workshop in Chile. Flying directly from the Strathclyde Y4 study trip in Barcelona (published in RIAS Quarterly) to land in Santiago the following day, the workshop commenced at breakneck speed. It was based on the metro system in Santiago. My allocated area of the city was ‘Matta’ - a conurbation renowned for its devotion to the internal combustion engine - ideal for a petrolhead. The workshop concluded in a sensational road trip to Valparaiso. The events of that day are now local folklore, in what one might say was a truly multi-cultural experience.

That summer, the visits continued to both Bolivia and Peru. Santa Cruz in Bolivia would present a fresh debate on Latin America as it presented the first land-locked situation with which to debate, and how resources have been exploited and mismanaged throughout the continent.

In Peru, following an impromptu visit to the sanctuary of Machu Picchu, was the city of Lima. Situated for most of the year beneath a flat pantone grey firmament, for a Glaswegian used to low skies, being ‘beneath the belly of the donkey’ was curiously familiar. Lima is home to one of the best architecture departments visited in South America. Led by Freddy Cooper who modelled it on the school in Ghent; it has a gravitas to rival the best of the European schools it emulates.

In the autumn of 2014, following a conference in Belgium, we concluded the network meetings in a sensational drum-roll in Asunción, Paraguay. In the knowledge that one might never see some of the people in attendance ever again, it was an emotional affair. It concluded 3 years of fantastic collaboration and phenomenal levels of discussion on architectural education, and established some beautiful friendships along the way.

David Charles Reat
University of Strathclyde
First Architecture Student Art Prizes Winners 2015

"In Equilibrium: Order and Chaos" (acrylic, ink and paper on canvas)
© Federica Giardino
Glasgow architecture students have won both prizes in the Scottish Society of Architect Artists (SSAA) inaugural student award scheme. The winners were announced at the prestigious SSAA Winter Exhibition ‘ART4X’ held in the Sculpture Court, Edinburgh College of Art on 20th January.

Broadcaster and Past President of the RIBA (Royal Institute of British Architects) Maxwell Hutchinson presented First Prize and a cheque for £200 to Federica Giardino studying at University of Strathclyde, for “In Equilibrium: Order and Chaos” (acrylic, ink and paper on canvas).

Second Prize with a cheque for £100 was presented to Teck Jiat Tan, of the Mackintosh School of Architecture, for “Moment of Awakening” (acrylic on canvas).

Architect Bob Anderson, President SSAA, described Federica’s submission as “a truly remarkable drawing, which skillfully renders unhindered ideas and thoughts in a beautifully balanced and absorbing composition.”

Acknowledging the high quality of art work, Iain Connelly, President RIAS, remarked that: “it is enormously encouraging to have such vigorous drawing and painting being created by Scotland’s future architects – this bodes extremely well for our profession!”

On behalf of the judging panel, Maxwell Hutchinson observed that Teck Jiat Tan’s second-placed work stands as a “mature and thought provoking acrylic painting which confidently examines tone, texture and visual movement.”

The student prize winner’s works were exhibited beside SSAA members and guest architect-artists from France, Germany, Italy, Holland and England.

The Scottish Society of Architect Artists, founded in 1987, aims to encourage architects to develop their skills in visual arts beyond architecture – drawing, painting, sculpture, photography, print-making and experimental art. Membership of the Society is open to all registered architects, retired architects and past and present students of architecture resident in Scotland, together with expatriates of the foregoing description.

Further info: www.ssaagallery.org.uk

Ian Stuart Campbell Hon FRIAS
Scottish Society of Architect Artists
It’s the 14th of December 2009. Due to my timekeeping I’m speedily walking up Sauchiehall Street to the GFT, late for the Mackintosh symposium hosted by the GSA.

Some time later, having listened to the day’s proceedings the panel and its enlightened audience saunter up Garnethill. Here they climb a tapering set of steps, under carved figures in a rose tree through doors hung by a tapering post and ascend a further staircase surrounded by trees that define a level clearing. Within this space in Mackintosh’s Art School, the rhythm of folk ascending subsides as the crowds gravitate westwards towards the jewel of the library and the adjacent, temporary, champagne bar. It is here that I make my first introductions to Benedetta Tagliabue and then to Neil Baxter. It is at this point that I embark on a formative journey lasting a half-decade.

My first RIAS meeting took place the following Spring, in Stirling. Following an enjoyable interview by the charismatic and much missed, Sharon McCord, for Quarterly Issue 1, I joined the table as business commenced. I had just joined RIAS Council as one of two student representatives and was keen to be an active participant.

The appointment to Council followed the effective campaign against the proposed pro-capita funding cuts to Architectural Education several months before. As many may remember, this saw students across all schools united to oppose this threat, with the Scottish Funding Council shelving the cut. What the RIAS offered was a more coordinated platform for students to actively participate in and contribute to the profession. However despite the free membership relatively few students were particularly engaged.

A determined pursuit commenced. Students were hounded to sign RIAS application forms in studios, whilst tutors were trapped to validate the paperwork. Hundreds of new applications flooded into the RIAS from across the schools. The brand new Quarterly was an attractive selling point, aside from the membership discounts on books and events. However a perceived problem remained on accountability and sense of remoteness of the Council.

As a response, moves were made to have student representatives from each of the five schools nominated onto RIAS committees. I understand this has been a success so far, as more student members are directly inputting to shaping the policies of their professional body. Progress has also been sustained with the membership class for architect-educators. This has been underpinned by the initiation of the RIAS Design Tutor Award, recognising the value that is placed on the vital work of our best educators.

Serving on Council does bring with it obligations and responsibilities. Primarily, your role is the maintenance of the profession, support of students/architects and the furtherance of architecture itself. From time to time the student representatives table issues of importance requiring action. One notable case was unpaid internships and practitioners paying Part I/II students below minimum wage. Others cases, such as Strathclyde School...
As part of the RIAS, you are continually exposed to interesting people and situations.

of Architecture’s turbulent time undergoing changes imposed by their Faculty, witnessed a strong student backlash.

The more taxing side of the role is counter-pointed by being asked to contribute articles and book reviews for the Quarterly. This is always enjoyable and one which aids education and the spread of ideas. As part of the RIAS, you are continually exposed to interesting people and situations. Events such as the Andrew Doolan Award ceremonies or the Conventions provide great opportunities to expand networks and create working relationships as well as lasting friendships.

These gatherings at once are informative, jovial and provide hours of entertainment and vivid memories. For me many of these involve two upstanding members of our profession who are sadly no longer with us. I remember countless encounters with Andy Macmillan, where his infinite wisdom, anecdotes and humour will remain with me as affectionate memories of a great man. David Mackay also imparted his vast experience and expertise to young students with his characteristic kindness, which is well demonstrated when David spent a morning with Scottish students touring his projects in Barcelona exactly one year ago. Being involved in the RIAS over these years has exposed me to many people of renown – and I am privileged to have had Andy and David as friends, among many others.

Further anecdotes relating to numerous Conventions throughout the land cannot all be imparted in the space of 900 words (I’ll tell you over a pint and a nip)! As an engaged student member, you’ll not help but notice the determined work of Secretary and Treasurer Neil Baxter, usually flavoured with his signature Glaswegian wit. One such occasion in 131 Rottenrow’s famous lecture theatre gave the Strathclyde Student body their ‘Protest Ringtone’. Baxter lambasted those who wished to move the School from the Architecture building as a fairly Anglo Saxon rendering of what might politely translate as “are you of sound mind?” - or words to that effect! Of course, the defining feature of the RIAS is the full cohort of staff that work tirelessly to serve members – and they deserve more praise for doing so.

My advice to students (and practitioners) is to engage as much as possible. An active body of enthusiastic student members of the RIAS makes for a more wholesome profession. By nurturing the ambitions and energy of its youngest members, the RIAS can be confident of reciprocal benefit. If my experience is precedent, then new student members have a very exciting future awaiting them – so sign up and get active!

That chance encounter in Mackintosh’s masterpiece five years ago throws into sharp relief how much change the RIAS and I have undergone. The RIAS has an energised and active student population. We are now at the stage where those students are formally stepping formally into the profession they’ve played a part of during their student years. It therefore gives me a great sense of pride and privilege to become a full member of the RIAS as a newly qualified architect. Now – the next lustrum awaits!

Ruairidh C. Moir RIAS
A number of third year architecture students at Robert Gordon University (RGU) are currently working on a project to design a new playground for Portlethen Primary School, in Aberdeenshire. Student Sophie Houston (20) writes about the progress so far.

Using the ethos of the community as an extended classroom, we hope to creatively provide a safe and stimulating outdoor environment to benefit future generations of pupils. Working in five separate groups of students, we are each paired with a small selection of children, ranging from Primary 1 through to Primary 7 and have been conducting workshops and site visits to understand the existing issues within the playground and to discuss potential ideas.

The five proposed designs will be presented in April with the overall winner then collectively decided by the children, parents and staff of Portlethen Primary School. The scheme is part of the school’s newly launched Playground Improvement Project which aims to raise money for the development of the outdoor area through grants, fundraising and sponsorship by local companies.

We have conducted two workshops thus far with our group of children, primarily to gain an understanding of the context. The school is located within a large expanse of ground which over time has become fairly neglected: the playing fields and peripheral wooded areas are extremely muddy, whilst the existing play equipment is often broken and uneven ground causes accidents regularly.

The participating children have been really helpful in identifying these problems and also suggesting possible solutions – although not always realistic! For our most recent workshop my group collated all of the children’s ideas and created some initial visualisations and models to communicate our proposal, illustrating numerous aspects of our design, which includes preserving existing attributes as well as new additions.

A number of participants identified that the wooded areas of the playground were enjoyable and imaginative places to play in, however the uneven tree roots made it dangerous. We are therefore exploring whether a raised path or obstacle course through the woods could provide a safe and exciting environment with a strong connection to nature.

Another key focus is to create a permanent hut or shelter decorated by the children themselves within the playground, as the older children in particular prefer to congregate and chat rather than actively play games, as well as various other new playground activities and equipment.

This is a rare and exciting opportunity to apply our existing knowledge in child-centred urban design to a live project with real clients, particularly before we embark on our Part 1 placements next year. Many third year students have not been involved in a live project before, and using theoretical design methods such as Stitching Urban Vision (SUV) to collate all of the children’s proposals will help us to produce a scheme which provides the children with a strong sense of ownership and contribution.

The school hopes to raise the necessary funds to complete the winning design within a few years. It will be thoroughly rewarding for us to return when it is a reality.

Sophie Houston
Students

Bubble visual | Alaa Beruwien
© Alaa Beruwien

Treehouse | Tom Perritt
© Tom Perritt

Painted hut | Tom Perritt
© Tom Perritt

Cube maze | Julie Neilson
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Books

Red House, Chelsea, London
© Hélène Binet
Many contemporary cityscapes lack the over-arching vision of bold experiments, such as Edinburgh’s New Town, and appear as haphazard accretions of random forms. They are invariably compromised, often dilapidated and frequently devoid of beauty. Some architects, however, seek to transcend the gritty chaos of such environments and aspire to a more metaphysical realm. Tony Fretton (b. 1945), for example, strives to create a communicative architecture which can engage with cultural and social ideas. His goal is to distort established tropes in order to design buildings which can “…bypass rationality and act directly on the senses.”

Fretton trained at the Architectural Association and initially aligned himself with London’s conceptual art scene before setting up his eponymous practice in 1982. He gained considerable press coverage with two carefully crafted developments for the Lisson Gallery and has steadily built-up an impressive portfolio of arts related commissions, including the Camden Arts Centre, Anton Corbijn’s studio and a townhouse/studio for Anish Kapoor. There have been a handful of previous monographs on Fretton’s oeuvre including A+T (2001) and 2G (2008) but this publication is undoubtedly the most comprehensive and contains a beguiling mix of drawings, details and photographs documenting over thirty projects. These are augmented by a selection of reflective and critical essays by commentators and collaborators.

Although seen as somewhat quixotic, Fretton is firmly embedded in the capital’s architectural establishment and was engaged by the Foreign + Commonwealth Office to build the new British embassy in Warsaw. The latter is decidedly plain and presents a rather austere façade which veils its internal activities. His design for the Fuglsang Kunstmuseum in Denmark offers a more nuanced response to context and mediates between the rural landscape and Danish Modernism. The new gallery forms part of a sprawling country estate and employs the existing structures to frame the flat surrounding farmland.

I taught with Fretton at the University of Edinburgh back in the 1990s when he acted as a guest critic. He returned last year to contribute to the ‘Yestival’ at Summerhall in Edinburgh. Certainly his appointment as Professor at TU Delft in 1999 has proved a resoundingly beneficial move and, no doubt, helped secure a number of prestigious commissions across Europe.

A desire to refine and pare back the essentials characterises Fretton’s every project and is clearly evident in his 1993 proposal for the Samye Ling Tibetan Buddhist retreat on Holy Island. Here he employs a robust palette of materials and modest ground-hugging forms. However the subtleties of the design are conveyed through a series of loose freehand drawings (reminiscent of Alvaro Siza’s idiosyncratic sketches) which evoke the ascetic existence of the solitary pilgrim seeking shelter (and enlightenment) in the wind-swept wilds of western Scotland.

Mark Cousins RIAS
Vivendo Discimus et Creando Pensamus

Evergreen seeps into me, in that strange time between the September referendum and the May Westminster election. Are the deep swirls of material and cultural renewal opening up, or are they closing down? How is optimism, so strangely redefined by the referendum result, going to appear after May 7th?

That material and cultural renewal is the deep theme of Evergreen, and its reappearance is perfectly pitched. The quietly stylish, green hard covers sit in my hands, its varied contents, in pleasant type, inviting unhurried attention. A New Season in the North it begins; intimating this appropriate moment, but also suggesting that it is just the most natural thing in the world that, today, this issue follows the last half dozen issues.

(Only two of the proposed first four volumes were published; that was 300 years ago, and then, 180 years later came the four from Patrick Geddes. The current plan is for a quartet for our times.)

All volumes of poetry know that the difference between a haiku and a sound bite is not in the number of syllables. This mixed bag of very varied treats, while far from being overwhelmingly poetry, encourages the same concentrated awareness. Its mix of verbal and photographic essays, of poems and sketches, is cupped in the hand of ‘renewal’ with, at the centre, the importance of place; urban place as – in Geddes’ words – “the amphitheatre of social evolution.”

The 40 or so contributions will inevitably echo differently in each reader. But their juxtapositions will always shake carelessness: Todd McEwan’s laugh-out-loud vignettes of Edinburgh’s fog of Americano aroma, for example, sandwiched between a wonderfully physical Samantha Walton poem, its “airborne ideas woven into… fabric”, and on the other side Elizabeth Elliot’s anchoring essay on Geddes’ ever green aims. Quite differently, Andrew McDougall powerful-sounding aubade The Shadow of the Side Across neatly follows Benjamin Morris’ Nocturne: Los Angeles.

Richard Rodger frames the historical (n)evergreening of Edinburgh, carefully finally locating and not overstating Geddes, and then Morelle Smith in a monastery garden makes coffee. John Reichl’s photographs seem an ordinary idea executed with exquisite ordinariness; Mario Relich’s fine musing, Art Critic, on the other hand, is one of the most memorable pebbles thrown into this pond. Yet its setting as eleven, 4-line stanzas adds only regal fancy dress. Dominic Cooper has an “inner vision” in his essay on mystic nature. To him the artist is “somebody who can see beyond the simple format of things, who is able to draw in and encompass a greater sense of what lies beyond and beneath that which is there and visible before us.” Exactly the opposite, I respond: actually to see what is there, in the real phenomenal world, is the hardest of tasks.

The powerful ‘realness’ here is much more vivid in words than in images. I find the equivalent resonance of Gertrude Jekyll’s boots or Vincent’s bedside chair in some fine poems. But, perhaps inevitably, to this reviewer other poems are so thin they’ve almost vanished before the page is turned.

The first sign of greatness, Aristotle is said to have said, is to be born in a great city; David Tomassini’s essay, full of fascinating thoughts, reminds me of following the childhood of my own Venetian friends – the crime-free sociability, the complex visual environment and the fact that I’ve never, ever, seen a football kicked about in a campo fall in a canal. Maybe every childhood deserves a ‘Venice’ from which every young individuating adult should leave. There’s a thought.

Each page encourages a quite different types of response, from Owen O’Neill as Heaney Among the Trees to James Robertson’s three wonderfully contained fragments, from Stuart Kelly reassessing Scott to Geddes’ cat.

Throughout there is an infused sense of cultural history looked straight in the eye - no name-drops, no patronising – which abides with me; typified in Jock Stein’s Referendum just as in Leila Aboulela, far from a North-sea oil-rig. I keep hearing the cantus firmus ‘What season now for Scotland?’ which I take from another Stein poem.

Richie McCafferty’s Press, a simple but allusive metaphor is very nicely put, to end this volume of images and ideas which will seep through the volume of my brain.

Of course every reviewer’s, and every reader’s prejudiced taste is tested. It is a brilliant idea deserving congratulation and every success. Well, some success; if they have too much, the baton might not be picked up again at precisely the right moment a century hence.

As Geddes put it in his own motto, ‘by living we learn and by creating we think’.

John McKean RIAS

The Evergreen, A New Season in the North
Elizabeth Elliott (Editor), Sean V. Bradley (Editor)
The Word Bank; £15.00

The 40 or so contributions will inevitably echo differently in each reader. But their juxtapositions will always shake carelessness: Todd McEwan’s laugh-out-loud vignettes of Edinburgh’s fog of Americano aroma, for example, sandwiched between a wonderfully physical Samantha Walton poem, its “airborne ideas woven into… fabric”, and on the other side Elizabeth Elliot’s anchoring essay on Geddes’ ever green aims. Quite differently, Andrew McDougall powerful-sounding aubade The Shadow of the Side Across neatly follows Benjamin Morris’ Nocturne: Los Angeles.

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John McKean RIAS
This book states at the beginning that it is; ‘addressed to those who enjoy buildings, cities and landscapes, and would like to have a deeper appreciation and basis for their likes and dislikes’. That sums up rather well what the intention of the book is.

In reading, this book would probably be of interest to those wanting a general understanding and introduction to architecture. This is not a book that leaves you with an in-depth knowledge and understanding of specific buildings, but rather an overview of some of the key buildings in the last hundred years or so and the important factors that have generated them.

Ivor Smith’s extensive experience in teaching and practice is clearly represented here and he summarises and communicates the important factors in a factual and easily understandable way. There are a considerable number of projects mentioned, however some have only a short paragraph dedicated to them. To understand these more then the reader would have to undertake their own research. A helpful list of further reading is provided at the end, which will assist investigations for those who want to find out more about specific buildings.

The book itself is split into two parts. The first deals with the nature of architecture and the second focuses on the nature of designing. This works really well, and is strengthened by referencing some projects in both sections, which creates a flow of dialogue for the reader throughout the book.

Within the first part Smith tackles activity, climate, context, materials, structures, meaning and delight through examples such as The Glasgow School of Art, Accordia, The British Library and Kings Cross. He gives a brief history of his case studies and discussed how the architects have responded to their brief and site. This is often supplemented with quotes from people involved in the projects, such as architects and planners, which adds an interesting insight into the issues surrounding their design and construction.

The second part focuses on what designers bring to the task of designing. It covers the nature of designing, the role of reason and intuition, the value of experience and precedent, the use of metaphor and the search for harmony. Here works by Louis Kahn, Le Corbusier and John Pawson, amongst many others, are investigated and their design principles and influences discussed.

The author has chosen a wide cross section of projects types and sizes to investigate, but maybe some more recent and cutting edge examples would give this book wider appeal. He admits himself that he has focused on buildings that he has visited and these are mainly in Britain and Europe. It is however still a good critical review of key buildings that all those interested in architecture should be aware of.

One small criticism would be that the quality of some of the images, including the cover, and a large typeface mean that the design quality of the book does not match its contents, or reach the standard of other coffee table style architecture books.

Rachel Simmons RIAS
There has always been a question over what an architect actually is and where they fit into the construction industry and the culture of our society. Architects have to play a variety of roles depending on who they are dealing with or what they are trying to achieve at certain stages in the goal of bringing a building from concept through to completion. It’s always very difficult to quantify what an architect is in an easily understood way when explaining to someone from outside the industry.

The Architecture Chronicle – Diary of an Architectural Practice by Jan Kattein is the latest book to deal with that difficult question, a question which is crucial, given it is how architects see and portray themselves. To do this Jan Kattein embarks on a reflective assessment of himself through five projects undertaken over a number of years. Kattein kept a diary over the period the projects took place. For the purposes of this book he has added reflective text at key moments. The book has an added end chapter which sums up the conclusions Kattein has drawn to who the contemporary ‘architect’ truly is.

The projects themselves some might criticise as not actually being ‘architectural’ in that they are not buildings but are actually stage sets. Kattein states in his text that he has avoided buildings as the stage sets allowed him to not only design but also then work on their actually production, contributing to building elements himself and being ‘on site’ constantly. In this way he is following in the traditions of the Renaissance Architects and I agree it adds a dimension to the diary that would have been lost if it was merely site visits.

The stage sets are interesting in terms of contemporary set design and the diary is interlaced with glimpses into Kattein’s design process and dealings with clients and craftsmen as well as the improvisations projects always undergo as they progress.

Kattein’s book begins to draw relevance in his analysis, gained from the act of self-reflection. He concludes that the architect takes on separate characters from the ‘architect-inventor’, the ‘architect-activist’ and the ‘architect-arbitrator’. It may seem obvious to those in the industry who these characters are. Most architects will identify with the names alone, but it is Kattein’s description of each, which is rooted in his practical experience but also his knowledge of the history of practice, which is of value. The analysis of his role in each project to derive these ‘characters’ as he defines them will surely strike a chord with all practising architects today.

The Architectural Chronicle is an attempt to simplistically define the varied parts which make up an architect. This diary will surely have architects identifying with the author and perhaps remind the reader of the important role architects still play. This book doesn’t explicitly deal with the diminishing role of architects in certain procurement methods; it will reinvigorate the readers who are architects with a new sense of self-realisation. Perhaps every architect should reflect on their diary.

John Joseph Burns RIAS
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Almost the first thing I did in an architect’s office during my first summer holiday job was to help organise the practice archive. As I unrolled prints and negatives, I learned osmotically how to compose sheets, to combine information at different scales, and of course how to organise sets of drawings. The rest I picked up from Francis Ching...

This book promises the same kind of education.

The Working Drawing - The Architect’s Tool is a large format book printed on art stock with many drawings spread over gatefold pages. Those wide sheets of paper are vital to do justice to its 100 illustrations, none of which are the 6B pencil doodles or napkin scribbles which architects pass off as concept sketches. The contents are all working drawings from which to build buildings.

The book “draws” upon a vast collection held by the Department of Architecture at the Swiss Federal Institute of Technology Zurich (ETH Zurich) and features everything from Meister Arnold’s 13th-century elevation of Cologne Cathedral to a particle accelerator at CERN, via Eero Saarinen’s TWA Terminal at Idlewild and a startling worm’s eye perspective by Rafael Moneo.

It’s certainly a coffee table book, and the only question is whether a folio might have been more appropriate, since it’s organised rather like a set of project information. The Working Drawing runs from Chapter A through to Chapter M and from component, to detail, to structure and finally to form. Its lesson is clarity and legibility, which are more important than ever these days when you come across CAD drawings with everything drawn at the same lineweight on Layer 0.

Most readers will already have an appreciation for architectural drawing – but even if you knew nothing about construction, there’s beauty in the abstraction of many of the illustrations. Almost all of them are artful, but the surest hand is that of Sigurd Lewerentz who literally constructed a brick wall one brick at a time using pencil and tracing paper. You can see a clear correspondence between what he built and how he represented it.

Each of the 100 illustrations has its own double-page spread, and the captions help us to decrypt the drawings. They describe the media used, which range from dip pen on parchment through pencil on trace and Rapidograph on film, to CAD, 3D modelling and the parametric – which is represented by lines of code.

At first the essays in the book’s appendices may seem superfluous, but Tom Emerson’s piece is particularly helpful in setting the change from hand-drawn to CAD-drawn into context. In fact, if you placed it on a bookshelf between David Ross Scheer’s fatalistic The Death of Drawing and the idealistic Why Architects Still Draw by Paolo Belardi, The Working Drawing could also settle a debate which has been running since the 1980’s: CAD or hand-drawn?

The answer is, of course, both!

Mark Chalmers RIAS
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Technical
The latest news and information from RIAS Practice
Chartered Practice/Practice Services 2015

There has been an encouraging response to Practices Services renewals for 2015, but for those who have not yet renewed, the RIAS Spring 2015 edition of Practice Information is about to be published and there is still time to contact us to avoid missing out on important information. If you would like to receive Practice Information 2015 on paper in a folder please let us know as soon as possible. The Practice team is always available to deal with any issues which you may have.

This is a good time to check your Chartered Practice entry in the RIAS Directory.

You are entitled to an image (either a photo of a completed project or a sketch/render). If your entry does not have an image please email one to Maryse Richardson.

The format is a JPEG (or TIFF or PNG) image, minimum 1000 x 768 pixels in size, landscape. If it is quite large or needs cropping our web designer can take care of this. To make sure there are no copyright issues please indicate if it is your own photo or provide a credit and caption if appropriate.

New draft of regulations causes concern

Several concerns have been voiced by practitioners recently. The major issue is the new draft of the Construction (Design & Management) Regulations 2015 and accompanying guidance which were published on 9th January 2015 and are expected to come into force on 6th April 2015.

These contain some significant changes to the current CDM Regulations, among which are the replacement of the CDM Co-ordinator by a Principal Designer for the planning, monitoring and co-ordination of the pre-construction phase health and safety and the inclusion of Domestic Clients. As the CDM Regulations 2015 will affect almost all construction projects in the UK and breach of the CDM Regulations can result in criminal sanction, it is essential that all project participants are clear as to their obligations to ensure compliance. RIAS Practice Services has issued guidance note F154.

A workshop on the new CDM 2015 regulations, aimed specifically at architects and the implications of the changes for small practitioners, took place on 19th March. A summary of the questions and answers raised at the workshop will be published in Practice Information.

You can download the Draft Guidance on the Construction (Design and Management) Regulations 2015 from the URL below.

SBCC contracts will also be affected by this change and their drafting committee is currently considering how the contract documentation will need to be altered as a result of the new legislation.
In October 2013 Robin Crawford and Ken Lewandowski (Chair and Deputy Chair of the Review of Scottish public sector procurement in construction) presented their recommendations for improving public sector procurement of construction in a report on the findings of the independent review of procurement in construction. Implementation of the recommendations is being delivered by a joint Scottish Government and Scottish Futures Trust team.

Briefing
A stakeholder briefing took place at the Scottish Government offices in Glasgow on 14th January 2015. The delegates represented all sectors of the Construction Industry. Most had actively participated in the review, providing feedback on their own perspective. The delegates were informed that a Construction Procurement Core Team was now in place to work with stakeholders and co-ordinate the implementation of the 66 recommendations. The Core Team is made up of officials from the Scottish Government (in charge of policy) and Scottish Futures Trust (in charge of delivery). The recommendations have been divided into four themes:

- Collaborative Procurement,
- Efficient Procurement,
- Sustainable Procurement and
- Outcome Focused Procurement.

All the recommendations are to be delivered by the end of 2016.

Implementation of solutions
The briefing focused on the role of stakeholders in the development of solutions. All participants were encouraged to contribute actively in the areas where they have specific interests and indicate if they would be prepared to be consulted. The delivery team stressed that stakeholders’ contributions would be central to much of the implementation work.

The speakers underlined that the purpose of the engagement was to facilitate the delivery of the recommendations at a detailed level and that it was not intended that it would be a means to revisit the recommendations themselves. There will be periodic publication of implementation measures and the creation of a new web-based interactive Construction Procurement Manual.

With regards to BIM it was acknowledged that the industry would need time to develop its own expertise. It was confirmed that a programme of CPD and training would be put in place by Construction Scotland. The speakers emphasised the need to be more “SME friendly” with the introduction of a new minimum project level for Hub projects. The SFT will set up pilots and gateway reviews which will lead to Best Practice guidance.

To get involved contact the email address below. All the information will be posted under the URL below.

This review will impact on how architects are selected and how projects will be delivered. It is therefore of great importance. The RIAS will seek to be as closely involved in the implementation process as possible, engage fully with the implementation team and carefully scrutinise proposals as they emerge.

www.gov.scot/Topics/Government/Procurement/policy/reviewProcurementConstruction

constructionProcurementReview@scotland.gsi.gov.uk
Consultation on changes to Procurement Rules in Scotland

On 9th February 2015 the Scottish Government released Public Procurement: A Consultation on Changes to the Public Procurement Rules in Scotland. These changes largely arise from three new EU Directives concerned with Public Procurement, Concessions and Utilities contracts and must be implemented into new Scottish Regulations by 18 April 2016. The consultation also considers elements of the Procurement Reform (Scotland) Act 2014 that have yet to be implemented or further described in Scottish Regulations and Guidance.

Some of the changes introduced by the new Directives are mandatory. There are also some elements where there is a choice about whether to, or how best to, implement further change. These discretionary elements, and the Scottish Government’s plans to implement these, are the main focus of this consultation.

All the documents can be accessed from the URL below. The response is due on 30th April. If you or your practice would like to respond to the consultation you can either do it directly to the Scottish Government or contribute to the RIAS response by emailing Maryse Richardson.

www.gov.scot/Publications/2015/02/4903

CDM 2015 Regulation – RIAS Appointments Revision

Practices should note that the RIAS Standard Forms of Appointment will be revised to reflect the changes in legislation. To make sure you use the most up to date form of appointment always download a copy directly from the RIAS website.

Scottish Sub-Consultant Form of Appointment SCA/S-C/2015

The SCA/S-C/2015 will be available as a free download for all Chartered Practices at the start of April 2015. The new sub-consultant agreement is suitable when the architect wishes or is required by the client to appoint another consultant to perform part of the services of the head agreement or where the architect is appointed as sole consultant responsible for the whole of the design and management process. The contract terms are compatible with the SCA/2014 as head agreement between the architect and the client if using the RIBA Plan of Work 2013.

Please note that if you are using the old Plan of Work (Stages A to K) you should use the SCA2000 July 2014 revision as head agreement along with the SCA/S-C/2007 sub consultant form of appointment.

mrichardson@rias.org.uk

www.gov.scot/Publications/2015/02/4903

www.rias.org.uk
One of the benefits of becoming an RIAS Chartered Practice is access to the Practice Library which contains a small but relevant number of recent books and publications. So why not come into the Members’ room and borrow a book for an hour? A list of available titles are published in the Practice Bulletin on a regular basis. We have recently obtained the following titles from RIBA Publishing:

- **Small Projects Handbook** by Nigel Ostime
  - A project handbook for smaller and medium sized architectural practices within the framework of the new plan of work.

- **RIBA Plan of Work 2013 Guides (Contract Administration / Project Leadership / Design Management)**
  - A new series providing practical guidance to running efficient and successful projects using the new RIBA Plan of Work 2013.

- **The Environmental Design Pocket Book**
  - Revised and fully up-to-date with the latest UK Building Regulations, legislation and guidance, the 2013 RIBA Plan of Work and BREEAM credits.

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**Payment Notices**

The importance of serving contract notices cannot be overstressed. Claims against architects for failing to advise clients to serve Payment Notices and Pay Less Notices on time have become more likely as a result of the recent case of *ISG Construction Ltd v Seevic College*. In this case ISG made an application for a stage payment of £1,097,696.29. This application was deemed to be a Payment Notice because Seevic College failed to serve its own Payment Notice. Seevic College also failed to serve a Pay Less Notice meaning that it was contractually required to pay the entire sum claimed by ISG and could not dispute the value of the work. Practice Note FIN8 has recently been issued which re-emphasises the importance of properly advising on the service of the relevant notices as failure to do so could make architects, who act as the employer’s agent or contract administrator, vulnerable to claims.

**SBCC Update**

SBCC has revised and updated its **Framework Agreement and Framework Agreement Guide**. They are now available in paper form. **Framework Agreement (FA/Scot)** is appropriate:

- for the procurement of construction/engineering related works over a period of time,
- for use by clients with contractors and/or suppliers,
- for use by contractors, sub-contractors and/or suppliers sub-letting to others in the supply chain,
- for use with most standard forms of construction and engineering contracts and sub-contracts.

It can also be used:

- where compliance with the public procurement rules is required,
- on a single project.

**Framework Agreement Guide** for use in Scotland (FA/G/Scot) is intended to provide a general introduction to the Framework Agreement 2014.

SBCC is also revising its collateral Warranties. They will be available in late Spring 2015.

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**New titles**

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This article has been written by Angus Elliott MEng AIFireE, a Fire Engineer with Arup based in their South Queensferry office. Arup is a global firm of designers, consultants, engineers and planners. The paper examines the benefits of performance based fire risk assessments for existing and historic buildings.

Introduction

Fire safety affects almost every element of a building’s design, from the very basic layout through to the structural design and construction detail. It is often perceived to be a significant constraint on architectural ambition, and can even be a crucial factor in the viability of a certain design. So why is it that, despite the fundamental influence of fire safety on a building’s design, we still often limit ourselves by applying prescriptive guidance that may not necessarily be appropriate? The redesign and renovation of existing buildings presents even more of a challenge, due to the inherent constraints in the building’s fabric and the difficulty in applying modern guidance retrospectively.

Fire risk assessment approach based on code compliance

In order to demonstrate an adequate level of fire safety in an occupied building, a fire risk assessment is legally required for commercial premises. This fire risk assessment must be continually updated to take account of any alterations or modifications.

It is common in Scotland for these fire risk assessments to be based predominantly on Government published guidance in the Non-Domestic Technical Handbook (NDTH) to the Building Regulations. This ‘one size fits all’ approach effectively compares the existing building to a ‘code compliant’ new building, thus any non-compliant aspect of the building is considered a ‘risk’ and measures are then recommended by the risk assessor to make the building comply to code, thus apparently reducing this ‘risk’.

This simplistic approach can result in the recommendation of somewhat onerous modifications to a building to achieve the requisite level of fire safety, without holistically considering the fundamental fire safety risks. Consequently the architectural aspirations and heritage of the building can be compromised unnecessarily.

Fire risk assessment approach centred on performance based analysis

This compromise can be avoided by utilising a fire risk assessment approach based on fire engineering principles. By better understanding the building’s individual characteristics (design, standard of
construction, condition, contents, use and management provisions), it is possible to carry out a more quantified analysis of the actual fire scenarios that could realistically occur within the building.

This analysis can be carried out by a competent fire engineer using a variety of techniques, for example to model population evacuation flows, structural response to fire or smoke development and spread.

Once the building and its worst case realistic fire scenarios are understood, the risk to occupants can be assessed, the risk of property damage due to fire can be understood and measures to reduce these risks implemented. This process has a number of advantages over the prescriptive method:

- risk to occupants from specific fire scenarios can be analysed, based on the actual building and occupant characteristics,
- the occupancy, use and activities undertaken can be reviewed to identify the specific ‘hazards’ present (e.g. ignition sources, combustible material, defects to fire safety components, staff/management attitudes),
- bespoke risk reduction measures can be implemented that are sensitive to the building’s heritage and architectural nature,
- both risk to life (as legally required) and risk of loss (property damage) can be assessed and quantified,
- the way that the building is managed can be taken into account to enable risk reduction solutions which safely meet the needs of building users and
- the extent of building alterations can be limited to only the essential - unnecessary and intrusive alterations can be avoided.

This holistic approach aims to balance all aspects of the building’s design and operation to assess the fire safety risks and to arrive at an optimal solution, including the ability to demonstrate a safe outcome to the regulatory authorities.

Case Study

In 2014, Arup’s work at the RIAS headquarters at 15 Rutland Square, Edinburgh was centred on this performance based approach. The building is a classic, six-storey, Georgian townhouse converted to office use, typical of the style found throughout Edinburgh’s New Town. The attic level was only used for storage, however there was a desire to return it to its previous use as office space.

A previous fire risk assessment, based on the prescriptive philosophy advised that the attic level should not be used without the addition of onerous fire safety measures such as additional escape stairs, stair pressurisation or fire suppression. Clearly in a historic building such as this, these options would be prohibitively expensive and detrimental to the building’s character.

Subsequently the RIAS contacted Arup to explore other options, which resulted in a detailed fire risk assessment being carried out, based on fire engineering principles to determine the actual extent of risk to occupants in the event of fire. This included a means of escape study to understand the time required for occupants on all levels to escape from the building, and an analysis of likely worst case fire scenarios.

The result of this process demonstrated that, subject to some minor modifications to existing doors to improve sealing against smoke passage and raising awareness of the need to keep the stairs free of any risk of fire, the existing building design inherently provides an adequate level of fire safety to occupants escaping during a fire.

This therefore allows the RIAS to demonstrate that it is safe to utilise the attic space as an office without additional escape routes or expensive fire safety systems.

Conclusion

By undertaking a holistic approach to fire risk assessment and making use of fire engineering principles, it is possible to better understand the actual fire hazards that are present within the building, what risk these present to occupants and to what extent improvements are really necessary to control these risks. This can allow a bespoke fire safety solution to be developed that is sensitive to occupant’s requirements, minimises disruptive alterations and protects the heritage, while, most importantly, ensuring that the fire safety of occupants is not compromised.

Angus Elliot MEng AIFireE
Arup
When developers are building or converting domestic properties, they generally need to provide some form of assurance to potential purchasers and their lenders that their position is protected in the event that structural problems develop some time after handover. Many lenders will only lend on newly built (or newly converted) properties where one of the following applies:

- the contractor and/or developer offer a building guarantee scheme such as those offered by NHBC or one of the major property insurance companies,
- a qualified professional, acting as the professional consultant, has signed a Council of Mortgage Lenders’ (CML) Professional Consultant’s Certificate or similar.

A number of recent queries from practitioners have focused on the following scenario. A small developer client realises at the end of the build that he/she will need a CML certificate to sell the property. This service may not have been requested or may have been declined at the time of the architect’s appointment.

There is a wealth of information within RIAS Practice Notes on the subject of inspection certificates available. Following a number of recent queries on CML certificates the RIAS legal adviser provided clarification.
The questions posed by architects are:

**Q.** At the time of appointment do I have a duty to advise the client of potential future issues associated with purchaser’s/lender’s requirements?

**A.** In general, an architect’s duty is only to his client. But the grant of a Collateral Warranty – or even a certificate in favour of a lender creates duties to that lender. There is no general duty to offer advice about the wisdom of the lending or the possible defects in the building or its value as security – unless of course those questions are specifically asked. So usually there would be no duty to advise the client of potential future issues, unless they are immediately giving rise to difficult questions. The vital thing to remember is that the certificate must be a true statement – not just “broadly accurate” and not misleading. If in doubt, discuss the situation with the client and then if necessary take legal advice.

**Q.** If I am appointed for inspection services and I intend to use the RIAS Inspection Certificates, should I make the client aware that this type of certificate is not transferrable to third parties and will not be able to be passed on to a purchaser of the property?

**A.** The answer to this probably depends upon the relationship with the client. Strictly speaking you have no duty to tell the client that the RIAS inspection certificate is not transferrable. But you should also see what is said in the terms of your own appointment document which may require you to produce a certificate that can be assigned. If you and your client want to remain on good terms, it probably makes sense that you explain the position from the outset.

**Q.** If I am employed for a partial service up to Building Warrant stage should I advise the client that a CML certificate will be required by potential purchasers?

**A.** Again you have no duty to provide this advice – but it almost certainly makes sense to do so – and to record the advice in writing if the client does not want to instruct and pay for the necessary full service.

The RIAS has, for several years, published a standard form of ‘Architects Certificate for Building Societies’. Currently RIAS produces a pro-forma required by the Council of Mortgage Lenders (CML). The new CML form extends the architect’s liability to subsequent owners for a limited number of years. Unfortunately, many legal and selling agents do not understand the limitations of these architects’ certificates and assume that they are a form of defect guarantee or insurance relating to the builders work, similar to the NHBC defect liability insurance.

The RIAS proforma is issued with the following guidelines:

- architects are recommended to check that their insurers will provide extension of professional indemnity cover in the terms of the form, prior to provision of the service,
- this form should not be regarded as a substitute for defects liability insurance such as that provided by NHBC, Premier Guarantee, Zurich Insurance or similar (the RIAS recommends that developers make appropriate arrangements for that cover),
- developers, sellers and seller’s agents should not promote this form as providing that cover,
- this certificate is not a design certificate such as might be issued by a structural or other engineer,
- this certificate is not a certificate of work completed and due for payment as would be required under a standard form of construction contract,
- This is not a certificate of compliance with the Building Regulations,
- It should not be assumed that architects have a duty to sign this form as part of their normal service,
- provision of this form should be subject to specific agreement between architects and clients before commencement of the service,
- a suitable fee and appropriate expenses should be agreed.

Maryse Richardson
Senior Manager: Practice

RIAS Chartered Practices can find further information on inspection certificates and CML certificates in the following RIAS Practice Information Notes available on the RIAS website:

- fi128 Partial Services: Drawings Only
- fi0815 Certification of Other Professionals’ Work
- fi1317 Signing the CML Certificate
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Chapters

The latest news from your local Chapter
As the referee gets ready to blow the final whistle on my time as President of the Aberdeen Society of Architects, it is pleasing to report that the Chapter continues to grow from strength to strength.

Record numbers attended our Annual Dinner on 27th February 2015, sponsored by the Bancon Group.

We were delighted to welcome RIAS President Iain Connelly to Aberdeen and he was kind enough to share his thoughts on the state of the profession and values of the Incorporation. It was particularly pleasing to welcome so many new faces along and encouraging (if not challenging) that we may have to seek a larger venue for next year’s Centenary Celebration Dinner.

The evening was filled with good humour and convivial company. I hope those that attended enjoyed the night. Another positive was the £1,293 raised on behalf of The Architects Benevolent Society.

As has become the norm, the Dinner provided the platform to announce our annual Awards. With the start to the year somewhat tarnished by the unwelcome Carbuncle Award, it is pleasing to report record entrants to the ASA Design Awards for 2014, once again sponsored by McLeod + Aitken, with a high standard being achieved by our award winners. Contrary to some reports, the patient is alive and very much kicking!

Awards were made for the new Mearns Academy in Laurencekirk by Halliday Fraser Munro (Category A: Public, Health, Education); to The Orchard in Bieldside, Aberdeen by Graham Mitchell Architects (Category C: Residential – Single dwellings and extensions); with two Awards to David Chouman, Architect for his work on the Tivoli Theatre (Auditorium), Aberdeen and Chaplain’s Court, Old Aberdeen (both within Category E: Conservation & Environmental Regeneration).

Commendations were awarded to Student Accommodation, 403 King Street by Cumming & Co (Category D: Residential – Multiple Units) and to Mackie Ramsay Taylor Architects for their work on the new Nissan/Mini Showroom in Tullos, Aberdeen (Category B: Commercial & Industrial).

I would like to extend my own congratulations to all our award winners. It is very pleasing to see an increase in the number of entries received and the quality of designs being created by our members... keep it up!

With an eye toward the 2016 Festival of Architecture (Year of Innovation, Architecture and Design), we must grasp every possible opportunity to celebrate what we do well and build a more positive perception about our built environment. This is something we don’t do enough of in the Northeast and I hope you will give support to such endeavours and make the Festival a huge success.

Before leaving the pitch, I must acknowledge the help and support I have received from the ASA Council, the RIAS team down in Edinburgh and the many members, architects and fellow professionals I have encountered over the last two years. Without the help of you all, the role of ASA President would be considerably more challenging. I hope that you will all continue to support the efforts of the Aberdeen Society of Architects, which, like the RIAS, is a member-run organisation, for the benefit of its members.

Bruce Ballance RIAS
President ASA
The DIA Annual Awards dinner took place on Thursday 20th November 2014 in the Invercarse Hotel. As ever, our gratitude to our sponsors, without whom, we would not be able to hold the event. They are; our main sponsor, Andrew Shepherd Construction, Blackadder Solicitors, CUPA Natural Materials, Millard Consulting Engineers, Turner Townsend, Bentley Shopfitting, Scotframe, Forbo, Denfind Stone and ORA ceramics.

This year’s judges were Helen Brown from The Courier, Neil Mudie, formerly from STV and yours truly. Due to the decision to receive all entries electronically for the first time, the short listing was considerably quicker than previously, although our IT consultant would argue differently! Thereafter, the judging was completed in one, very enjoyable and uplifting day.

The evening was attended by over 160 members, clients, friends and sponsors with over 70 entries across the board in our 9 different categories, some of which came from emerging practices which is uplifting. The quality of the submissions were, as usual, extremely high. Congratulations to all who entered and those who won. Speakers included yours truly, Iain Connelly, President RIAS, Neil Baxter, Secretary & Treasurer RIAS, our own Vice President, Christine Palmer, with the evening’s entertainment provided by Jimmy Stirling. The MC was our own Erin Linton who did a wonderful job at keeping speakers to time. We were also treated to an impromptu speech from Rodger Brunton.

The dinner is a great showcase for our Chapter members’ work. I would encourage you all to enter the awards. You never know you may well be a winner as we have come across many “hidden gems” in our judging.

You will all be aware of the upcoming 2016 Festival of Architecture. Each Chapter has been given a designated month in which to celebrate in their area. The DIA has October. We have a number of exciting initiatives under consideration from guerilla lighting to golf challenges. Please keep a look out for our e–bulletins for more information.

The V&A in Dundee has hit the headlines once more, but this time in negative press over the increasing costs. However we cannot let such a once in a lifetime opportunity pass us by for less than the cost of an Apache helicopter!

DIA continues to be well represented at Rutland Square with members on every committee. A special note of congratulations must go to our very own Willie Watt, who, after the RIAS AGM this year, shall become the tenth DIA President to become President of the RIAS.

The ongoing saga of the future of Perth City Hall continues, despite both public, professional and Historic Scotland’s support for the retention and re-use of the Edwardian Hall. The local Council is determined to raze it to the ground to make way for an open space. Five different proposals to convert the hall were submitted in January, from student accommodation to market hall, to boutique hotel, however, many of these have already been dismissed by the Council. It appears that their minds are set on demolition!

DIA is here to represent our members, we report back our findings, complaints and issues to RIAS Council and therefore, ultimately, the Scottish Government, planning authorities, building control, community councils, councils and councillors. If you have any issues you wish to share, please get in touch, or better still, why not sit on Council itself?

As this is my final Quarterly I would like to take the opportunity to thank my Council, without whom the DIA could not function. My two years of Presidency have flown by and have been most enjoyable and enlightening, meeting many interesting people along the way and of course being able to see some of the great architecture which architects in Scotland produce.

Colin Doig RIAS
President DIA
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2014 finished with the annual EAA Council Christmas meal, which was held at L’Escargot Blanc after our monthly meeting at the beginning of December. The meal was thoroughly enjoyed by all. On the same evening I attended the Stirling Society of Architects awards event, where I had been involved as a member of the judging panel. The Bannockburn Visitor Centre by Reiach and Hall Architects won the Award for best building.

2015 has started with lots going on within the EAA chapter and at EAA Council. This included a very popular building visit event, 2016 Festival of Architecture meetings and the launch of the 2015 EAA Awards. The EAA has also been approached by the Old Edinburgh Club regarding rehousing the Dean of Guild Records.

Edinburgh Urban Design Panel
The EAA continues to provide three members for the Panel’s monthly meetings, reviewing major projects at the pre-application stage. Recent projects discussed were the proposed hotel at the St James Centre redevelopment site and proposed flats for rent at Fountainbridge North. The EAA also provided representation for the EUDP at a special A+DS meeting on 16th March.

CPD
On the 23rd of January the EAA arranged a special guided tour of the 2014 Doolan Award winner, Advocate’s Close, which was led by Guy Morgan of Morgan McDonnell. The tour encompassed the collection of buildings, and public and private spaces associated with the scheme. There was also a presentation at the start and the chance to discuss with the project architects all aspects of the process in designing for a World Heritage Site. The event was fully booked and proved to be a huge success with positive feedback from attendees.

Awards
In total 46 submissions have been received, another strong year! Awards are presented in the following categories: Building of the Year, Regeneration and Conservation, Small Projects, Ambassador and Wood Award. All projects are designed by registered architects and built within the chapter area, with exception of the Ambassador Award which is for buildings outwith the Chapter.

The 2015 Judges are Donald Canavan RIAS - EAA Vice President, Beth Fraser RIAS - EAA Council Member, Annabel Cooper – ECCI Communications Officer (ECCI - Winner of 2014 EAA Building of the Year Award) and Susan Edington - The Haining Charitable Trust (The Haining - Regeneration and Conservation 2014 EAA Awards Commendation).

The results were announced at a celebratory drinks event at the Edinburgh Centre for Carbon Innovation on Tuesday 31st March. For more details go to: www.eaa.org.uk.

AGM
The EAA AGM took place on 17th March 2015. At the AGM Donald Canavan RIAS took up the position of EAA President for the term 2015-2017. I have had an enjoyable and interesting time over the last two years as President and would like to take this opportunity to thank everyone involved in the EAA for their time and support. I would also like to wish Donald the best of luck in his new position as EAA President.

More information and other Chapter news is available on the EAA website.

Ian Stewart RIAS
Past President EAA
Spring is always a favourite time of year, rising temperatures, longer days and of course time for the GIA AGM. It is tradition that our AGM is followed by an Annual Lecture. This year we are very pleased to welcome John Tuomey of Dublin based O’Donnell and Tuomey, the recipients of the 2015 Royal Gold Medal for Architecture who have been shortlisted for the RIBA Stirling Prize a record five times. Our AGM and Annual Lecture will take place at the Reid Building on Thursday 16th April. Details on how to purchase tickets can be found on our website at www.gia.org.uk.

Unbelievably our AGM will mark a year since I became President and that we are less than 12 months away from the start of the 2016 Festival of Architecture. The GIA is pleased to be first on the Festival programme with a host of activities throughout the month of March. I can report that our 2016 Committee is full of wonderful ideas which will make for a fun and engaging programme across the entire Chapter. Preparations are at any early stage but hopefully I will be able to disclose some further details within my next report.

2016 may be drawing ever closer but we can’t get ahead of ourselves. Council’s hard work will result in a lively programme for 2015. Firstly, it was great to see the culmination of the endevours of our Conservation and Sustainability Committee in their exhibition of the Springburn Winter Gardens (SWG) project at the Lighthouse earlier this month. This two-year project has assisted the local community group through a ‘small steps’ approach to create a vision for the disused structure. With assistance from the GIA the group has now formalised as the Springburn Winter Gardens Trust. A structural and 3D survey have been undertaken and a design has been selected from a number of entries for a small pavilion on the site of the Winter Gardens.

Our next exhibition follows on the success of our previous collaboration with the Royal Glasgow Institute (RGI). We are pleased to be once again curating the Architecture Room at the RGI Annual which will take place this year between June and September. The exhibition is being progressed with a group of students from the ‘Projects Through Collaboration’ class at the University of Strathclyde, Department of Architecture and will celebrate 35 years of GIA Award winning buildings. We are also pleased to be supporting the University of Strathclyde with their upcoming International Workshop in association with Universidad Veritas, San Jose. Visiting Architect Adrian Aguilar Gonzalez has agreed to give a lecture on Latin American architecture and its influences and inspiration. Details have yet to be confirmed but please continue to check our website for updates.

In February we issued the first GIA Article. The inaugural Article was provided by Andy Campbell of Dress for the Weather, exploring the relationship between public art and architecture, a subject he studied during his recent residency at Hospitalfields, Arbroath. GIA Articles are intended to be informative and inspirational musings on architecture and related subjects. Should you wish to contribute an Article please get in touch with our Communications team at communications@gia.org.uk.

Glasgow

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Unbelievably our AGM will mark a year since I became President and that we are less than 12 months away from the start of the 2016 Festival of Architecture. The GIA is pleased to be first on the Festival programme with a host of activities throughout the month of March. I can report that our 2016 Committee is full of wonderful ideas which will make for a fun and engaging programme across the entire Chapter. Preparations are at any early stage but hopefully I will be able to disclose some further details within my next report.

2016 may be drawing ever closer but we can’t get ahead of ourselves. Council’s hard work will result in a lively programme for 2015. Firstly, it was great to see the culmination of the endevours of our Conservation and Sustainability Committee in their exhibition of the Springburn Winter Gardens (SWG) project at the Lighthouse earlier this month. This two-year project has assisted the local community group through a ‘small steps’ approach to create a vision for the disused structure. With assistance from the GIA the group has now formalised as the Springburn Winter Gardens Trust. A structural and 3D survey have been undertaken and a design has been selected from a number of entries for a small pavilion on the site of the Winter Gardens.

Our next exhibition follows on the success of our previous collaboration with the Royal Glasgow Institute (RGI). We are pleased to be once again curating the Architecture Room at the RGI Annual which will take place this year between June and September. The exhibition is being progressed with a group of students from the ‘Projects Through Collaboration’ class at the University of Strathclyde, Department of Architecture and will celebrate 35 years of GIA Award winning buildings. We are also pleased to be supporting the University of Strathclyde with their upcoming International Workshop in association with Universidad Veritas, San Jose. Visiting Architect Adrian Aguilar Gonzalez has agreed to give a lecture on Latin American architecture and its influences and inspiration. Details have yet to be confirmed but please continue to check our website for updates.

In February we issued the first GIA Article. The inaugural Article was provided by Andy Campbell of Dress for the Weather, exploring the relationship between public art and architecture, a subject he studied during his recent residency at Hospitalfields, Arbroath. GIA Articles are intended to be informative and inspirational musings on architecture and related subjects. Should you wish to contribute an Article please get in touch with our Communications team at communications@gia.org.uk.
Inverness

IAA Council was not quorate in December so, unusually, a January meeting was called. That then proved to be the best attended of my tenure, excepting those in Stornoway and Lerwick, perhaps due to its agenda allowing discussion of Dr Gordon Anderson’s draft paper on the subject of public project procurement and the small practice. Debate was lively but constructive.

Our ideas for ways in which we can celebrate our own centenary year in 2016, as well as that of the Incorporation, while contributing towards the Year of Architecture calendar of events are gaining in detail. Strong as all of the proposals are, the notion of barging through the Caledonian Canal and around the Islands’ seas is compelling, as is the prospect of collaborating with the Findhorn Arts Festival on a programme of lighting-graffiti.

We have set up a members’ message board online, which is growing in subscription steadily but has yet to really find its voice. I urge those who have not yet signed in to do so but, beyond that, to get communicating. Linked to that, in a sense, is the welcome blossoming of connection with the Western Isles and Shetland groups - each of which is targeting matters of continuing professional development and relating aspirations back to the IAA with a renewed and welcome vigour.

Our AGM is to be addressed by Andrew Leslie, architect and Technical and Standards Manager of the Association of Project Safety, on the matter of changes that are coming to the discipline of and responsibility for Construction Design and Management. It is telling that, although identified by Council as an area needful of exposure, it is the only subject of which I am aware that has also been independently requested by individual members for specific exploration and explanation.

This is my last report of my two-year tenure. It has been interesting, overly so at times, but very much as it was described to me before I took it up; it is what one makes of it. There are things I have not managed - overhauling our website stands out - which I set out to do. There are things that have happened that I did not expect – finding Lewis and Harris and Shetland are separate but equal moments of beauty. I cannot mask the utter joy of our convention on Skye. However – it was great!

Completing a circle, then. I am pleased to have passed the role of special correspondent on to and around the very capable neck of Dr Gordon Anderson. All the best.

Peter McIlhenny FRIAS
Past President IAA
The Chapter held its annual awards night recently at the Hub in Falkirk. Entries covered a variety of building types, ranging in size from small domestic works to major developments.

Building of the year award went to the Reiach and Hall new Bannockburn Visitor Centre. The setting, detailing and overall concept of the project impressed the judges. The public has also endorsed the new Bannockburn experience with visitor numbers at 65,000 in the first year, almost tripling the number to the previous facility. The battle rotunda monument, Bruce statue and giant flagpole, within the landscaped site, were also refurbished by the Edinburgh-based architects, enhancing the pedestrian link from visitor centre to monument area.

In the Best Use of Wood category, sponsored by Forestry Commission Scotland and Wood For Good, the award went to the South Doll Farm conversion by Pollock Hammond. A sympathetic and well executed project, making use of a new green oak structural frame, provides a comfortable retirement home for the delighted clients. Architect, client and builder are still all on speaking terms at the end of the project.

Best use of slate, sponsored by CUPA, went to Bobby Halliday Architects for their North Kersobonny Steading development. BHA has specialised in this field of work for nearly twenty years and has developed a great deal of expertise creating very understated but undeniably unique modern houses in rural locations.

ARKA was awarded a commendation for their Brick Box house in Falkirk, an interesting new-build on an infill plot within a 1950 street of large villas.Again clients more than happy with their new family home.

TBB architectures’ transformation of a 1970s office block in central Falkirk into a vibrant business hub also received a commendation. The judges congratulated the developer for his commitment to a potentially risky venture in the current economic climate. The project which provides high quality office space has been a great success, fully let and with a waiting list of interested tenants.

No one involved in our business would deny that there are many obstacles and challenges for practicing architects. Indeed at times the amount of regulation can seem overwhelming. The vast majority of our Chapter members are sole practitioners or practice with only 2 or 3 staff. Keeping abreast of all of the new and altered legislation which cascades onto us is daunting. It is however most encouraging to see that, despite this, worthwhile work is still being produced in our part of Central Scotland.

Having served my two year sentence, my own term as President comes to an end at our AGM in April. I will hand over the chain of office to young, fresh faced, Ryan Marshall. Good luck to Ryan and thanks to all the people who have helped during my time in office. Relieved of my presidential duties, what on earth will I do with all the free time?

Tommy Thomson RIAS
President SSA
President’s Diary

DECEMBER
16 Meeting on the Japanese Learning Journey / Edinburgh

JANUARY
19 Meeting with the Secretary and RIAS Insurance Services / Edinburgh
28 RIAS Fellows Reception, Devil’s Advocate / Edinburgh
29 Japanese Learning Journey Workshop / Glasgow
30 Dundee City of Design Launch / Dundee

FEBRUARY
04 Round Table Discussion, Carnegie UK Trust / Dunfermline
12 Opening of Film Exhibition, Mitchell Library / Glasgow
12 Architects Reception, Theatre Royal / Glasgow
17 RIAS Government Committee / Edinburgh
17 Scottish Design Tutor Award Interview / Edinburgh
25 2016 Forum Meeting / Edinburgh
26 Place Standard Consultation / Glasgow
27 Aberdeen Society of Architects’ Dinner / Aberdeen

MARCH
02 Meeting on the Japanese Learning Journey / Edinburgh
11 RIAS Audit Meeting / Edinburgh
11 RIAS Council / Edinburgh
11 RIAS Fellows’ Dinner / Edinburgh
13-21 SDI Construction Learning Journey to Japan
31 Edinburgh Architectural Association Awards / Edinburgh

Carol-Ann Hildersley
Senior Manager: Secretary & Treasurer’s Office

Father Dermot Morrin OP Hon FRIAS and Iain Connelly PRIAS, RIAS Fellows’ Dinner
© Malcolm Cochrane

Iain Connelly PRIAS, Stuart Allan RIAS, Willie Watt FRIAS (President Elect), Karyn Watt Hon FRIAS, Karen Anderson FRIAS and Professor Hiroaki Kimura in Kyoto
© Neil Baxter
Dundas Street Gallery, Edinburgh
27th April to 2nd May 2015

... stimulating your inner artist?

All our readers are cordially invited to visit the exhibition, and also to attend the AGM of the Scottish Society of Architect-Artists, at Dundas Street Gallery, 1-3pm, Saturday 2nd May.

LIGNE et COULEUR
EXHIBITION BY SCOTTISH ARCHITECT-ARTISTS
Dundas Street Gallery, Edinburgh
27th April to 2nd May 2015

Notice is hereby given that the AGM of the Royal Incorporation of Architects in Scotland will be held at 09.00 on Friday 15th May 2015 at The Malmaison Hotel, 4 Whitehall Crescent, Dundee, DD1 4AY

AGENDA

1. Notice Calling the Meeting
2. Apologies for Absence
3. Minutes of the AGM held on Friday 16th May 2014 at The Mitchell Theatre, Glasgow
4. Matters Arising Therefrom
5. Presentation of the Report by the President and Council for Session 2014-2015 and the Treasurer’s Accounts for the Year Ending 31 December 2014
6. There are three resolutions to amend the Bye-laws, as follows:
   Under Bye-law 2 - ‘Classes of Members’. It is proposed to add the following additional clause, as 2.3:
   “Council, by simple majority of those present and eligible to vote, may vary or waive the conditions applicable to any membership class if it deems it appropriate to do so”.
   Under Bye-law 27 - ‘Council Officers’. The present clause:
   “In addition to the President, Past President and Vice-President, the Council may in its discretion appoint an Honorary Secretary and/or an Honorary Treasurer or such other officers as it may from time to time decide.”
   Should be altered to:
   “... and Vice-Presidents, the Council ...
   This amendment reflects the fact that the Incorporation, as currently constituted, has six Chapter Presidents who are all Vice-Presidents of the Incorporation of equal standing.
   Under Bye-law 28 – ‘Procedures and Powers of Council’ an additional clause 28.9 should be added (with the current clauses 28.9 – 28.11 being re-numbered accordingly) as follows:
   “Where an urgent decision is required, the President may instruct the Secretary to obtain within 48 hours, or such shorter period as is certified by the President as being required by reason of urgency, a decision from Council, such intimation and response to be made electronically.”
7. Appointment of Auditors
8. RIAS Council Elections 2015
9. Installation of President 2015-16
10. Any Other Business
11. Location of Convention 2016
Council noted the Management Accounts up to the end of December 2014, showing a revised positive out-turn of £7,662. Council adopted the Accounts and the Draft Budget for 2015, indicating a net surplus of £2,361.

The Membership Report was noted by Council with 9 deaths, 19 Resignations, 15 Transfers to Retired, 14 Reinstatements, 1 election to Academic Membership, 43 elections to Student Membership, 26 elections to Membership, 6 nominations to Fellowship and 2 nominations to Honorary Fellowship. The positive trend of new memberships significantly outnumbering departures was noted. Charlene Rankin was formally commended for continuing to do an excellent job.

Council approved a change to RIAS Only subscription fees which will render the year 5 to year 6 transition less abrupt.

Council noted that the Secretary had written to Marco Biagi MSP, Minister for Local Government and Community Empowerment, regarding Third Party Rights of Appeal in the Scottish Planning System. Council was grateful for the useful response received from Alex Neil MSP, Cabinet Secretary for Social Justice, Communities and Pensioners’ Rights, indicating that the current Scottish administration does not intend to revisit this issue.

Council approved RIAS taking a strong stand against copyright theft resulting from local authorities publishing planning drawings online. This will include writing to all local authorities reminding them of the need to strengthen the warnings which should already be in place and, if necessary, a media campaign.

Council agreed to lend its full support to the Building Standards Committee in its ongoing liaison with BSD with regard to the Building Standards Review 2015.

Council reiterated RIAS support for the retention and reuse of Perth City Hall and requested the Secretary to take this matter up with the Minister and in the public forum as necessary.

The RIAS Government Committee feel that some research on the current roles of qualified architects within local authorities is required. Comparing this data to historic data will enable the RIAS to make the argument to government at all levels in favour of employed architects and the expert client. This information can then be utilised in communication with the Scottish Government and with LAs, also, if necessary, in material for release to the press. Council supported this approach.

Council discussed the current DCLG’s (Department of Communities and Local Government) review of the ARB and considered a review of membership classes and criteria (perhaps in tandem with RIBA) if the architectural education model changed.

Council noted the workshop, to be held at RIAS HQ, allowing RIAS/RIBA Joint Members to have input into the RIBA’s Strategy.

The procedures for seeking nominations for Nationally Elected Members of Council were approved and an update on 2016 and the Convention were noted.

Council supported the retention of alternative dispute handling within the professional bodies and agreed that the Incorporation would take a strong stand against any transfer of alternative dispute handling responsibility or locus to ARB or any other government/quasi government body.

Council approved the nominations for the RIAS Lifetime Achievement Award for the next three years.

Council agreed that an advisory note (advised by RIAS Insurance Services and our Legal Advisers) relating to advice on member forums be included in the e-bulletin and other member communications.

Council agreed to encourage participation in the Public Procurement Consultation and sought volunteers from within Council to engage at Chapter level.
The following deaths were reported with regret:
Joseph Robertson Blackburn RIAS
Catherine Cruft OBE Hon FRIBA
Alistair Irvine Haughan RIAS
James Taylor Straton RIAS
John Gemmell Wallace RIAS
David George Hamilton Waugh RIAS

Resignations reported:
Larissa Jane Adams
Robert Kilpatrick Boyce
Andrew Mark Cavanagh
Angus Cowie
Michael William Davidson
Gail Halverson
Mark Hanson
Kerry Henderson
Alan Hewitt
Duncan Low
Calum Burnett McLeod
Andrew Armstrong McConnell
Eamon McGriggle
Gareth Morris
Hilary Jane Sidgwick
Magdalena Swider
Katherine Tatton
Allen Whitehead
Stuart William Wixon

Transfers to Retired Membership approved:
Alexander Kirk RIAS RIBA
James Mitchell RIAS
Sandra Margaret Papworth RIAS RIBA

Reinstatements to full Membership:
William R Douglas FRAS RIBA
John Maclemann MacLean RIAS RIBA
Peter Duncan Bell RIAS RIBA
Gillian Blackburn RIAS
Charles Henry Barks Cutting RIAS RIBA
Charles Allen Duncan RIAS
Alistair Cameron Elder RIAS RIBA
Gillian Sarah Lockyer RIAS RIBA
Jamie Duncan Morton MacFarlane RIAS RIBA
John MacLennan MacLean RIAS RIBA
William F F Miller RIAS RIBA
Gillian Margaret Scott RIAS RIBA
Raymond Terris RIAS
Oliver John Wilson RIAS RIBA

Elections to Academic Membership:
Dorian Wizniewski RIAS

Elections to Student Membership:
Stuart Ian Alexander

Elections to Fellowship:
Alan Sinclair Black FRIA
Ronald James McKinley Hunter FRIA
Ross Buchanan Hunter FRIA
Ian Rodger FRIA
Raymond Terris FRIA

Elections to Honorary Fellowship:
Kenneth Calman Hon FRIA

Charlene Rankin
Manager: Membership
HONORARY FELLOWSHIP:

Professor Sir Kenneth Calman Hon FRIAS

Kenneth (Ken) Calman was born on Christmas Day 1941. He was educated at Allan Glen’s School and the University of Glasgow. He began medical training, and took an intercalated BSc in biochemistry, whilst studying for his MB ChB. He undertook a PhD in dermatology and also received an MD.

He became Lecturer in Surgery at the University in 1969, and between 1972–74 was as a clinical research fellow at the Chester Beatty Research Institute in London, funded by the Medical Research Council. In 1974, he was appointed to the Chair of Clinical Oncology, and became Dean of Postgraduate Medicine in 1984.

Calman was appointed Chief Medical Officer for Scotland, at the Scottish Office in 1989. He was then appointed Chief Medical Officer for England and Wales, by the UK Government, at the Department of Health in 1991–98. He was made a Knight Commander of the Order of the Bath in 1996, and is a Fellow of the Royal College of Physicians, the Royal College of Surgeons and the Royal Society of Edinburgh.

In 1998, he was appointed Vice-Chancellor and Warden of Durham University, where he also returned to teaching medicine. Professor Calman retired as Warden in 2006.


On 23 January 2006, Calman was elected Chancellor of the University of Glasgow. Sir Ken chaired a Scottish Parliamentary commission in March 2008 to review Scottish devolution, commonly now referred to as the Calman Commission. It recommended, amongst other things, that the Scottish Parliament receive greater tax-raising powers as well as control over the regulation of airguns, the administration of elections, drink-driving limits and the national speed limit.

Ken Calman has received honorary degrees from the Universities of Glasgow, Strathclyde, Aberdeen, Nottingham, Newcastle, Birmingham, Stirling, Paisley, Westminster and Brighton, the Open University and Glasgow Caledonian University. He has been President of The Boys’ Brigade since September 2007 and chairman of the National Trust for Scotland since 2010.

He married Anne Wilkie in 1967, and has a son and two daughters, one of whom is the comedian Susan Calman. He enjoys collecting cartoons and sundials, and has a dog.

Sir Ken Calman is awarded the Incorporation’s Honorary Fellowship for his services to medicine, academia and Scottish public life.
Catherine (Kitty) Cruft OBE Hon FRIAS
18 March 1927 to 13 January 2015

Catherine (Kitty) Cruft made an outstanding
collection to architectural history and the
conservation of Scotland’s historic buildings.
With a ready smile and ever willing to help,
Kitty was a much loved friend to generations
of architects, academics and students. Always
generous with her time and expertise, she
never belittled the lack of knowledge of
anyone requesting her help. Many recent
volumes on Scotland’s historic buildings
gratefully acknowledge Kitty’s invaluable
contribution.

Kitty was born in Lewisham, Southeast
London in 1927, the elder child of Alec
Godfrey and Annie Margaret Cruft (nee
Holway). The family settled in Colinton,
Edinburgh in 1942.

After graduating MA from the University
of Edinburgh in 1951, Kitty joined the Scottish
National Building Record (SNBR).

Late in 1951, the historian, Colin
McWilliam, was appointed director of the
SNBR. Kitty and Colin embarked on an
ambitious recording programme of Scotland’s
threatened great country houses.

In November 1956 she took over the
responsibility for the listing survey of
Edinburgh from the architect Alan Reiach.

In December 1958 Kitty was appointed
officer in charge of the Scottish National
Buildings Record. In 1966 the responsibility
for the Record passed to the Royal
Commission on the Ancient and Historical
Monuments in Scotland (RCAHMS) and
moved to 54 Melville Street, Sir Robert
Lorimer’s former townhouse where the new
National Monuments Record of Scotland
(NMRS) was housed in the dining room.

Kitty championed the survey whereby
architectural drawings held in private
collections were copied, to supplement the
ever growing collections. Almost everyone
who was involved in the Scottish historic
buildings world in the second half of the
Twentieth Century was encouraged and
inspired by her. Under her curatorship, the
Monuments Record flourished.

One of Scotland’s most highly regarded
architectural historians, David Walker recalls
of that time:

“Kitty was the queen bee. She got
everybody going and where we couldn’t
easily find information for ourselves, with her
immense knowledge of sources at the Record
Office, the Central Library and elsewhere, she
would simply set about finding it.”

Beyond all this she continued to research
and write. Titles she contributed to include
The Buildings of Scotland: Borders, James Craig
1744-1795; the Ingenious Architect of the New
Town of Edinburgh, The Architecture of Scottish
Cities and Edinburgh Old and New.

Kitty retired from the RCAHMS in 1991,
after 40 years at the heart of the Scottish
historic buildings world. She was made
an Officer of the Order of the British
Empire (OBE) and was awarded Honorary
Fellowships of the Royal Incorporation of
Architects in Scotland and the Architectural
Heritage Society of Scotland (AHSS). Always
modest, she was quietly flattered.

Kitty’s passionate engagement with
Scotland’s architectural heritage was a
lifelong vocation. After her formal retirai,
she continued to contribute greatly to the work of the AHSS, working tirelessly for their cases panel. Her extraordinary energy and enthusiasm were also evident in Kitty’s leisure pursuits. For many years she relished summer camping holidays on Canna, initially as a leader with the Girl Guides and latterly with friends and family. Kitty did not travel light and an enormous amount of equipment had to be loaded onto the Ferry at Mallaig and then off-loaded by hand onto tractors.

In the 1950’s and 1960’s many winters would find Kitty on the Alpine ski slopes. Foreign travel was always a favourite leisure pursuit, including extensive exploration of Italy and France and a fondly remembered trip to the USSR, long before perestroika. Closer to home she also enjoyed numerous weekends away in Landmark Trust properties.

Pioneering in both her career and her personal life, she also loved her home and garden in Morningside Place, where she moved in the 1970’s. She grew Alpines and was a member of the Scottish Rock Garden Club.

Sadly Kitty spent the last few years of her life in care, her extraordinarily sharp mind and memory blunted by dementia. Her brother Holly and beloved nephews and niece were regular visitors. They and the staff in the care home, who always respectfully referred to their guest as “Miss Kitty”, fondly recall that, in spite of her illness, she never lost her sense of curiosity, or her ever-twinkling smile.

Born in Ayrshire, Alistair attended Ardrossan Academy. As a youth he was a Queen’s Scout, becoming a Scout Leader for a period in his early adult life. He attended the Glasgow School where he won the measured drawing prize at the age of 18.

After a spell working in the private sector, Alistair’s local government career started in 1961 at Ayr County Council, which he left in 1965 to work in Africa for several years in Zambia and in Cape Town. While in Zambia, a year after that country’s independence, he won a competition for the design of the new Secretariat building which housed the President’s offices.

He returned to Scotland in 1968 and re-joined Ayr County Council, where he became the leader of a team specialising in building schools. In December 1974 Alistair was appointed as the first Chief Architect of Kyle & Carrick District Council, a post he held until December 1990. During this period he built up a successful department, and gained recognition for his work on disabled access and a Stone Federation award for the restoration of Tam o’ Shanter’s bridge, the Brig o’ Doon in Alloway.

After his retirement from local government service, Alistair practised on his own account, working for a further 20 years.

He maintained a lifelong interest in art for which he credited the Art Department at Ardrossan Academy. 40 years after first entering the doors of the Art School, he returned to study art, calligraphy and art history.

Though denying he was in any way “sporty”, he loved fishing, which he took up again in 2002 after a long gap. He developed a great interest in tying his own flies for trout and salmon and enjoyed many fishing trips in Scotland and abroad. He worked as a volunteer for the People’s Dispensary for Sick Animals in Ayr for 14 years.

With many interests and with a very retentive memory, Alistair had a wide knowledge of many subjects. He commented that an architect, during his career, came to know more and more about less and less until he knew everything about nothing.

Alistair is survived by wife Barbara, son Mark and grandson Arthur.
Contacting RIAS

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By fax
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By email
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By post
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Senior Management

Neil Baxter Hon FRIAS
Secretary and 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.

Carol-Ann Hildersley
Senior Manager: Secretary and Treasurer’s Office
childersley@rias.org.uk
Joined: April 2010. Management of the Secretary’s and President’s offices, oversight of communications and events, administration and minuting of PPC and Council, research, Co-Editor of RIAS Quarterly. Delivery of RIAS communications, events and awards.

Louise McLeod
Senior Manager: Finance and Administration
lmcleod@rias.org.uk
Joined: November 1986. Responsible for all human resource and central services functions including finance, audit, salaries, pensions, member pensions, annual contracts, insurances, personnel, recruitment, membership, staff management, IT, health & safety, the building.

Maryse Richardson
Senior Manager: Practice
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.

Staff

Stuart Bryce
Manager: Bookshop p/t
bookshop@rias.org.uk
Joined: September 2012. Managing RIAS Bookshop, including sales of architectural appointments, certificates, administrations 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.

Elaine Dobie
Practice Assistant
edobie@rias.org.uk
Joined: March 2013. 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.

Karen Cunningham
Co-Director: Festival 2016 p/t
karen.cunningham@rias.org.uk
Joined: February 2015. Overall direction of the Festival with specific responsibility for staffing, funding oversight, media relations, planning and delivery of core programme, PR and marketing. Co-ordination of the Festival partnership forum and support for partner activity.

Gerry Grams
Co-Director: Festival 2016 p/t
gerry.grams@rias.org.uk
Joined: October 2014. Creative oversight of the national and Hub programmes, working to the Governance Group, to oversee the Hub programme and to ensure delivery of Chapter programmes, outreach and education activity.

Jon Jardine
Graphic/IT Designer: RIAS and Festival 2016
jon.jardine@rias.org.uk
Joined: October 2014. All RIAS graphic and IT design, marketing productions and co-ordinating approach across all platforms and continuity in visual productions and publications, particularly RIAS Quarterly, core aspects of the 2016 programme, coordination of inputs.

Maureen Johnstone
Finance and Administration Assistant
mjohnstone@rias.org.uk
Joined: March 2003. Support for finance and central services, financial processing and filing, coordination of internal room bookings, oversight of RIAS catering and meeting set-ups, assisting membership, post and mail, management of office recycling.

Marilyn Leishman
Receptionist / Bookshop Assistant
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, bookshop cover and support.

Veronica Low
Manager: Commercial
vlow@rias.org.uk
Staff continued

Jane Macfarlane
Communications and Events Officer
jane.macfarlane@rias.org.uk
Joined: October 2014. Event Management, internal communication including website content management, editorial assistance for RIAS Quarterly, e-bulletins, media monitoring, awards coordination. Responsible for Online Directory and job ads.

Laura Sandilands
RIAS Co-ordinator: Festival 2016
laura.sandilands@rias.org.uk
Joined: October 2014. RIAS 2016 programme development and delivery and coordination of Chapter content, taking direction from RIAS and working closely with the co-Directors. Venue planning and event liaison on all content.

Janet Nixon
Manager: SBCC p/t
jnixon@rias.org.uk
Joined: May 2014. Ensuring that the RIAS contract for the Scottish Building Contract Committee’s endeavours is effectively delivered, including new contracts, online provision, annual lecture and annual conference. Support for SBCC Drafting Committee and Board.

Jane Macfarlane
Communications and Events Officer
jane.macfarlane@rias.org.uk
Joined: October 2014. Event Management, internal communication including website content management, editorial assistance for RIAS Quarterly, e-bulletins, media monitoring, awards coordination. Responsible for Online Directory and job ads.

Lorraine Sutherland
Senior Receptionist / Bookshop Assistant p/t
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. Bookshop cover and support.

Lily
Office Dog p/t
ldog@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 a Zen-like calm by generally wandering about and sleeping under desks.

Charlene Rankin
Manager: Membership / RIAS Consultancy
crankin@rias.org.uk
Joined: March 2002. Management of Membership and Members’ data, RIAS Consultancy, Scottish Community Projects Fund, Architect in the Hoose (charity fundraising campaign) and the RIAS Clients Advisory Service.

Marjorie Appleton FRIAS
Practice Services Consultant p/t
mapleton@rias.org.uk
Joined September 2010. Advises on Practice Information and matters relating to its publication, content and delivery. Oversees the content, design and development of all technical information issued to practices and chartered practices.

Pat Lally Hon FRIAS
Special Advisor p/t
childersley@rias.org.uk
Joined: June 2008. Liaison with Scottish Government and local authority politicians, encouraging political participation in CPG and other RIAS events, external relations with COSLA, STUC and quasi-government organisations.

Janet Nixon
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jnixon@rias.org.uk
Joined: May 2014. Ensuring that the RIAS contract for the Scottish Building Contract Committee’s endeavours is effectively delivered, including new contracts, online provision, annual lecture and annual conference. Support for SBCC Drafting Committee and Board.

Brian Moore Hon FRIAS
Director: Consultancy p/t
bmoore@rias.org.uk

John Norman Hon FRIAS
Accountant p/t
jnorman@rias.org.uk
Joined: April 2008. Annual budget, quarterly accounts and detailed reporting to Council, 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.

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jnixon@rias.org.uk
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Joined September 2010. Advises on Practice Information and matters relating to its publication, content and delivery. Oversees the content, design and development of all technical information issued to practices and chartered practices.
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