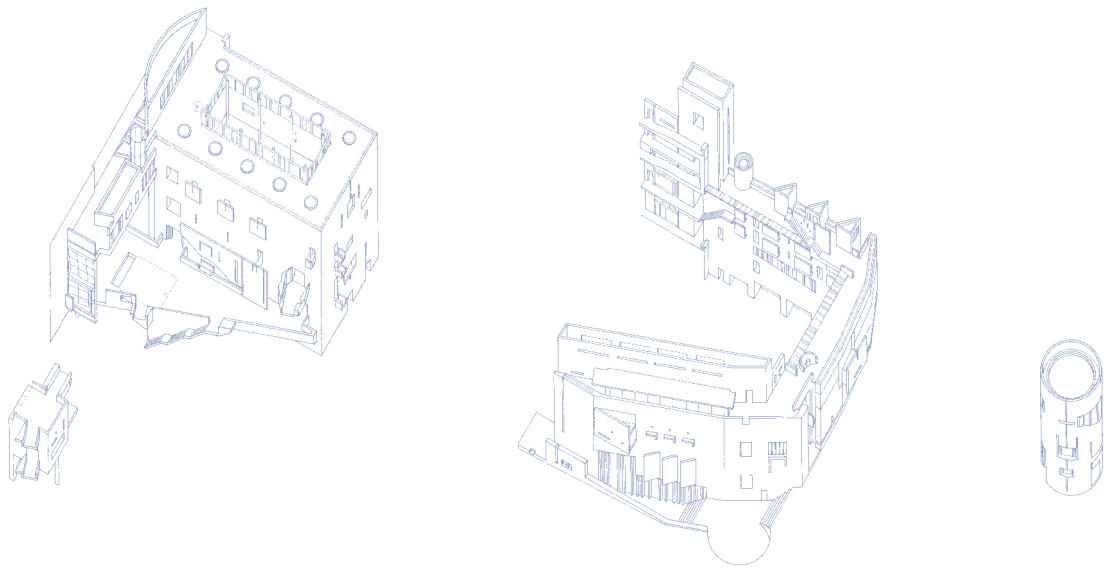


THE DEVELOPMENT OF A POLICY ON ARCHITECTURE FOR SCOTLAND





“WE WILL
DEVELOP THE
FIRST EVER
NATIONAL
POLICY ON
ARCHITECTURE”

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FOREWORD



Rhona Brankin MSP
Homes for the Future, Glasgow

One of the themes set out in the programme for government in the Partnership for Scotland Agreement was *Creative Scotland*. At the heart of this theme is the Government's belief that arts and culture have a central role to play in shaping a sense of community and civic pride in the new Scotland. Architecture, of all the arts, has a unique contribution to make to the realisation of this vision for it is the purpose of architecture not only to meet the most basic of our practical needs but also to respond to the social and cultural values to which we as a nation aspire.

In the Partnership Agreement the Government undertook to develop a first ever national policy on architecture. This document is the first step in the development of that policy. The document sets out the Government's views on the social, cultural, environmental and economic benefits of architecture; it describes the potential role of Government in the promotion of policy; and it sets out a framework for action for policy development. The purpose of the document is to raise awareness of the importance of good building design to all our lives, whether as individuals or in communities, and to stimulate debate on the many and complex issues involved in the making of good architecture. It is intended to begin a dialogue with both users and providers of building, a dialogue that is a necessary prelude to setting in place initiatives to improve the quality of Scotland's architecture and Scotland's built environment.

Rhona Brankin MSP
Deputy Minister for Culture and Sport
September 1999

INTRODUCTION

services, heat, light and water, that are necessary to sustain our lives. Yet buildings are more than simply utilitarian products. What we seek from buildings is not solely practical. Whilst we expect, as a matter of course, our buildings to be stable, durable and efficient, they must also respond to and sustain our social and cultural needs and aspirations. These needs and aspirations may be private and intimate such as our desire for a sense of security and well-being in our homes or they may be public and symbolic such as the need to express a sense of cultural and national identity in our civic buildings. When buildings respond to these human needs and aspirations, when they provide more than mere utility, they become memorable places which enrich our lives.

There is a fundamental inter-dependence between buildings and the lives of people. Almost all of our activities, whether collective or as individuals, are only made possible by the buildings we inhabit. So fundamental are buildings to our lives that we often take them for granted and regard them as simply the given backdrop to our day to day existence. But buildings are not given, they are consciously *made* and how they are made profoundly affects the quality of all our lives. How buildings are made, the quality of their design and of the built environments they help shape should, then, be a matter of concern for us all.

Buildings serve us, and we relate to them, in many and complex ways. Their fundamental purpose, of course, is to provide shelter, to protect us from and modify the effects of climate. Buildings keep us dry, warm in winter and cool in summer. They provide the space necessary to house our activities and our belongings. They deliver the

But buildings are important not only because of the benefits they individually can bring to our lives. By their very nature, buildings both enclose and occupy space and are concerned with what is both interior and exterior, with what is both private and public. Whereas individually buildings house our activities, collectively they define and shape our towns and cities and irrevocably alter the character of our landscapes. Just as buildings can bring order, meaning and value to our activities as individuals, so our collective existence is made more or less humane by the physical quality of our urban and rural environments. And this physical quality of our towns and cities and countryside is important not only for our own well-being but also because of what it tells of us to others.

A nation and its culture are largely defined in the imagination of others by its towns and cities and landscapes. Scotland benefits from having townscapes and natural landscapes of world renown and the highest quality. All our buildings, however modest, in the way they relate to their context, in the way they extend and define public spaces, in the way they respond to the natural landscape, have a critical role to play in maintaining and enhancing the quality of Scotland's varied urban and rural traditions.

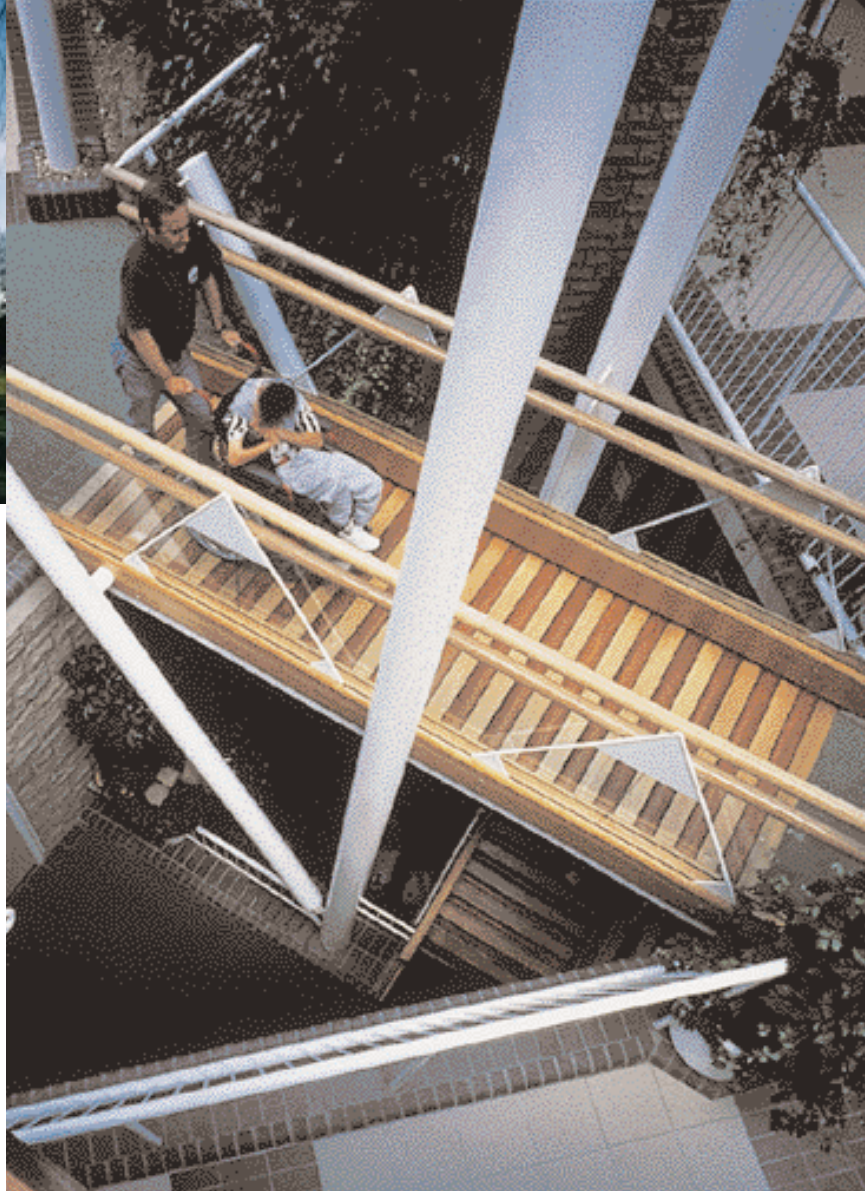
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- 01 Craiglogan Pharmacy, Edinburgh
Dignan Read Dewar Architects
- 02 Garthdee Halls of Residence,
The Robert Gordon University, Aberdeen
Jeremy Dixon + Edward Jones
- 03 White Top Centre, Dundee
Nicol Russell Studios



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- 04 The Luma Building, Glasgow
Cornelius McClymont Architects
- 05 Port Glasgow Municipal Building, Port Glasgow
Page & Park

There is a further dimension to buildings that is important. Buildings not only occupy and define space, they also persist through time. Most of the buildings we inhabit now and which shape our towns and cities we have inherited from the past. They are the most pervasive and tangible evidence of the social and cultural values and traditions of previous generations. The buildings we make for ourselves today will mostly outlive us and become our legacy for the future. They will provide the means by which future generations will judge our individual and collective values and our social and cultural ambitions. Buildings provide the means by which we define ourselves not only in space but also in time.

Buildings, then, are of profound importance to our lives, to our communities and to our culture. Good buildings can bring us benefits and be of value in a great number of ways. It is the purpose of architecture,

through good design, to realise these values and benefits and to do so in ways which make buildings memorable and enjoyable places. Good architecture brings imagination to the solution of our practical problems and reflects what is of value in our lives. Good architecture re-shapes for the better our towns, cities and our landscapes. Good architecture affirms regional and national identity and enriches our culture. And good architecture contributes to the development and maintenance of a built heritage of lasting value.

The buildings of Scotland's cities, towns and villages and countryside are a testament to the skills and imagination that our forbears brought to solving the problems of living. Today we are materially richer and have a higher standard of living than those who have gone before. We are technically more advanced and have at our disposal a greater range of construction methods and materials. Yet despite these advantages much of our built environ-

ment remains deeply unsatisfactory. Many new buildings are monotonous, spiritless in design and do not relate to their surroundings. Many parts of our towns and cities have become anonymous and placeless. Much new housing is of mediocre and indifferent design quality and is frequently planned, sited and developed with little regard for the urban traditions and landscapes of Scotland. Much commercial building is self-referential and devoid of public value. And many of our historic towns and cities have been subject to pastiche designs which mimic superficial stylistic elements but which debase genuine heritage. The popularity of our unspoilt towns and villages and the vigour with which conservation groups often oppose new development are a measure of how unsatisfactory are many of the values which underlie our society and its architecture. For many, there is a lack of confidence in our ability to design and make for ourselves a satisfactory built environment.

- 06 Distillers House, Edinburgh
RMJM
- 07 Clach Mhor, Avielochan
Roddy Langmuir

What, then, can we do to improve the quality of our buildings and our built environment? How can we ensure that we get good architecture? What are the conditions necessary for good architecture to flourish? There are no easy answers to these questions. Because the purpose of architecture is to serve and sustain human life, it has all the complexities of life. And like life, these complexities are not amenable to singular solutions, they cannot be resolved by arcane theory or stylistic dogma. Good architecture demands imagination and a pluralism of thought. Good architecture demands a commitment to quality from all of those who shape and make our buildings for us. Those directly involved in the commissioning, design and construction of buildings bear a heavy responsibility. But the realisation of good architecture is not determined solely by those directly involved. Architecture responds to society's needs and, in so doing, reflects our collective values and aspirations. The quality of our architecture, then, says much about us all.

THE OBJECTIVES OF SUCH A POLICY WILL BE:

- to promote the social, cultural, environmental and economic benefits of good architecture and foster a wider understanding of its role in national and local life;
- to encourage informed debate on architecture and promote greater interest and community involvement in the design of the built environment;
- to foster excellence in architecture and seek improvements in design practice and the procurement of buildings; and
- to develop an agenda for action for the promotion of architecture.

Since the creation of the new Scottish Parliament, we in Scotland have taken responsibility for many aspects of our lives. How we wish our communities to develop, how we pursue our desire for equitable social development, and the value we place on a sustainable future will all be reflected and find expression in the quality of our built environment and our architecture. The debate, then, as to how we achieve good architecture is not only for a minority nor solely for those directly involved in the procurement, design and construction of our buildings. It is a necessary and worthwhile debate for us all.

The purpose of this document is to begin that debate and to set out the Government's aspirations for architecture in Scotland. It is intended to raise awareness of the value of good architecture and to consider what needs to be done to encourage and promote good building design. Its aim is to provide a framework for the development of a national policy on architecture for Scotland.

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08 Centre for Contemporary Arts, Dundee
Richard Murphy Architects

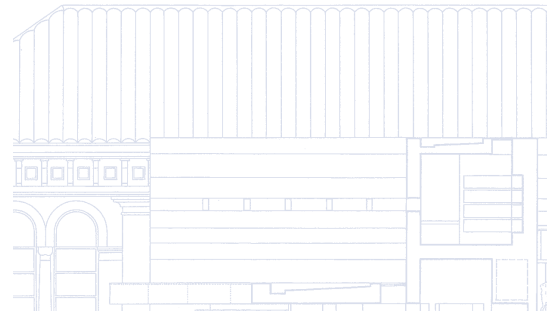




THE VALUE AND BENEFITS OF GOOD ARCHITECTURE

Museum of Scotland, Edinburgh
Benson + Forsyth

Good architecture brings benefits to people both as individuals and as communities. These benefits are both practical and cultural and have value both for our present and our future. Good, well designed buildings enhance and enrich their occupant's activities and lives and promote their well-being and health; they make a positive contribution to the urban fabric or rural landscape; they sustain and protect the environment and minimise the impact of man's activities; and they provide an opportunity for sound investment. Indifferent buildings, on the other hand, frustrate and inhibit their occupant's activities and impoverish their lives; they adversely affect their occupants' health and demean the spirit; they cut across the existing grain and pattern of cities and dispoil the rural landscape; they pollute the environment and consume non-renewable resources; and they are costly to operate, repair and maintain. Poor quality building is a waste of money, energy and material resources. But above all, because they occupy land and shape our activities and environment for a considerable time, poor quality buildings waste opportunity. As a nation, we need good building; we cannot afford poor building. We need the social, cultural, environmental and economic benefits that good architecture and good building design can bring.



THE SOCIAL VALUE OF ARCHITECTURE

The essential purpose of all buildings is to provide for the many and changing needs of society. Such needs may be for homes that are decent, secure and affordable; for schools, colleges and universities that provide an opportunity for good education; for hospitals that give access to good healthcare for all; for offices and factories that provide opportunity for employment; for leisure and sports facilities that allow for relaxation and exercise; for theatres, galleries and museums that provide a setting for the visual and performing arts; and for civic buildings that provide for government, ritual and ceremony. Our primary expectation for all our buildings is that they should be practical and efficient. They should be adequate for their purpose and suitably planned. They should provide a healthy environment and provide warmth, light and shade. They should be free from defects, robust and easy to maintain. They should be flexible and accessible to all. These are the requirements and benefits of good building.



GOOD BUILDING DESIGN AND GOOD ARCHITECTURE AFFIRM SOCIAL VALUES AND BRING COHERENCE AND ORDER TO OUR BUILT ENVIRONMENTS FOR THE BENEFIT OF US ALL

But architecture is more than good building. Architecture seeks to find solutions to the practical and functional problems of building that affirm and reflect timeless human values and to do so in ways which are pleasing, elegant and give delight. Architecture is about ideas and ideals given shape in built form.

Architecture seeks to provide environments in which people can live and work more enjoyably and efficiently and which encourage social and working communities to flourish. Through good, imaginative design we can provide housing that meets the many needs of family life, which creates opportunities for encounter and social interaction and which strengthens community life. We can provide places of education that support good teaching, encourage concentration and are good places to study and learn. We can make places of work which make even the simplest task a pleasant experience and which encourage us to imagine new ways of

carrying out and managing our activities. We can make health buildings that give re-assurance and dignity to those who are ill and provide a comfortable and comforting environment in which to recover from sickness. We can make cultural buildings that celebrate the richness of our arts and culture and allows us to experience and understand life more fully. And we can make civic buildings that provide a focus for, and are potent symbols of, our collective aspirations.

Buildings and the built environments they shape, provide a framework which subtly confines, organises and colours all our lives for better or for worse. For many, their built environment often does not meet even the simplest of their needs; the need for a decent home, for access to local amenities and open space, for a pleasant and stimulating place to work, for opportunities for leisure, and for fresh air and a quiet, clean and safe environment.

Our ability to meet these needs, to meet our social objectives for an inclusive society that provides opportunity for all, largely depends on the quality of the built environments we make. And good building design is a fundamental and key determinant of that quality. Good building design and good architecture affirm social values and bring coherence and order to our built environments for the benefit of us all.

THE VALUE AND BENEFITS OF GOOD ARCHITECTURE › CONTINUED

THE CULTURAL VALUE OF ARCHITECTURE

Good architecture has not only a social but also a cultural value. At best, architecture is an art, a happy synthesis of the demands of technology and function, of climate and site and of social and cultural needs and aspirations. We can, then, experience and enjoy architecture as an art and that experience and enjoyment can be on a number of levels. A building may give us practical satisfaction in the way it fulfils its purpose, in its arrangement of function, in the efficiency of its services and in the skills evident in its assembly and detail. It may give us aesthetic pleasure in the means by which it achieves its ends, its disposition of form and space, its use of light, texture, material, colour and the quality of its craftsmanship. Or it may engage us intellectually or emotionally in the way it resonates with cultural symbol and meaning.

But architecture has a deeper cultural value. Architecture both shapes and is shaped by the society and place in which it is made. The architecture and

buildings of our towns, cities and rural settlements are a repository of our common culture and heritage, they provide continuity and a unique sense of history and tradition. The making of buildings, the act of design and the creation of architecture gives us an opportunity to connect with this past, to assert our present cultural values and to say something about who we are at this time and in this place.

Until quite recently, the techniques and materials available for construction were limited. This, together with cultural norms and tradition, set limits to the built forms and construction details possible. As a consequence, a certain uniformity and thus harmony between buildings and between buildings and their setting was inevitable. These imperatives of local culture and tradition, of geography, topography, climate and indigenous resources have found eloquent expression in Scotland's built heritage. A sense of place, of regionality, has un-selfconsciously and

effortlessly been an important part of our architectural past. During this century, however, construction techniques and materials have burgeoned. Theories of architecture have argued for a disassociation from the forms and values of the past. All of this has encouraged building design to break free from custom and association. The harmony that has built up over time between buildings and their setting has often been eroded and replaced by a dislocated architecture that looks the same wherever it is built. Such an architecture both debases and devalues our culture.

Architecture inevitably reflects a particular moment in time in terms of taste and technique. Good architecture, however, also reflects that depth of experience that comes from an understanding of local issues and of the timeless qualities of culture and community. The cultural value of architecture lies in its ability to respond to these deeper sensibilities and to the tangible realities of place and to make connections with and enhance the specifics of culture and location. The challenge for our architecture today is to fuse what is still vital in local tradition with the best of our increasingly global civilisation, to marry them in new ways that meet our modern needs and aspirations.

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Museum of Scotland, Edinburgh
Benson + Forsyth



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THE VALUE AND BENEFITS OF GOOD ARCHITECTURE › CONTINUED

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- 12 Hope Street Library, Falkirk
Falkirk District Council
- 13 Calanais Visitor Centre, Isle of Lewis
Comhairle nan Eilean Siar
- 14 Lighthouse Museum, Fraserburgh
Morris and Steedman



THE ENVIRONMENTAL VALUE OF ARCHITECTURE

Buildings, by their very nature, are interventions in the natural world. They modify and change the natural environment in which they are set. Buildings occupy land and, as a consequence, erode bio-diversity; they consume energy, materials and natural resources in their construction and use; they generate waste and contribute to atmospheric pollution. It has been estimated that buildings, through their construction and use, account for half of global warming effects and one sixth of the ozone depletion that contributes to climate change. These impacts persist throughout the life cycle of buildings. The way that we build now locks us into future patterns of resource use, waste emissions and corresponding patterns of environmental degradation. Once built, we are bound to patterns of interaction with the environment that we can change only at the rate at which we can change the environmental performance of our existing buildings.

The Government is committed to finding ways of achieving social and economic development that are sustainable and wishes to see the objectives of sustainability at the heart of policy making. Buildings and the built environment have a critical and central role to play in meeting these objectives. There is much that we can achieve now through good building design. Good design can minimise energy consumption, make use of renewable, low energy or local materials, have proper regard for life-cycle and help minimise waste and pollution. Increasingly the role of building in sustainable development is being recognised and we can already see the benefits of good, thoughtful design. If, however, we are to find a durable solution to sustainable development, it will require a fundamental change in our thinking and in our understanding of the nature and purpose of buildings and the role of building design.

Sustainability establishes a new, complex and challenging agenda for architecture. It demands that we no longer externalise the costs of environmental degradation, that we shift away from regarding the environment as something distinct from and outside of what we design and build. It will require us to design and manage our built environments in ways which mimic and accord with the patterns and processes of the natural world. If we are to ensure a sustainable future, it will require the imagination and vision in the making of our built environment that only good architecture can bring. Through the imaginative power of architecture we can begin to find ways to design and make buildings that serve and sustain life in the fullest sense and which acknowledge and honour the complexity of our world.

THE VALUE AND BENEFITS OF GOOD ARCHITECTURE › CONTINUED

THE ECONOMIC VALUE OF ARCHITECTURE

The value of good architecture lies not only in its importance for meeting our social, cultural and environmental objectives. The quality of our buildings and the contribution they make to the built environment also brings economic benefit in a number of ways. Good, attractive buildings can play a key role in urban and rural regeneration and environmental improvement; well designed and efficient buildings represent a sound investment and are important for economic competitiveness and wealth creation; a good quality built environment contributes greatly to the attraction of inward investment and to the promotion of tourism; and investment in good building creates a reservoir of design and construction skills that has export value.

REGENERATION

Scotland has over many years been active in the development of policies and initiatives for urban and rural regeneration. The problems of our urban areas are often deep-seated and complex. They involve a range of social and economic as well as physical and environmental issues. Within many urban areas, however, opportunities can be found for new housing, business, leisure or cultural developments. The imaginative design of such developments can do much to improve the physical fabric and environmental quality of urban areas and contribute to the social and economic regeneration of our communities. There are already many examples of projects, often transacted through new partnership arrangements, where good design has transformed local environments. In rural areas, too, opportunities for development can be found which are consistent with the maintenance and enhancement of environmental quality. Again, the design quality of such development can do much to stimulate local economies and promote regeneration.

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15 191 West George Street, Glasgow
Hugh Martin Partnership

16 Pacific Quay, Glasgow
The Parr Partnership



WEALTH CREATION

Buildings provide the accommodation and space necessary for all our commercial, business and industrial activities and processes. Buildings represent a significant investment and the quality of their design and construction is important to the success of our economy in a number of ways. Good building design can contribute directly to improving the efficiency of commercial activities and industrial processes. Well designed and constructed buildings are economic to operate and minimise overheads. They make efficient use of energy, require

minimal maintenance and are easily adapted. An attractive and healthy work environment is vital for staff well-being and for productivity and recruitment. The quality of the built environment in our towns, cities and countryside is a major attraction for inward investment. Through enlightened patronage and the commissioning of good architecture, companies can do much to raise their profile and enhance corporate identity. Good building design, then, has a key role to play in the success of our businesses and industries. It can do much to improve our competitiveness and to enhance wealth creation.

THE VALUE AND BENEFITS OF GOOD ARCHITECTURE › CONTINUED

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TOURISM

The quality of our architecture and buildings in our towns and cities and in our rural areas is vital, too, to the success of our tourist industry.

Tourism makes a major contribution to the Scottish economy. Towns and cities where good architecture and good urban design have flourished in the past and rural areas of outstanding natural beauty remain the most popular venues for visitors to Scotland. The quality of new buildings and new development in our towns and cities and in our countryside is, then, critical to the preservation and enhancement of Scotland's rich diversity of urban areas and natural landscapes. Outstanding examples of new architecture, as well as contributing to their urban and rural contexts, can, of course, become visitor attractions in their own right. The Burrell Collection in Glasgow, the new Museum of Scotland in Edinburgh, the Pompidou Centre in Paris and the new Guggenheim Museum in Bilbao are all notable examples.





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The Burrell Collection, Glasgow
Gasson Meunier Andresson

19 Bennachie Visitors Centre, Inverurie
Lewis & Hickey



EXPORT OF SKILLS

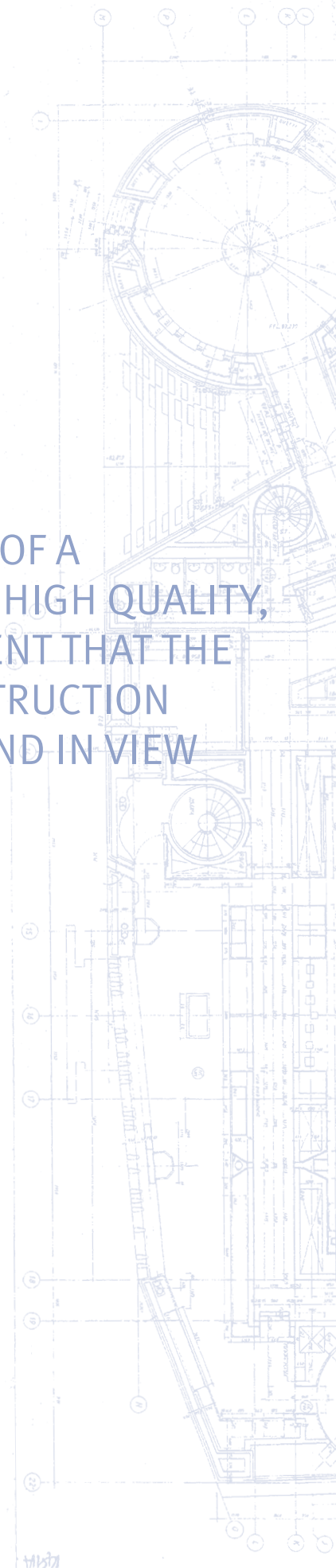
The construction industry is itself a major part of the Scottish economy. It provides employment and creates new jobs. It has a substantial annual turnover and accounts for a significant proportion of Scotland's Gross Domestic Product. And it fosters design and construction expertise and skills that are important not only domestically but also abroad. Good building design requires imagination and encourages innovation. Good construction requires experience and sound practical and craft skills. The process of construction requires organisational and management skills. All of these skills have value and can form the basis for export and cross border partnerships. The development of these skills, however, depends upon a flourishing domestic industry in which good design and good construction are encouraged and valued. All buildings, of course, cost money. But good building design need not cost more than indifferent design. And good building design and good architecture, in the contribution they make to urban and rural regeneration, to the efficiency of industry and commerce, to tourism and to the development of construction skills, create an economic resource of lasting value.

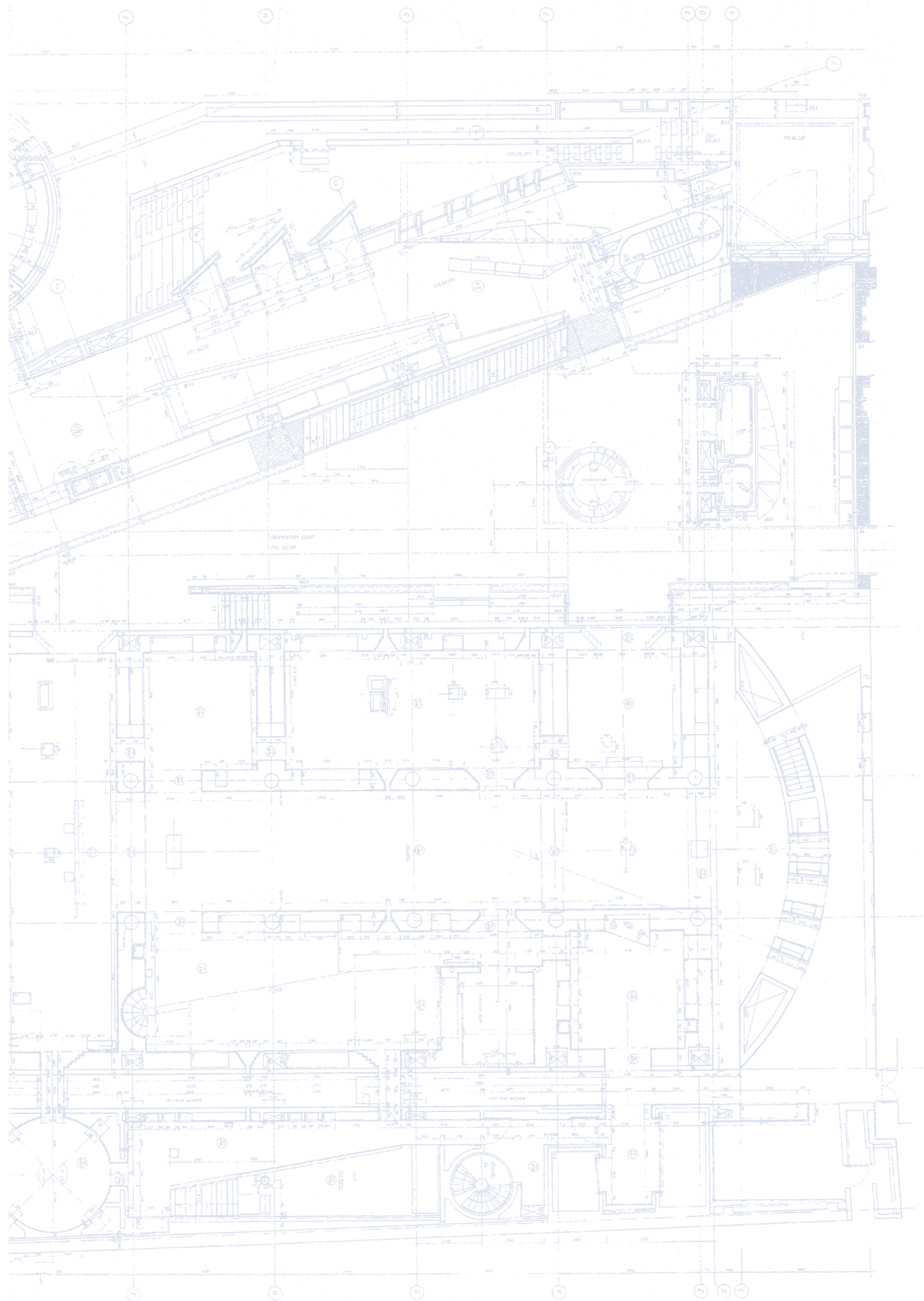
Those who design and make our buildings for us, then, must respond to a complex and demanding agenda. Buildings must meet our practical needs for shelter, space and services and do so efficiently. Buildings must respond to social needs and support and encourage social interaction and community life. Buildings must acknowledge and be in harmony with their surroundings whether in town, city or countryside yet must be manifestly of their time. Buildings must acknowledge their role in meeting the objectives of sustainable development and be part of an ecology of place. And buildings must contribute positively to our nation's economic life. Good buildings do all of these things. It is the purpose of architecture to find solutions to these demands of building that exhibit grace, wit, compassion and elegance and to extend into the world a humane and rational image of ourselves and our society.

THE PROCESS OF BUILDING

GOOD ARCHITECTURE, THE MAKING OF A COHERENT BUILT ENVIRONMENT OF HIGH QUALITY, CAN ONLY BE REALISED TO THE EXTENT THAT THE PROCUREMENT, DESIGN AND CONSTRUCTION PROCESS IS MANAGED WITH THAT END IN VIEW

Museum of Scotland, Edinburgh
Benson + Forsyth





THE PROCESS OF BUILDING › CONTINUED

The making of buildings, their design and construction, is a complex activity. It is costly, takes time and involves risk. It involves many participants with differing and often conflicting interests; insurers, financiers, developers, clients, consultants, contractors, component and material suppliers and technical specialists. Its processes are regulated and bound by statutory and contractual obligations and take place in a competitive market economy.

Those who commission buildings are, most often, not their subsequent users. The interests of those who commission buildings, then, tend to focus on construction as process and building as product. Their interests are largely pragmatic, quantifiable and driven by market values. Their objectives are to obtain accommodation of a specified quality, within an agreed time-scale and for an agreed cost. They wish to maximise value for money and return on investment; to minimise design and construction time; to reduce costs, uncertainty and risk and to eliminate construction defects. These are legitimate objectives and ones that the construction industry must constantly strive to meet.

The interests of users of buildings, on the other hand, and of the communities in which they are set are quite different. Their interests are mostly subjective, qualitative and reflect social and cultural values. Users require buildings that bring improved quality of life, that enhance tasks and activities, that provide a stimulating and healthy environment, that encourage and foster social interaction, that are environmentally benign and efficient in operation and that are easily maintained and can adapt over time. Communities require buildings that enrich and enliven communal life, that add to the complexity and variety of the urban fabric, that improve on what they replace or adapt, that are of appropriate scale and that acknowledge and respond to context and tradition. These too are valid aspirations but ones that are only too easily lost or diminished in the complexities of the construction process and the imperatives of a market economy.

Traditionally, it has been the role of the architect to reconcile, through the process of design, the economic and practical objectives of those who commission buildings with the social and cultural aspirations of the wider community. It is the particular skill and duty of the architect to both serve and

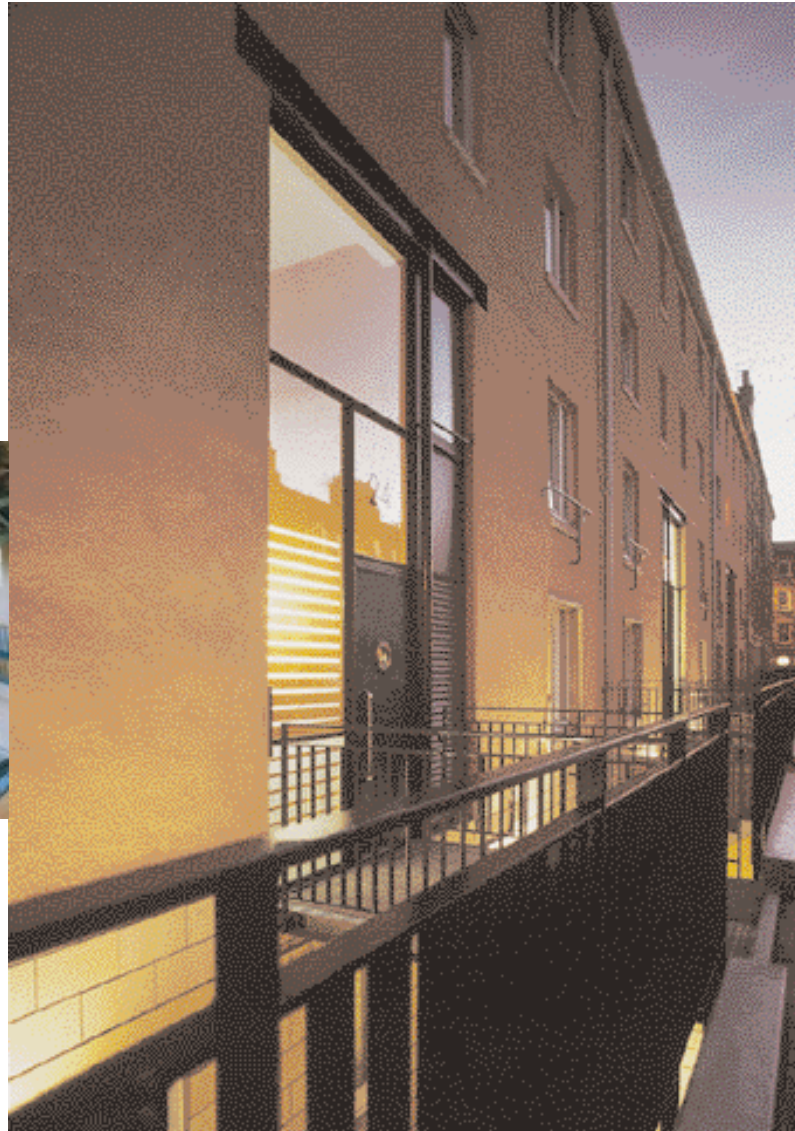
protect the interests of his or her client and to be an advocate of the interests of society. It is a difficult and challenging task. In recent years, new forms of procurement practice and contractual arrangements and new specialist roles in the construction process have emerged. The role of the architect as competent generalist with an overview of the interests of all has increasingly been marginalised.

Good architecture, however, cannot be made by any one participant in the process alone. Good architecture is the product of the creative collaboration of many disciplines. Architects and their professional institution have a key role to play. But all of those involved in the construction process must accept a shared responsibility for the quality of the buildings and the architecture they help create. Quality in building is intrinsic in all decisions that are made in the design, procurement and construction process. Quality is cumulative and can be compromised by any participant at any stage of the process. The pursuit of quality must be inclusive and requires all those involved to subscribe. Good architecture, the making of a coherent built environment of high quality, can only be realised to the extent that the procurement, design and construction process is managed with that end in view.

- 20 10-26 Pitt Street, Edinburgh
Lee Boyd Partnership
- 21 The Dean Gallery, Edinburgh
Terry Farrell & Partners

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We need to assert and re-state the social goals of architecture and good building. We need to consider what obstacles there are in the procurement process to achieving quality. We need to consider whether new forms of procurement practice, the increase in specialism and the marginalisation of the competent generalist militate against the creation of good architecture. We need to promote a construction process in which good architecture can flourish and in which the legitimate objectives of those who commission our buildings for us and the aspirations of the wider community they serve can both equally be met.

THE ROLE OF GOVERNMENT

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Government has an interest in architecture and a responsibility for its promotion for three principal reasons. Firstly, architecture is a part of, and contributes to, a nation's heritage. Scotland's built heritage is a tangible and visible record of the history of Scotland and its people. This built heritage has a range of values to society. As well as its own intrinsic value, the built heritage is vital to an understanding of archaeology, history, architecture and building materials. It provides a sense of place and identity and contributes to the diversity of townscape, landscape, ecology and culture. It is also an important social, economic, recreational and educational resource. It is a source of enjoyment and inspiration, touching most aspects of everyday life and offering lessons from the past for the present and the future. The built heritage is an irreplaceable part of national heritage that Government has a responsibility to conserve for future generations. Our challenge today is to make buildings and a built environment of the same

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22 Faculty of Health, Caledonian University, Glasgow
RMJM

23 Archeolink, Oyne
Edward Cullinan Architects

24 Victoria Quay, Edinburgh
RMJM

quality and significance as has been achieved in the past.

It is a particular challenge where we build adjacent to historic buildings of value. We must ensure that what we build now will be worthy of preservation and conservation as our heritage in the future. The Government's responsibility for the care and conservation of Scotland's built heritage must, then, be extended to embrace a concern for the contribution that new architecture can make both to Scotland's existing and future heritage.

Secondly, Government has an interest in architecture because architecture is a cultural phenomenon. It is an important manifestation of our cultural life and a vigorous and healthy cultural life is vital to the well-being and success of a nation. It is through our culture, our visual arts, architecture, literature, theatre, music and film, that we define and re-define our identity and give voice to our values and aspirations. Cultural activity fosters imagination, creativity and innovation. And a capacity to innovate, to imagine new futures, is essential to our ability to adapt and deal with the challenges of a changing world. Of all the arts, architecture is the most public and enduring. It is unavoidable and pervasive. It is the art which enables all others to take place. A concern for architecture and for its promotion, then, is part of Government's wider responsibility for a national policy on culture.

And finally, architecture is of concern to Government because building is one of the key delivery mechanisms for Government policies aimed at improving social development and modernising the nation's services and infrastructure. For many policy issues, social exclusion, homelessness, crime and sustainability and in many policy areas, housing, health, education and industry, the quality of our architecture and the built environment it helps shape are major determinants of successful policy implementation. Without the capacity of architecture to create coherent, humane and sustainable environments, our expectations for successful policy implementation will be diminished. We need the leverage of architectural imagination, properly applied, if we are to meet effectively the social, economic and environmental challenges that face us now and will face us in the future.

Architecture, then, cuts across a number of areas of Government's responsibility. It defines our past and is part of our heritage. It is an important expression of our culture. And it is the means by which we shape our present and, in so doing, determine the value of our future. We need to give greater recognition to the value and importance of good architecture. And we need to consider ways in which good architecture can be encouraged and its benefits promoted.

THE ROLE OF GOVERNMENT › CONTINUED

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THE PROMOTION OF ARCHITECTURE BY GOVERNMENT

There are three principal means by which Government can affirm and promote the value of good architecture and building design:-

- by legislation, through the statutory framework that regulates development;
- by example, when commissioning its own buildings for the public estate; and
- by ensuring a favourable climate in which good architecture can flourish.

THE STATUTORY FRAMEWORK

Buildings are almost always commissioned by individuals or institutions for their private benefit. However what is built as a private act can have a profound impact on the public good. Buildings are central to the shaping and successful development of our towns and cities. They irrevocably alter the character of our natural landscapes. They are vital to commerce and economic activity. The environments they make directly affect the health and safety of their users. Because of the importance of buildings, governments and those in authority have, for much of

- 25 Pizza Express, Edinburgh
Malcolm Fraser Architects
- 26 Rachel House, Kinross
Gray, Marshall & Associates

our history, sought to define the public obligations of those who build and to control and regulate the location and appearance of buildings and the details of their construction. Over time Scotland has developed its own, distinct legislative framework for the control of development. The two principal components of this framework are the planning and the building control systems.

THE PLANNING SYSTEM

The principal objective of the planning system is to secure the efficient and effective development and use of land in the public interest. By establishing a framework for land use, planning seeks to promote economic development and to encourage economic, social and environmental regeneration. Planning objectives for any given area are contained in structure and local plans. Structure plans set out the strategic policy framework whilst local plans convey the essential local development guidance that provides the basis for development control. These plans provide opportunities for the public

and other interests to influence the future development of their areas.

It is a key objective of the planning system to ensure that development and regeneration are not acquired at a cost to the quality of our built environment and natural heritage. Planning seeks to ensure that the environmental quality of our towns, cities and countryside is protected and enhanced through the promotion of good urban and building design. Central guidance on policy and advice on good practice is provided in Government Circulars, National Planning Policy Guidelines and Planning Advice Notes. A number of Planning Advice Notes have directly addressed the importance of raising the quality of development, for example, in rural housing, new suburban development and small towns. In addition, local authorities are encouraged to supplement development plans with development briefs and guidance on the design standards expected in a particular area or for a particular type of development.

Although the promotion of good urban and building design is a key function of the planning system, responsibility for achieving good design lies ultimately with designers and their clients. The development control principles and criteria set out in development plans and guidance documents are, therefore, limited to broad design matters rather than prescription of detail. Such matters

may include issues of scale, layout, density, massing, height, landscaping, access or the use of materials. The intention is to promote and encourage good building design whilst not inhibiting experiment, originality or initiative. This can be a difficult balance to strike. Nevertheless, the planning system has a key role to play not only in facilitating development but also in protecting and wherever possible enhancing the quality of our built environment.

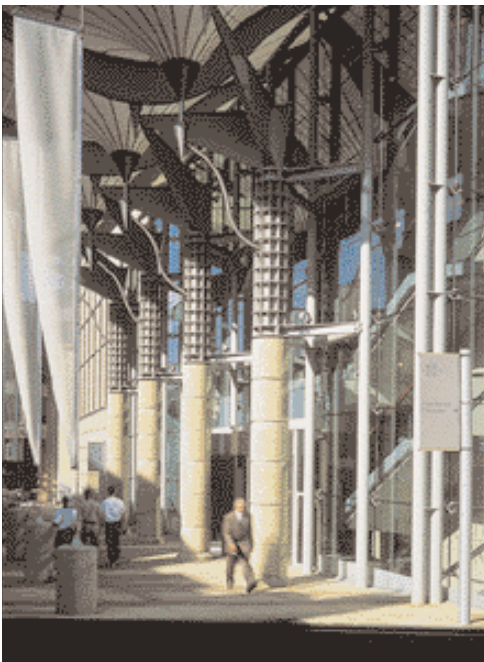
We need to ensure that the development control process continues to place great emphasis on the contribution good architecture and building design can make to development proposals. We need to ensure that there is not a gap between this aspiration and its implementation in practice. We need to continue to assess and monitor the development control process to ensure that objectives relating to efficiency and quality are given equal weight. We need to review regularly the design guidance in support of development plans to ensure that the principles and criteria set out remain appropriate. And we need to ensure that those charged with the administration of the planning system have a sound understanding of the principles of architecture and of good design.

THE ROLE OF GOVERNMENT › CONTINUED

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- 27 Morgan Court, Edinburgh
Ungless & Latimer Architects
- 28 International Conference Centre, Edinburgh
Terry Farrell & Partners
- 29 Maritime Museum, Aberdeen
Aberdeen City Council

THE BUILDING CONTROL SYSTEM

Whilst planning provides a strategic framework for development, it is the responsibility of the building control system to regulate the details of building construction. Its essential purpose is to safeguard, through regulation and standards, the health and safety of people in and around buildings. In recent years, the agenda of the building control system has broadened to include a concern for energy conservation and the convenience of building users. The building regulations establish, by way of mandatory technical standards, a set of minimum requirements for the construction of buildings. These technical standards essentially address practical matters; for example, the need for stable structures; the provision of adequate heat, light and ventilation; the safe installation of services; and the need for protection against the effects of fire. The quality of building design and construction is not overtly the concern of building regulations and building standards. Quality is, however, implicit in the standards set.

Many of the standards cannot be met without good design, the proper use of materials and good workmanship. In recent years many of the clients of construction have expressed concern over the quality of the industry's products. There has been vigorous debate as to how construction quality might be improved. We need to consider what role mandatory technical standards and the legislative framework of the building control system might have in this debate. We need to consider whether the qualitative aspects of building standards need strengthening and whether standards should directly address issues such as durability, whole life cycle performance and sustainable construction.

The planning and building control system, then, provide an important, legislative framework for the potential promotion by Government of quality in building design and construction. We need to be aware, however, of the limitations of a statutory approach to design and qualitative matters. Good building design and good architecture cannot be made by command or coercion. Excessive or inappropriate requirements and controls will lead only to defensive, sterile designs and design strategies that are chosen to protect against liability. The interests of neither client nor society will be served by such an outcome.

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- 30 Science Park, Bridge of Don, Aberdeen
Michael Gilmour Associates
- 31 Scottish Widows Headquarters, Edinburgh
Building Design Partnership
- 32 Institute of Medical Sciences, Aberdeen
David Murray Associates Ltd

GOVERNMENT AS CLIENT

Government is the construction industry's biggest client. In the UK it accounts for nearly one half of the industry's business. In addition to its direct investment in construction projects, the Government invests substantial sums each year in construction research and development. Government, then, has a significant role to play in ensuring more efficient construction and higher standards of building design. A key aspect of this role is to ensure that Government acts as an exemplary client and is a major driver for best practice on the client side.

In recent years Government has sponsored a succession of reviews of the efficiency of the construction industry, of its contractual arrangements and of Government practice in the procurement of buildings. As a consequence of these reviews, Government has set in place new guidance on construction procurement policy for the public sector. The prime objective of this policy is to achieve best value for money, the optimum

combination of whole life cost and quality to meet the customer's requirements. The policy acknowledges that reliance on lowest initial costs without regard for costs-in-use, life cycle costs, in-use performance and the quality of materials and finishes is to ignore factors vital to the securing of value for money.

The Government intends to pursue vigorously its new agenda for public sector construction procurement. In doing so, it will need constantly to re-assess and extend its notion of quality to ensure that it embraces not just good, practical building but an ambition to promote and secure good architecture. It will need to ensure that all its decision makers, project sponsors and owners, project boards and user panels are not only versed in the skills necessary to achieve best value for money but also have an understanding of, and share a commitment to, the very best of architecture. Government must demonstrate, through its own procurement, its belief that good architecture is worth having and is worth paying for.

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THE ROLE OF GOVERNMENT › CONTINUED

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ENABLING A FAVOURABLE CLIMATE

Architecture is the most evident of the arts. It is one which we all can directly experience, which shapes our environment and directly affects the quality of our lives. It is then perhaps ironic that architecture appears the most marginalised of the arts and the one for which there is the least understanding. Architecture is too often regarded as optional, difficult to debate and understand and consequently of minority interest. Yet architecture is essentially a practical and communal art; it depends not only on individual creativity but also the collaboration and involvement of many participants. To succeed, architecture needs sympathetic patronage not only in the narrow sense of a particular, commissioning client but also in the sense of a society that has a confidence in, and an enthusiasm for, what architecture can achieve.

If we are to ensure good architecture, then, we need to foster a favourable climate in which it can flourish. We need to promote through education a wider

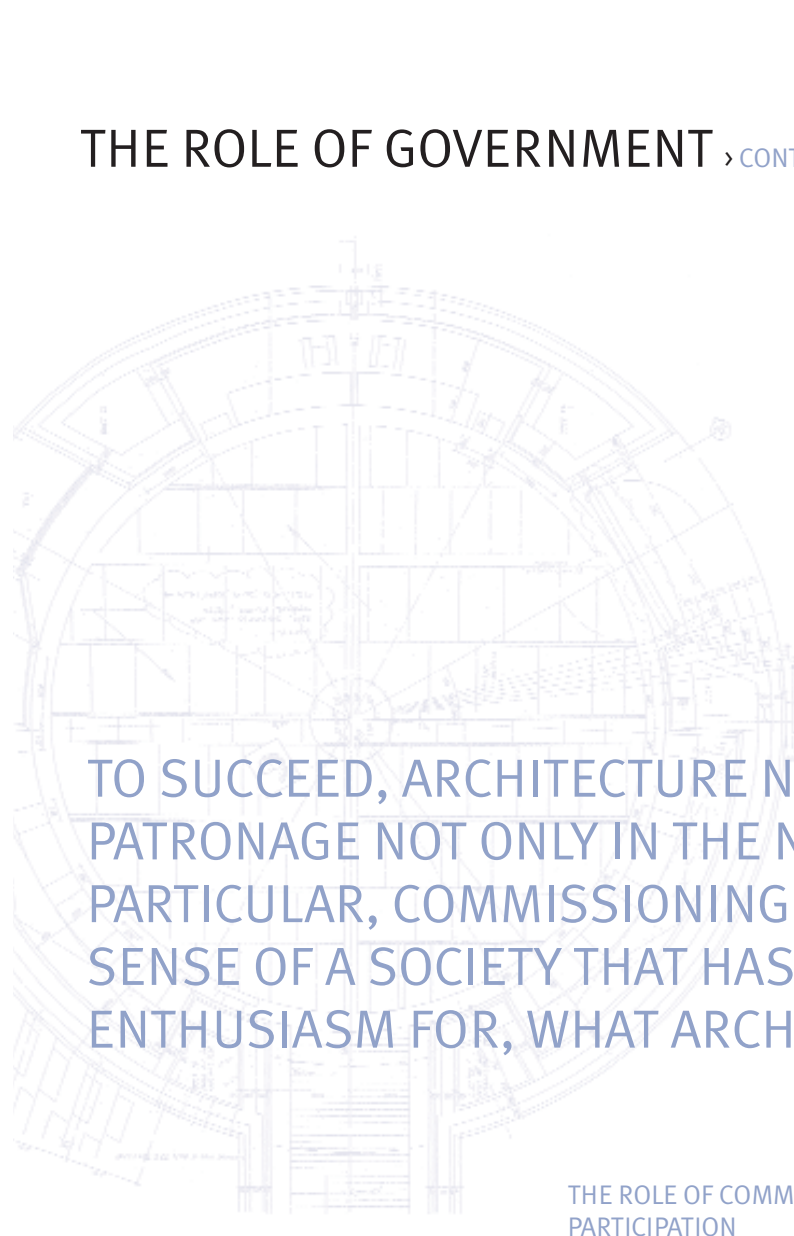
- 33 Cochrane Street, Irvine
Wren Rutherford A-S:L
- 34 Private House
The Appleton Partnership
- 35 Artist's studio, Perthshire
Acanthus Architects Douglas Forrest

understanding of its processes and a greater awareness of the possibilities that good design creates. We need to widen debate on the built environment and to encourage greater community involvement in the making of buildings. We need to encourage a collaborative approach to the promotion of architecture that makes best use of existing organisations. We need to ensure that those charged with designing and making buildings are properly trained. We need to encourage, acknowledge and reward excellence in design and raise the profile of all those involved in the making of good architecture. And we need to promote research and innovation in design. Much of this, of course, cannot be done by Government alone. But Government can encourage, promote and support initiatives that will help meet these ends and so provide architecture with the opportunity to improve our built environments and to better serve our communities.

THE ROLE OF EDUCATION

Much can be done to raise awareness of architecture through the school curriculum. An understanding and appreciation of architecture is as important a life skill and a part of education as is an understanding of art, music and literature. Yet architecture is often neglected in the curriculum. It can, of course, be taught as a subject in itself. But, because architecture involves both art and science, it can be used to illuminate many different subject areas. In geography, for example, we can show how topography and climate have determined built forms and the patterns of settlements. In history we can show how social policy and changing social patterns have influenced building types and the growth of cities. In mathematics we can demonstrate how theories of scale, pattern, proportion, symmetry and asymmetry have been used in building design. And in science we can describe the mechanics of structural form and demonstrate how the technologies of natural and artificial environmental control have shaped the development of building forms.

A number of initiatives on built environment education have been undertaken in recent years and much good work has already been done. We need to consider ways in which this work can be extended and supported. The opportunity to develop an understanding of architecture and of the built environment should be part of the social and cultural education of all. It is the necessary basis for an active and effective involvement in the decisions and debate that help shape our built environment. Such involvement is an essential form of social participation and inclusion.



TO SUCCEED, ARCHITECTURE NEEDS SYMPATHETIC PATRONAGE NOT ONLY IN THE NARROW SENSE OF A PARTICULAR, COMMISSIONING CLIENT BUT ALSO IN THE SENSE OF A SOCIETY THAT HAS A CONFIDENCE IN, AND AN ENTHUSIASM FOR, WHAT ARCHITECTURE CAN ACHIEVE

THE ROLE OF COMMUNITY PARTICIPATION

A concern for architecture and the quality of buildings should not be the preserve of a few nor should it be reserved solely for prestige or high profile projects. Every building, however modest, has the potential to contribute, through good design, to the improvement of the environment in which it is set and to the quality of its users' lives. We all, then, should have an interest in the effects of buildings on our local environments and on our communities. The potential impact of building design on local environments and the importance of public involvement is already recognised in the statutory development control process. It is a general principle of the planning system that decisions should be taken, wherever possible, at the most local administrative level. In this way, the planning system provides an important forum for public information, involvement and debate on local development matters. In addition, a number of initiatives have been launched in recent years to encourage, from

inception, greater community involvement in the planning and design of new communities. The beneficial effects of these initiatives are already evident. We need to consider ways in which local communities can be further encouraged to engage more actively in development decisions that affect their environment. We need to find ways to promote dialogue between all those involved in building projects and development proposals so that they might better understand each others views and priorities. We need to consider whether there is a role not only for a national architecture centre but also regional centres which, through exhibitions, events and publications, can provide a forum for debate and involvement in local building projects and developments.

THE ROLE OF THE MEDIA AND CRITICISM

The media, television, radio, newspapers and journals, have an important role to play in raising the profile of architecture and building design. Informed and reasoned commentary and criticism can do much to raise awareness of the value of good building design and encourage debate. But architecture is a complex phenomenon. Its purpose is both practical and cultural, it is both science and art. A building's design can be described and assessed in many ways; in terms of its form, structure and use of materials; in terms of its response to site and functional programme; in terms of its symbol and meaning; or in terms of its contribution to architectural theory. Much of the best critical writing about architecture is necessarily aimed at a specialist audience and is often couched in abstruse, codified and inaccessible language.

The description and presentation of architecture, of both its successes and its failures, is, then, a difficult and challenging task. As a consequence, it is often neglected by the popular media or inadequately presented. We need to rediscover ways in which to speak simply and directly about architecture. We need to make the vocabulary, grammar and language of building design accessible to all. We need to re-assert, through informed debate and criticism, the social and democratic purpose of architecture and its relevance and importance to us all.

THE ROLE OF AGENCIES, INSTITUTES AND SPECIAL INTEREST GROUPS

There are in Scotland a considerable number of organisations that either have a responsibility for, or an interest in, the promotion of architecture and good building design. These organisations range from Government agencies to private pressure groups. As a consequence of Scotland's rich legacy of historic and vernacular buildings, a significant number of these organisations are devoted to the preservation or care of Scotland's architectural heritage. These organisations are an important asset in that the successful promotion of architecture should not only encourage good design for new buildings but also the imaginative adaptation and re-use of existing buildings. Scotland's existing infrastructure of organisations involved in architecture and building design provides an invaluable resource for the promotion of good architecture. We need to consider how the work of these organisations might be better supported and co-ordinated and how their role might be enhanced and given greater prominence.

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THE ROLE OF ARTISTS AND CRAFTSMEN

The design and construction of buildings is of necessity a collaborative and cross-disciplinary process. The best buildings emerge from the creative interaction of a wide range of skills and disciplines. The particular skills of artists and craftsmen are, however, infrequently represented in building design. Where they are engaged, it is most often simply to provide some decorative intervention at the end of the design process. In recent years, however, a number of schemes have been founded which enable artists and craftsmen to be involved throughout the design process as equal collaborators. Architects and others involved in construction have acknowledged that this active involvement of artists and craftsmen has greatly benefited both the process and the products of building design. We need to consider how this kind of collaborative working amongst creative people can be encouraged and supported. We need to re-assert that the making of good architecture depends, above all, upon an act of creative imagination.

THE ROLE OF ARCHITECTURAL EDUCATION

Despite an increase in specialism and a fragmentation of responsibilities in construction procurement, the architect still performs a key role in the process of designing and making buildings. The architect's role is to bring an overview and coherence to the process, to resolve contractual, economic, technical and aesthetic issues and to reconcile the differing and often conflicting aims and objectives of all involved. The architect's task is, through design, to give technical and physical expression to social and cultural needs, to add value through invention, to imagine new options for the future whilst acknowledging the site and the past, and to positively engage with the aspirations of client, user and society. It is a difficult and challenging role that demands a unique set of skills and competencies. The quality of an architect's education is clearly critical to the acquisition of these skills and competencies.

- 36 Private House, Isle of Skye
Wittets Ltd
- 37 McLaren Centre, Callander
Gaia Architects

Architectural education is a lengthy and costly process. Responsibility for its content, quality and for the accreditation of courses lies with the architectural profession and its registration authority. It is right and proper that it should do so. But because of the profound and pervasive effects of the built environment on society, society has an interest in ensuring that the education of those entrusted with its design is both challenging and effective. The education of architects cannot, of course, be based on simple processes of instruction. The core skills of architecture are gained through experimentation, dialogue, criticism and reflection. Architectural education, however, is a process that can gain much from an engagement both with those already skilled in practice and with the communities its participants will eventually serve. We need to consider, in close partnership with the profession, ways in which the education and training of architects might be improved for the benefit of all. We need to find ways to bring into teaching, on a regular basis, those in practice with an established reputation for design excellence and to ensure that, in so doing, the legitimate demands of their practice interests are not compromised. We need to ensure that the best of student work is regularly exhibited and published and is accessible for public scrutiny and comment. We need to ensure that students are given the

opportunity to tackle projects that address local issues and that involve local communities so that those communities can engage with and develop an understanding of the complexities of the design process and students can engage with and develop an understanding of the values and aspirations of building users. Architectural education has a diverse, liberal and humanist tradition; we must ensure that that tradition is maintained and enhanced for the benefit of us all.

THE ROLE OF GOVERNMENT ›CONTINUED

- 38 ART tm, Inverness
Sutherland Hussey Architects
- 39 Randolph Cliff, Edinburgh
Michael Gray Architects
- 40 Scrimgeours Corner, Crieff
Nicol Russell Studios

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THE ROLE OF COMPETITIONS

Scotland produces through its schools of architecture many talented young architects. These young designers understandably seek a stimulating and sympathetic environment in which to exercise and develop their skills. Many choose to leave Scotland to seek opportunity elsewhere in the UK or abroad. We need to find ways in which the skills and enthusiasm of our best designers can be retained for the benefit of Scotland. We need to find ways to increase the opportunities for young designers to develop new ideas, to demonstrate their skills and to gain recognition. One such way is through the greater use of design competitions.

Design competitions have a long history in architectural design. Many fine buildings stand as testament to what can be achieved through competition. Yet design competitions are not without their difficulties and drawbacks. There are essentially two types of design competition; those which are held to find a design and those which are held

to select a designer. Each has its advantages and disadvantages. Competitions for a design provide an open process that is accessible to young or unknown designers. Widely differing design approaches can be explored and debated. The results of competition can be publicly displayed and provide an opportunity to raise community awareness of architecture and design matters. Open design competitions, however, can be controversial and are time consuming and costly for both promoter and competitor. Competitions for a designer, on the other hand, allow a creative dialogue to take place between client and architect at an early stage in the design process and are less costly in terms of time and resources. However, this form of competition is likely to favour established designers and requires more careful consideration to ensure that there are adequate opportunities for community involvement and debate.

Nevertheless, competitions provide an important means of encouraging good architecture. Competitions engage public interest, present an opportunity for young designers and, as an act of enlightened patronage, raise the profile of the promoter. Yet competitions demand considerable creative, intellectual and financial investment from participants for which most will receive no reward. Society as a whole benefits from this investment and has a duty to ensure that it is supported, encouraged and rewarded. We need, then, to find ways to make more effective use of competitions that not only encourage and reward good, innovative design but also are equitable and financially viable for all those involved.

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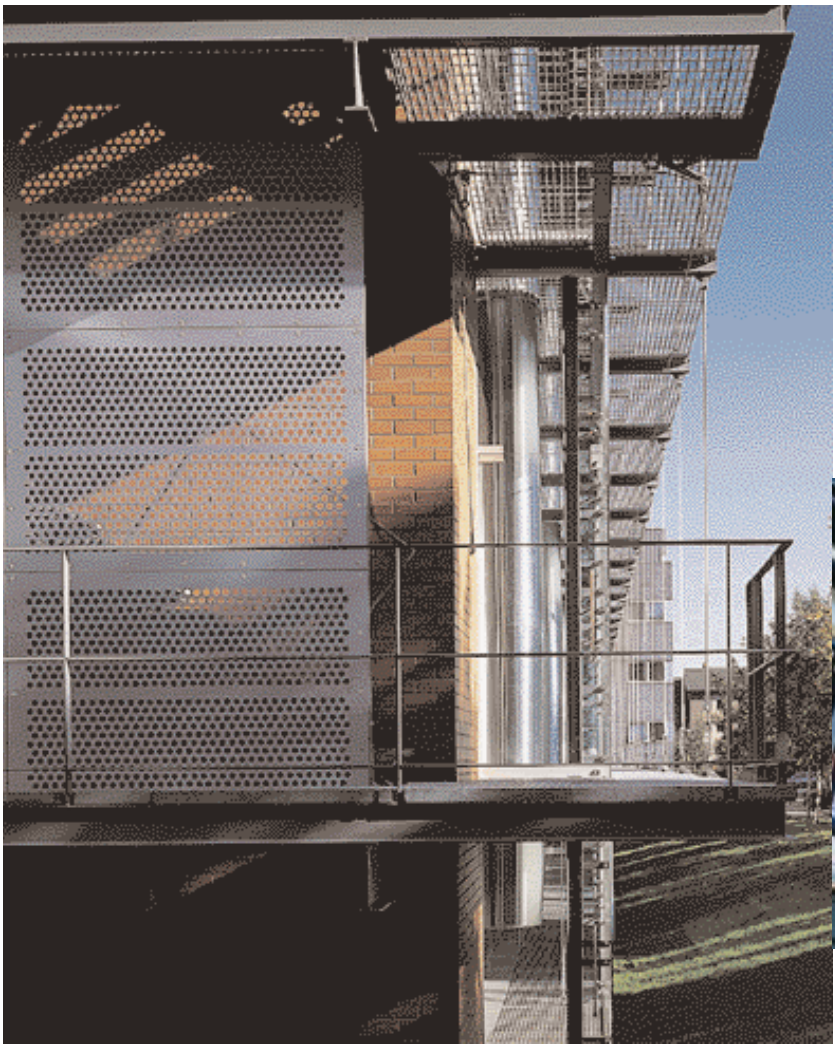
42 v



- 41 Boathouse, Loch Loyal, Sutherland
Law & Dunbar-Nasmith
- 42 Ledlewan Barn, Dumgoyne
Gerry Grams for MLDO Architects
- 43 Strathclyde Institute of Biomedical Sciences, Glasgow
Reiach and Hall Architects
- 44 Tron Theatre, Glasgow
RMJM

THE ROLE OF PRIZES AND AWARDS

Whereas competitions are a means of ensuring good design in what is yet to be built, prizes and awards are a means of acknowledging design achievement in completed projects. They are an important mechanism for the promotion of good architecture and good building design. Prizes and awards provide an opportunity for community involvement in assessing and debating architectural designs. They may be used not only to recognise exemplary architectural design and to encourage and promote young designers but also to reward best practice throughout the construction process. Scotland already has in place a significant number of awards and prizes for architecture and its related disciplines. These awards and prizes acknowledge achievement over the full range of design and construction skills and are sponsored by both the public and private sectors. The existing Scottish prizes and awards provides a vital asset for the promotion of good architecture. We need to ensure that we develop a coherent and co-ordinated portfolio of prizes and awards that are properly supported and financed. And we need to ensure that such prizes and awards are given due prominence and attract the prestige they deserve.



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THE ROLE OF RESEARCH

Each year Government, often in partnership with industry, invests considerable sums in construction research. This research focuses almost exclusively on the technical aspects of construction, the physics of materials, components and structure or the processes of procurement, management and manufacture. Such research has undoubtedly led to improvements in construction practice and to buildings that are technically sound and more efficiently made. But it has not led to significant improvements in building design, to better architecture or to a more satisfying and satisfactory built environment.

Good design and good architecture are not achieved simply by the competent assembly of technically sound products. Good design and good architecture emerge when there is an evident and appropriate fit between building and context, whether that context is the building's social and functional purpose or its physical and natural environment.

Both of these are amenable to critical evaluation and reflective analysis. But by comparison with the investment in technical research, we spend little on investigating the processes and products of building design. We should, for example, develop a better understanding of the needs of building users, of their perception of space and place and of the ergonomics of use. We need to understand more fully the impact of the built environment on community and social values and on behaviour. We should, as a matter of course, evaluate the performance of buildings in use and through time, building on existing Scottish initiatives in this field. We need to understand more fully the dynamics of the built environment, how buildings change through time and adapt to function. And we should recognise design itself as a research activity. Design has many of the characteristics of more conventional research; it solves problems and is inventive; its output can be judged through peer review; and its products have far-reaching benefits for society. We need

to consider ways in which we can establish and properly support a meaningful agenda of research for architecture and building design.

There is, then, much that Government can do to promote the benefits of good architecture and to foster conditions in which it can flourish. Many initiatives to encourage good building design have already been undertaken by both public and private bodies. These initiatives are to be welcomed and we can build on what is already in place. But much more needs to be done. We need a coherent and co-ordinated framework of initiatives if we are to achieve consistent and lasting improvements in our built environment. Good architecture is not easily achieved nor can it be achieved by Government alone. It needs a commitment on all our parts and a re-focusing of our priorities and values.

45>46
The Lighthouse, Glasgow
Page & Park

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CONCLUSION

A FRAMEWORK FOR ACTION

- 47 ART tm, Inverness
Sutherland Hussey Architects
- 48 Point Hotel, Edinburgh
Andrew Doolan Architects
- 49 Brunswick Hotel, Glasgow
Elder and Cannon Architects
- 50 Fairfield House, Dalkeith
The Michael Laird Partnership
- 51 Tron Theatre, Glasgow
RMJM
- 52 Point Hotel, Edinburgh
Andrew Doolan Architects
- 53 Ardgour School, Lochaber
The Highland Council
- 54 University Innovation Park, Stirling
Oberlanders Architects

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The purpose of this document has been to assert the Government's belief in the importance of architecture and in the value and benefits of good building design. Buildings, and the built environments they shape, touch almost every aspect of our lives and, as a consequence, have a profound effect on human beings, on place, on human consciousness and on the world. Buildings are instrumental in realising our social objectives for a fair, democratic and inclusive society; they are a tangible manifestation of our culture, they tell the story of our past and carry into the future a message of our present values and aspirations; they have a key role to play in meeting our environmental objectives for a sustainable future; they provide the infra-structure for the nation's economic activities and the skills involved in their design and construction are themselves valuable economic assets. Much of our built environment, of course, already exists. But, as have all previous generations, we will continue to adapt, alter and extend existing buildings and to design and make new architecture. And therein lies our challenge.

In a competitive market economy, it is tempting to regard building as an exclusively economic activity and to prioritise its processes accordingly. But this is to trivialise its purpose. The essential and irreducible purpose of building is to meet human needs; the need for shelter and comfort, for a decent place to live and work, for the opportunity to meet others and share community life. It is the purpose of architecture to meet these needs in ways which celebrate and affirm human values; in ways which safeguard and extend our built heritage; and in ways which have a wholly benign impact on the natural world. At best, architecture possesses real power; power to join people, to invite encounter and create a sense of place and national and local identity. At a time of constitutional change, of shifting social and cultural values, of economic and environmental challenge, Scotland needs the power and imagination of good architecture both to improve our present and to secure our future.

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Architecture is, then, too important to be marginalised as a matter for debate and policy. If we are to meet our social, cultural, environmental and economic objectives, if we are to confirm Scotland's status as a decent place to live and work and a worthwhile place to visit, then we need to have greater regard for the quality of our architecture and our built environments. And if we are to achieve this, Scotland needs a policy on architecture. This document is a first step in the development of such a policy. Much needs to be done to develop the detail of policy and to determine a strategy for its implementation. We can, however, set out now the issues which we believe a policy on architecture should address; we can describe a framework for action.

CONCLUSION

A FRAMEWORK FOR ACTION › CONTINUED

A POLICY ON ARCHITECTURE FOR SCOTLAND SHOULD:

➤ STIMULATE DEBATE ON ARCHITECTURE AND PROMOTE THE BENEFITS OF GOOD BUILDING DESIGN

AND, IN SO DOING, CONSIDER HOW BEST TO :-

- broaden the debate on architecture and develop a language for discussion and criticism that is accessible to all;
- encourage dissemination through the media of good, informed criticism and commentary on architecture and architectural projects and proposals;
- ensure that there are appropriate facilities, at both national and local levels, for the promotion of architecture through exhibitions, events, workshops and publications;
- foster an awareness and enjoyment of architecture through the educational curricula and use the curricula to develop creativity and self-expression;
- encourage the consideration of architecture and issues relating to the built environment in curricula subjects, in art, history, geography and the natural and life sciences;
- provide lifelong learning opportunities for all to develop an appreciation of architecture and an understanding of both the processes and products of building design;

- encourage a greater involvement and participation of local communities in matters affecting local buildings and the built environment;

> FOSTER CONDITIONS CONDUCIVE TO GOOD ARCHITECTURE

> ENCOURAGE GOOD PRACTICE AND ACKNOWLEDGE EXCELLENCE IN DESIGN

AND, IN SO DOING, CONSIDER HOW BEST TO :-

- ▢ ensure that design quality is encouraged and not inhibited by the development control process;
- ▢ consider ways in which the promotion of design quality might be strengthened by legislation, regulation or fiscal measures;
- ▢ ensure that the role of architecture and the built environment in the delivery of public policy objectives are taken into account in policy development;
- ▢ ensure that a commitment to good architecture and building design are a part of public sector procurement policy;
- ▢ ensure the availability of appropriate design skills in the procurement of publicly funded developments;
- ▢ ensure that architecture and the built environment are properly integrated into national strategies for sustainable development;
- ▢ encourage the development of a national strategy for architectural education;

AND, IN SO DOING, CONSIDER HOW BEST TO :-

- ▢ encourage the use of properly funded and managed competitions for projects of national or local importance;
- ▢ celebrate good design by raising the profile, prestige and value of awards and prizes for exemplary architecture and best construction practice;
- ▢ encourage innovation and experimentation in architecture, both technical and aesthetic, through demonstration projects;
- ▢ support the marketing and export of Scottish design and construction skills;
- ▢ seek ways to facilitate collaborative working amongst creative people and the inclusion of the work of artists and craftsmen in building design;
- ▢ promote research into the social, cultural and historical aspects of architecture and architectural design in addition to the technical;
- ▢ encourage research into, and demonstrations of, an architecture that is ecologically sound.

CONCLUSION

A FRAMEWORK FOR ACTION › CONTINUED

THESE, THEN, ARE THE ISSUES THAT THE GOVERNMENT BELIEVES SHOULD FORM A FRAMEWORK FOR THE DEVELOPMENT OF A POLICY ON ARCHITECTURE FOR SCOTLAND. THE GOVERNMENT WISHES THE DEVELOPMENT OF SUCH A POLICY TO BE AN INCLUSIVE PROCESS. IT IS RECOGNISED THAT AN EFFECTIVE NATIONAL POLICY ON ARCHITECTURE CAN NEITHER BE DEVELOPED NOR PUT INTO EFFECT WITHOUT THE INVOLVEMENT, COMMITMENT AND CO-OPERATION OF A WIDE RANGE OF INTERESTS.

AS A FIRST STEP, THE GOVERNMENT WISHES TO HEAR VIEWS AND COMMENTS ON BOTH THE GENERAL CONTENT OF THIS DOCUMENT AND ON THE PROPOSED FRAMEWORK FOR ACTION.

VIEWS AND COMMENTS ARE INVITED FROM BOTH INDIVIDUALS AND ORGANISATIONS.

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Views and comments should be submitted, before the end of February 2000, to:

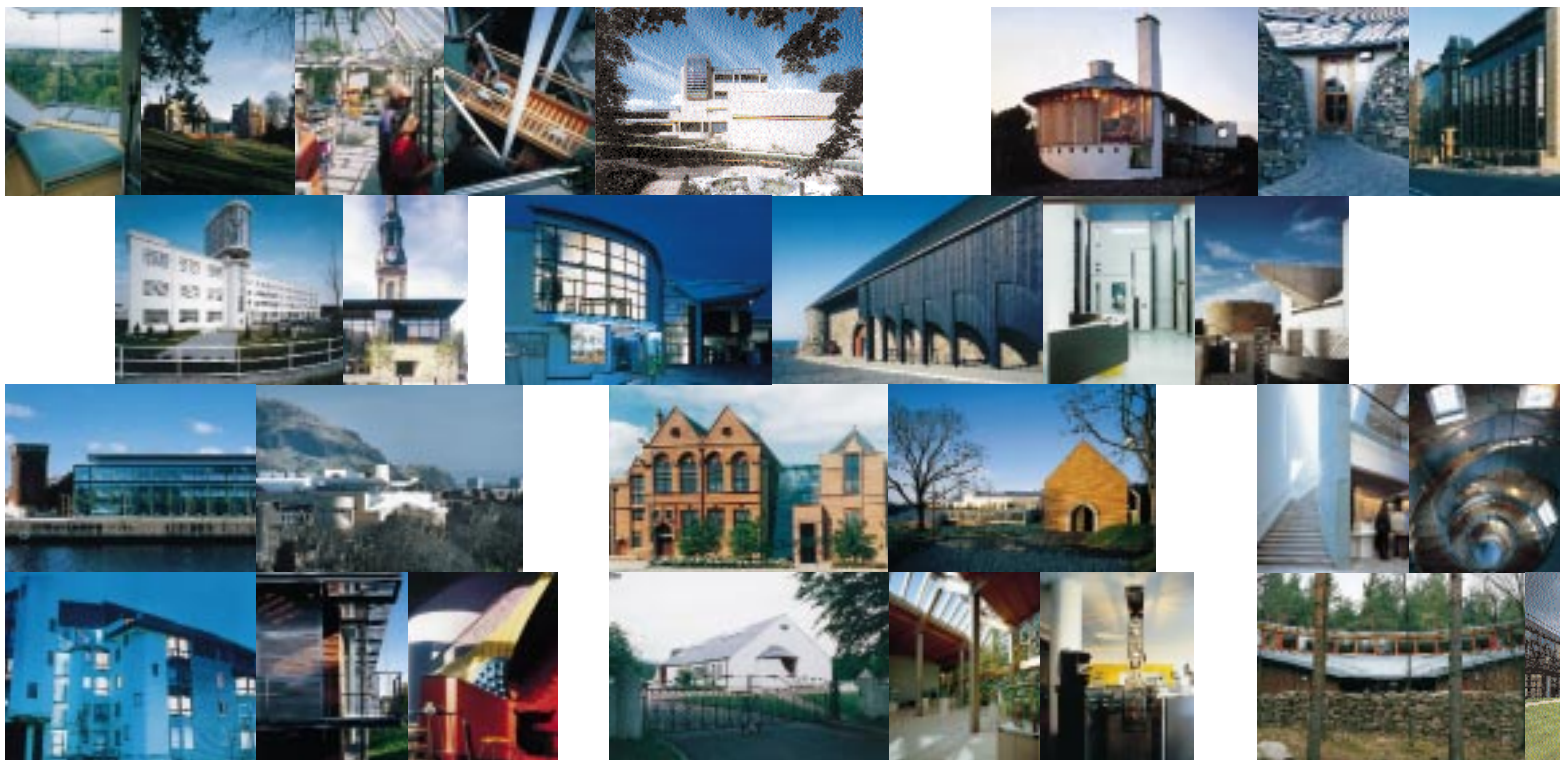
Chief Architect's Office
Scottish Executive
Victoria Quay
Edinburgh EH6 6QQ

Responses can also be sent by fax to 0131 244 7470 or emailed to architecture@scotland.gov.uk. This document is also available on the Scottish Executive website at www.scotland.gov.uk/architecture

Under the code of practice on open government, responses will be made available to the public on request, unless respondents indicate that they wish their responses to remain confidential.

55>56
Victoria Quay, Edinburgh
RMJM

ACKNOWLEDGEMENTS



- Rhona Brankin MSP
Photo: Sue Osmond
- 01** Craiglogan Pharmacy, Edinburgh
Dignan Read Dewar Architects
Client: Mr M McInnes
- 02** Garthdee Halls of Residence, Aberdeen
Jeremy Dixon + Edward Jones
Client: The Robert Gordon University
Photo: Iain Rennie
- 03** White Top Centre, Dundee
Nicol Russell Studios
Client: The White Top Foundation
Photo: PMB Photographic
- 04** The Luma Building, Glasgow
Cornelius McClymont Architects
Client: Lint Housing Association
Photo: Graeme Duncan
- 05** Port Glasgow Municipal Building, Port Glasgow
Page & Park
Client: Inverclyde Council
Photo: Keith Hunter
- 06** Distillers House, Edinburgh
RMJM
Client: United Distillers plc
Photo: Inglis Stevens Photography
- 07** Clach Mhor, Avielochan
Roddy Langmuir
Client: Mr E Langmuir
Photo: Allan Forbes
- 08** Centre for Contemporary Arts, Dundee
Richard Murphy Architects
Client: Dundee City Council
Photo: David Churchill
- 09>10>11** Museum of Scotland, Edinburgh
Benson + Forsyth
Client: National Museums of Scotland
Photo: Neil MacLean
Richard Bryant
Fred Macmillan
- 12** Hope Street Library, Falkirk
Falkirk District Council
Client: Falkirk District Council
Photo: Bob Aird
- 13** Calanais Visitor Centre, Isle of Lewis
Comhairle nan Eilean Siar
Client: Urras Nan Tursachan (The Standing Stone Trust)
Photo: Eolas
- 14** Lighthouse Museum, Fraserburgh
Morris and Steedman
Client: Northern Lighthouse Board
Photo: Simon Lofthouse
- 15** 191 West George Street, Glasgow
Hugh Martin Partnership
Client: Scottish Amicable Life Assurance Society
Photo: Paul Zanre
- 16** Pacific Quay, Glasgow
The Parr Partnership
Client: Pacific Quay Developments
Photo: Keith Hunter
- 17>18** The Burrell Collection, Glasgow
Gasson Meunier Andresson
Client: Glasgow City Council
Photo: Glasgow Museums
- 19** Bennachie Visitors Centre, Inverurie
Lewis & Hickey
Client: Gordon District Council
Photo: Roland I Reid
- 20** 10-26 Pitt Street, Edinburgh
Lee Boyd Partnership
Client: Port of Leith Housing Association
Photo: Allan Forbes
- 21** The Dean Gallery, Edinburgh
Terry Farrell & Partners
Client: National Galleries of Scotland
Photo: Antonia Reeve
- 22** Faculty of Health, Caledonian University, Glasgow
RMJM
Client: Caledonian University
Photo: Andrew Lee
- 23** Archeolink, Oyne
Edward Cullinan Architects
Client: The Archeolink Trust
Photo: David Churchill
- 24** Victoria Quay, Edinburgh
RMJM
Client: The Scottish Office
Photo: David Churchill
- 25** Pizza Express, Edinburgh
Malcolm Fraser Architects
Client: Pizza Express (Restaurants) Ltd
Photo: Keith Hunter
- 26** Rachel House, Kinross
Gray, Marshall & Associates
Client: Children's Hospice Association Scotland
Photo: Iain Rennie
- 27** Morgan Court, Edinburgh
Ungless & Latimer Architects
Client: Hart Builders
Photo: Gavin Fraser
- 28** International Conference Centre, Edinburgh
Terry Farrell & Partners
Client: EICC
Photo: Keith Hunter



- 29** Maritime Museum, Aberdeen
Aberdeen City Council
Client: Aberdeen City Council
Photo: Mike Davidson
- 30** Science Park, Bridge of Don, Aberdeen
Michael Gilmour Associates
Client: Scottish Development Agency
- 31** Scottish Widows Headquarters, Edinburgh
Building Design Partnership
Client: Scottish Widows
Photo: Keith Hunter
- 32** Institute of Medical Sciences, Aberdeen
David Murray Associates Ltd
Client: Institute of Medical Sciences
Photo: Keith Hunter
- 33** Cochrane Street, Irvine
Wren Rutherford A-S:L
Client: Irvine Housing Association
Photo: Roan Rutherford
- 34** Private House
The Appleton Partnership
Client: Ian & Marjorie Appleton
Photo: John Dewar
- 35** Artist's studio, Perthshire
Acanthus Architects Douglas Forrest
Client: Sylvia Simon
Photo: Robert Steedman
- 36** Private House, Skye
Wittets Ltd
Client: Mr & Mrs G McBain
- 37** McLaren Centre, Callander
Gaia Architects
Client: Stirling Council
Photo: Allan Forbes

- 38** ART tm, Inverness
Sutherland Hussey Architects
Client: The Highland Printmakers Gallery
Photo: David Churchill
- 39** Randolph Cliff, Edinburgh
Michael Gray Architects
Client: Mr M McGrath
Photo: John Reiach
- 40** Scrimgeours Corner, Crieff
Nicol Russell Studios
Client: Servite Housing Association
Photo: PMB Photographic
- 41** Boathouse, Loch Loyal, Sutherland
Law & Dunbar-Nasmith
Client: Count Adam Knuth, Loch Loyal Estate
Photo: Jane Buck (Country Life Picture Library)
- 42** Ledlewan Barn, Dumgoyne
Gerry Grams for MLDO Architects
Client: Mr R MacMillan
Photo: Gerry Grams
- 43** Strathclyde Institute of Biomedical Sciences, Glasgow
Reiach and Hall Architects
Client: The Court of The University of Strathclyde
Photo: Keith Hunter
- 44** Tron Theatre, Glasgow
RMJM
Client: Tron Theatre Limited
Photo: Andrew Lee
- 45>46** The Lighthouse, Glasgow
Page & Park
Client: The Lighthouse Trust
Photo: David Churchill
- 47** ART tm, Inverness
Sutherland Hussey Architects
Client: The Highland Printmakers Gallery
Photo: David Churchill

- 48** Point Hotel, Edinburgh
Andrew Doolan Architects
Client: Andrew Doolan
Photo: Douglas Corrance
- 49** Brunswick Hotel, Glasgow
Elder and Cannon Architects
Client: Primavera Development
Photo: Keith Hunter
- 50** Fairfield House, Dalkeith
The Michael Laird Partnership
Client: Midlothian Council
Photo: Keith Hunter
- 51** Tron Theatre, Glasgow
RMJM
Client: Tron Theatre Limited
Photo: Andrew Lee
- 52** Point Hotel, Edinburgh
Andrew Doolan Architects
Client: Andrew Doolan
Photo: Douglas Corrance
- 53** Ardour School, Lochaber
The Highland Council
Client: The Highland Council
- 54** University Innovation Park, Stirling
Oberlanders Architects
Client: Stirling Technology Projects & BioReliance
Photo: Michael Wolchover
- 55>56** Victoria Quay, Edinburgh
RMJM
Client: The Scottish Office
Photo: David Churchill
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