MEFFAN MUSEUM and ART GALLERY
20 WEST HIGH ST. FORFAR DD8 1BB

9 jan - 6 feb 2016

THE VITAL ART 2016

exhibition of artwork by architect-artists from Scotland and Europe
The Scottish Society of Architect Artists, [est 1987] has members drawn from the architectural profession, students of architecture and those who have worked in architecture and landscape architecture in Scotland.

Across Europe architect-artists have maintained enthusiasm and skills in the wider visual arts through the international association, “Ligne et Couleur”. This group was formed by like minded architect-artists in Paris in 1935, and subsequently reached out establishing societies in Poland, Germany, Romania, and Italy.
THE VITAL ART

This SSAA exhibition will visit venues around Scotland and will include items from architect-artist colleagues in France Italy and Poland alongside members’ own works and special invited Core Exhibits on the Festival theme of Innovation Architecture and Design.

9 January-6th February 2016
MEFFAN GALLERY Forfar

6 April-3rd May 2016
SCOTTISH ARTS CLUB Edinburgh

19–28th May 2016
RGI KELLY GALLERY Glasgow

19 Aug- 2 Oct 2016
STIRLING SMITH GALLERY Stirling

Scottish Charity Number: SCO13097
Establishing a professional body for architects in Scotland [1916] lead quickly to the awarding of a Royal Charter in 1922 embracing all aspects of architects’ education and practice. Formal training and qualification gradually replaced informal apprenticeships which had previously enabled so many artists and artisans to migrate from ‘building’ as stone masons, etc, into designing new visions as Architects.

Contemporary architects are mostly educated in Schools of Architecture, linked with art colleges. SSAA aims to maintain these art-based relationships by promoting opportunities in wider visual arts beyond architecture – drawing, painting, sculpture, photography, and print-making.

Architects become concerned where artistic values appear squeezed out of design in favour of tangible factors such as cost engineering or building sciences. It should not be “...either or...”! A good built environment requires all factors to be weighed in design.

Esoteric values such as proportion, scale, colour, texture etc. may not be widely understood in industry but they are always missed when noticeable only by their absence.

Jim Dunbar RGI RSW RWS

SSAA is delighted to welcome Jim Dunbar as guest artist at the Festival of Architecture Exhibition ‘The Vital Art’.

Jim Dunbar was born in Mission Mambasa, deep in the Ituri rain forest of Democratic Republic of Congo, where his parents were evangelical missionaries.

Jim trained in Drawing and Painting at Duncan of Jordanstone College of Art, Dundee, between 1967-1973; and taught in various schools in Angus, Scotland before retiring from teaching to paint full time.

Jim was elected a member of the Royal Scottish Society of Painters in Watercolour in 2007. He served as Vice President (East) from 2009 -2012 and is still actively involved in support of the RSW.

In 2013 he was elected a member of the Royal Glasgow Institute, and was invited to become an Associate of the Royal Watercolour Society based in London’s Bankside Gallery. Jim is one of only five Scottish members of the RWS.

Scottish Society of Architect-Artists

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SSAA ANNUAL AWARDS

SSAA offers an annual Prize for the best group of pictures by an individual artist as judged by one of the Society’s visiting guest artists. The 2015 SSAA Prize was awarded to Dr Patricia Cain RGI HonFellowSSAA following selection by Trevor Jones at the SSAA Autumn Exhibition in the Glasgow Art Club.

Founder Member and Past President SSAA the late Donnie Webster is remembered annually in the Donald Webster Award for Best Picture. The 2015 Award was won by Charina Beswick for “Blue Heart towards Bute from Dunoon”

Earlier in the year Broadcaster and Past President RIBA Revd Prof. Maxwell Hutchinson presented the Inaugural Student Awards 2015: First Prize: Federica Giardino (University of Strathclyde), and Second Prize: Teck Jiat Tan (Mackintosh School of Architecture)
Throughout 2016 artistic submissions are invited from SSAA members celebrating the Festival theme of **Innovation Architecture and Design**.

To start this first exhibition of 2016 we have an inspiring group of special projects artistically representing significant events, designers or buildings from the last hundred years since the founding of RIAS in 1916.

It is anticipated that many additional items will be explored and will augment this section of the exhibition before the Vital Art finale in autumn 2016.

www.ssaagallery.org.uk
As RIAS was taking shape in 1916, one of Scotland best loved architects, Charles Rennie Mackintosh, was leaving Glasgow having already also gained international notoriety as an Artist, through collaborations with Herbert McNair, Margaret and Frances MacDonald. Spectacular drawings, designs, watercolours, important groups of furniture and decorative art objects by this ‘Group of Four’ are now permanently exhibited by The University of Glasgow’s Hunterian Gallery.

Mackintosh’s architecture was enriched by his understanding of art, and his artworks similarly benefitted from his discipline as an architect. The definitive Scottish ‘architect-artist’ he is now deeply appreciated by a modern profession, who now acknowledge CRM’s wide influence far beyond Art Nouveau.
Between the wars, Britain welcomed sleek modern stylish buildings particularly for entertainment, recreation and to accommodate burgeoning consumerism. Scotland’s architects proved extremely able pioneers in developing an architectural vocabulary for the new Art Deco movement. Ravelston Garden Flats, Edinburgh, designed in 1935, were undoubtedly ahead of their time and still demonstrate a fresh inspired architectural vision which is studied in a series of paintings by Andrew Merrylees RSA.

Designed by Robert Hurd and Andrew Neil the flats were “bold simplicity threaded by an odd streak of vanity” The three blocks have the appearance of liners on an ocean of green. The nautical theme is carried through inside with sculptural swirls of handrails and decks that evoke the great days of sea travel.
THOMAS S. TAIT’S TOWER, GLASGOW,

1938 The United Kingdom’s romance with Art Deco reached a zenith in Scotland at Glasgow’s Empire Exhibition held in Bellahouston Park. The Exhibition was masterplanned by Thomas S. Tait, who headed a team of nine architects, including Basil Spence and Jack Coia. Stylish pavilions representing Commonwealth countries were ranged around a 470 foot high “Tower of Empire” designed by Tait, and sited on top of Bellahouston Hill. Unfortunately the vision was overtaken by war and the Tower which had been intended to remain as a permanent monument was demolished in July 1939.

BERNAT KLEIN’s HOUSE photo-essay by Michael Wolchover

Bernat Klein, a Serbian émigré, virtually single-handedly, re-invented the Scottish Borders textile industry. His friend and Architect Peter Womersley was commissioned and in 1958 the Klein family moved in to their modern yet warm and homely family house at ‘High Sunderland’. Trained at the Architectural Association, London, Womersley was a well informed student of modern architecture inspired by Mies van der Rohe and Frank Lloyd Wright. Open plan layouts with split floor levels, and built in furniture to define interior spaces was a challenging new concept which Womersley embraced and developed to great effect here.
KLEIN’s STUDIO photo-essay by Michael Wolchover

1972 Bernat Klein again commissioned his friend, architect Peter Womersley, to design a Studio within the sloping landscape adjacent to his house. The two storey structure links via a bridge at the upper level to a footpath from the House. The cantilevered upper storey has deep horizontal beams supported on four main concrete columns, achieving great transparency through full height glazing and mitred frameless corners. The special understanding between artist and architect is demonstrated by Klein’s House and Studio projects which are exemplars of art and architecture in harmony.

PRINCES SQUARE, concept and design George McI Keith

Developed in 1986 to a design by Hugh Martin Partnership, a pre-existing cobbled square dating from 1841, was reconfigured enclosing the entire space below a new glass vaulted roof. Cellars were excavated; galleries, escalators and stairs, inserted giving clear visibility and access to upper levels. Sandstone facades were retained around the central courtyard and artists were selected to contribute fully integrated decorative glass, tiling, lighting, timber and metalwork.

Bill Bryson in ‘Notes from a small Island’ (1992) observed: “.....The city acquired.....one of the most intelligent pieces of urban renewal in Princes Square Shopping Centre. Suddenly the world began cautiously to come to Glasgow .... In 1990, Glasgow was named European City of Culture, and no-one laughed.”

drawing by Mick Duncan

The Scottish Parliament Building by EMBT / RMJM was the last major project involving the late Catalan architect Enric Miralles. The commission won in competition with Richard Meier, Michael Wilford, Rafael Vinoly and Denton Corker Marshall is the most important public building ever built in Scotland.

The cross section illustrates how it is anchored in the ancient geology of the land forms as it springs unhindered from the base of Salisbury Crags. A sense of gathering and sitting together can be seen in the way people move from land to entrance to elevated chamber. Behind stretches the great backdrop of the elevated city. Mick Duncan’s monumental drawings prepared entirely by hand, place the building in its cultural and geographical context.
Dr Patricia Cain RGI held a major solo exhibition at Kelvingrove Museum and Art Galleries in 2011 which explored the construction process at Zaha Hadid’s Glasgow’s Riverside Museum. The artworks were carried out during a three year Artist’s residency on-site. Trish tried to graphically expose the processes between all parties and show how the progression of discoveries has been worked through. As a result, the exhibition focussed not only on the construction of the Museum, but also on the creative and collaborative process of making. The result is a superlative series of artworks celebrating art and architecture.

Andy Scott graduated from Glasgow School of Art and is renowned for distinctive hand-crafted figurative sculptures combining traditional dexterity with contemporary fabrication techniques. His Heavy Horse beside the M8 won hearts and minds throughout Central Scotland years before his gigantic Kelpies put Scotland firmly on the world sculpture map in 2014.

The title and theme of The Kelpies as mystical waterborne equine creatures was inherited at the outset of the project, since when it has evolved dramatically. As an artist Andy Scott frequently tackles the theme of equine sculpture and in every project they are related to the site, the audience, historical context and/or a combination of these.
Opportunities will be announced throughout 2016 for members to refresh, replace or augment their exhibits and perhaps to further develop the theme of **Innovation Architecture and Design**. Interestingly there are already a number of splendid Forth Rail Bridge inspired images but so far no New Forth Crossing!
The ‘whole’ of Architecture is the intelligent combination of three elements and any design should explore all the possible algebraic combinations, overlaid with a range of priorities, according to Andrew Merrylees who advocates the use of Patrick Geddes’s “thinking machine” with Function/Construction/Aesthetics substituted for Folk/Work/Place.

‘Aesthetics’ has to be a positive move in the design process and not merely an outcome.
John Picken - Mysterious Venice
Peter Allam- Cardross St Peter’s Seminary (top left)  (top right) Ian Stuart Campbell - unobscured Camera Obscura;  
(below) Dr Patricia Cain- Arena Drawing II;
Andrew McKean - Sweetheart Abbey
Hamish Haswell-Smith: Above Lauter Brunetal
Karen Clulow - Stag’s Head

Rachel Sutherland - Ginkgo
Mick Duncan: Majorca Pine

Mick Duncan: Clowning Jam Blues
John Davie : Charlotte Street, Perth

Iman Hasbullah : Eilean Donan Castle

George McI Keith : Dome of Venice
Mike Shepley: Destroyer Crudele
John Dunbar: Preston Mill

Robin Webster: Oil Service Vessel
Chris Souter: Brooklyn Bridge Mist

Lauren Rebecca Li Porter: Drygate Pipes [screen print]
Terpene is a hydrocarbon \((\text{C}_5\text{H}_8)_n\) found in the essential oils of coniferous and aurantiaceous plants. Science now considers the inhalation of such natural auras as beneficial to health. It has always been recognised that walking among pine or orange trees is therapeutic.

In Western Civilisation we expect to get clean water, nutritious food and reliable power in our homes. But we are not so careful about the quality of the air we breathe.

The Terpene Detector has been designed on the Aeolian principle to establish if a dwelling is sufficiently provided with these benign influences to guarantee good health.

The Terpene Detector is based on Pictish carvings found in Scotland. In these carvings was a shape known as the Z-symbol, which had no known meaning – it is now recognised as an early form of Terpene Detector.

The Vikings also had Terpene Detectors positioned on the apex of the stave churches. In these were used beads of amber and quartz crystals. When these crystals are crushed they give off light – a process called triboluminescence. Quartz is also transparent to ultra-violet light. The Norsemen were also able to navigate using sunstones, pieces of Icelandic spar which react to polarised light even under cloudy skies.

The Detector works on these principles, and that there is a relationship between colour, light and vibration – which is of course another word for music. To the Ancient Greeks “terpein” meant to enjoy. It is part of the name of “Terpsichore”, their Muse of music and dance.
Since inception in 1987 the Scottish Society of Architect-Artists has maintained strong links with European architect-artists in France, Germany, Italy and Poland through the international group ‘Ligne et Couleur’.

SSAA members enjoy reciprocity and regularly attend and participate in exhibitions in Milan, Venice, Warsaw, Stuttgart, Verona, Sicily and Paris. We are delighted and honoured to welcome exhibits to ‘The Vital Art’ from our European colleagues.
http://www.sarp.org.pl
POLAND

Anna Malikowska : Guest
Janusz Targowski:
Santa Maria Church in Przemysl

Beata Makowska
Sketch in Glasgow
http://www.architettiartisti.com/
ITALY

Antonio Ruffino:
Dittico di Quadrati
Gianfranco Missiaja: Harlequin Happy Night
http://www.ligneetcouleur.org
FRANCE

J. Michel de Mones del Pujol:
Hiver en baie de Douarnenez

Ariane Boviatsis (ARBO): Fenetre
Luc-Regis Gilbert: Sienne
http://www.ligneetcouleur.org
FRANCE

Claire Roman: Jardin des Plantes

Roland Gaden: Espace en Rose
Martine Delaleuf: les Citrons
François Joxe: Dans l’Herbe

ULESKI: Instant T1
Gerard Fery: La Pensee
Catherine Winogradoff: Pour Toi

Andre Martinat: Landevenec
The century since the founding of RIAS (Royal Incorporation of Architects in Scotland) in 1916 has been remarkable in that Scotland excelled in innovation, architecture and design. Fluctuating social and economic climates during the C.20th stimulated exceptional endeavour in many Scottish designers who proved themselves extremely capable pioneers in techniques, technologies and style.

Scotland’s Year of “Innovation, Architecture and Design 2016” combines with the RIAS ‘Festival of Architecture’ to mark some key achievements. “The Vital Art” celebrates skill, energy and visual sensitivity which architect-artists enjoy and bring to their design, communication and perhaps even building outcomes. Architecture is not only the oldest profession but also ‘The Vital Art’ experienced by all.