

LOCATIONS OF THE THREE CASE STUDY HOUSES, MARKED ON A MAP OF THE SCOTTISH GOVERNMENT URBAN/RURAL CLASSIFICATION 2013 – 2014, WITH LIGHT GREY INDICATING VERY REMOTE RURAL AND DARK GREY REMOTE RURAL

UMIESTNENIE TROCH SKÚMANÝCH OBYTNÝCH DOMOV VYZNAČENÝCH NA MAPE ŠKÓTSKEJ VLÁDNEJ URBÁNNEJ/RURÁLNEJ KLASIFIKÁCIE 2013 – 2014, SVETLO SIVÁ FARBA OZNAČUJE VEĽMI VZDIALENÉ RURÁLNE A TMAVO SIVÁ VZDIALENÉ RURÁLNE LOKALITY

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Conservation Challenges for mid-20th Century Houses in Peripheral Scotland Three Case Studies of Modernist Houses by Three Scottish Architects

Výzvy konzervovania obytných domov
z polovice 20. storočia v periférnom Škótsku
Tri prípadové štúdie modernistických stavieb
trojice škótskych architektov

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Hoci si modernizmus v škótskej architektúre našiel rýchlo svoje miesto, dôslednejšie tu bol prijatý až po druhej svetovej vojne. Medzi zdôrazňované oblasti v rámci histórie architektúry a urbanizmu povojnového obdobia patria mestské plánovanie a masová bytová výstavba, ktoré sú aj dobre zdokumentované a inventarizované. Popritom historiografia architektúry tesne po polovici 20. storočia pozostáva predovšetkým z niekoľkých monografií renomovaných architektov. História architektmi navrhovaného individuálneho bývania z tohto obdobia je však stále nedostatočne preskúmaná, napriek viacerým výnimočným realizáciám roztrúseným po celej krajine.

Štúdiá sa zameriava na tri menej známe modernistické obytné domy v odľahlých oblastiach škótskej pevniny, všetky navrhnuté známymi architektmi, pričom reflektuje vplyv ich odľahlej polohy na ich údržbu a využitie. Tieto tri budovy boli postavené v rokoch 1959 – 1963 a sú situované na pobreží jazier alebo Atlantického oceánu. Domy a ich architekti sú: Port Murray v Maidens, Ayrshire, navrhol ho Peter Womersley; Tigh an Uisge nachádzajúci sa pri Loch Awe, v Argyll & Bute, architektov Morris & Steedman; a napokon Tiagh Biorach pri Loch Drumbeg v Škótskej vysočine, ktorého architektom je John Hardie Glover (Basil Spence & Partners). Bohužiaľ, počas písania tohto príspevku bol Port Murray zničený.

Územia na západe Škótska, a teda na severozápadnom okraji Európy, v ktorých sú tieto ich realizácie situované, sú klasifikované ako vzdialené vidiecke alebo veľmi vzdialené vidiecke lokality, kde v čase výstavby domov stále dominovali tradičné formy staviteľstva. Okrem svojej odľahlej polohy majú tieto domy spoločné aj to, že boli postavené v období, keď sa povojnová ekonomika len postupne začínala zotavovať a naďalej pretrvával nedostatok stavebného materiálu a kvalifikovanej pracovnej sily.

Počet realizácií modernistického individuálneho bývania v západnej a severnej časti Škótska je veľmi nízky. Tieto tri budovy predstavujú výnimočné príklady. Ich autormi sú známi architekti a boli postavené približne v rovnakom čase ako rekreačné domy v pobrežných lokalitách – na trávenie dovolenky alebo vo vzťahu k cestovnému ruchu. Budovy sú architektonicky dôležitou súčasťou celkového diela svojich autorov, rovnako sú historicky významné ako manifestácie povojnového vývoja

v odľahlých oblastiach Škótska. Napriek tomu, že predstavujú jasné využitie modernistických koncepcií importovaných z vnútrozemskej Európy, zo Škandinávie a z USA, ktoré boli v čase ich výstavby v Škótsku stále novinkou, žiadna z budov dosiaľ nebola vyhlásená za pamiatku.

Všetky tri domy sú postavené tak, že pracujú s jednoduchými formami a konštrukciami, využívajúc ako materiály predovšetkým betón, sklo, kameň a drevo. No vzhľadom na to, že sa nachádzajú v odľahlých oblastiach a nie na hlavných turistických trasách, starostlivosť a vykonávanie iných konzervátorských činností je zo sociálno-ekonomického hľadiska náročná, či už ide o zabezpečenie nepretržitej údržby týchto domov, ich užívania, alebo vhodnej konverzie.

Na priblíženie sociálno-ekonomickej perspektívy náročnosti konzervácie týchto budov má slúžiť vzájomné porovnanie oblastí, v ktorých sa jednotlivé domy nachádzajú, využívajúc Škótsky index viacnásobných deprivácií z roku 2016. Samozrejme, prostredníctvom porovnávacej analýzy vykonanej na vzorke troch architektonických prípadových štúdií vo vzťahu k ich sociálno-ekonomickému prostrediu nemožno vyvodiť zovšeobecňujúci záver. Napriek tomu toto porovnanie ukazuje, nakoľko by bolo užitočné lepšie porozumenie vplyvu sociálno-ekonomického vývoja lokality pre hodnotenie, zachovanie a ďalší rozvoj kultúrneho dedičstva, menovite architektonického dedičstva z polovice 20. storočia.

Hoci zachovanie týchto domov nie je technicky náročné, v dôsledku ich odľahlosti a periférnosti predstavujú sociálno-ekonomické aspekty ochrany náročné výzvy. A zatiaľ čo sa majitelia historických budov v mestskom prostredí môžu na údržbu svojich nehnuteľností usilovať získať finančnú podporu, pre vidiecke budovy takéto financovanie nie je dostupné. Škótske architektonické dedičstvo modernizmu nachádzajúce sa na vidieku či na odľahlých miestach bojuje o finančnú podporu jednoznačne prehráva, a to najmä vtedy, ak ide o budovy, ktoré nie sú chránené pamiatkovým zákonom. Vzhľadom na to, že problémy spojené s jeho ochranou často nie sú technického rázu, no súvisia s celkovým sociálno-ekonomickým kontextom a vládou politikou, bez verejnej podpory bude modernistické škótske vidiecke a odľahlo situované dedičstvo naďalej bojovať o svoje prežitie a naďalej mu bude hroziť to, že z krajiny pomaly vymizne.



Introduction

Modernism quickly found a place in Scottish architecture, from its forerunners such as Art Nouveau, most notably the Glasgow School of Art by Charles R. Mackintosh, to early examples of the International Style, including the Rothesay Pavilion by James A. Carrick. Yet, until the end of World War II, architectural Modernism in Scotland remained experimental, tested by only a select few architects, and embraced more thoroughly only after 1945. In the postwar period, Scotland's urban planning and mass housing production became particularly well known for quantity and scale, if not always for quality. The new towns of the mid-20th century have mostly not lived up to the expectations placed upon them, and the demolition of the country's high-rise housing legacy is still underway. At least, the Modernist mass housing of this period has been well documented (if mostly from the historians' perspective) and inventorised.¹ Otherwise, the historiography of architecture of the mid-20th century consists predominantly of a few monographs on renowned, often idolised, architects.² The history of architect-designed houses during this period, however, is still insufficiently researched, despite the presence of several outstanding buildings scattered across the country.³

As a contribution to reducing this gap in appreciation, I would like to discuss three lesser-known Modernist houses in remote areas of mainland Scotland, all designed by well-known architects, and reflects on how their remoteness influences their upkeep and use. The three buildings were erected between 1959 to 1963 and are located on the shores of lakes or the Atlantic Ocean. The houses are: Port Murray, in Maidens, Ayrshire, designed by Peter Womersley; Tigh an Uisge, on Loch Awe,⁴ Argyll & Bute, by Morris & Steedman; and Tiagh Biorach, on Loch Drumbeg, Highland, by John Hardie Glover (of Basil Spence & Partners⁵). Sadly, during the writing of this paper, Port Murray was demolished.

OFFERING STUNNING VIEWS OVER THE FIRTH OF CLYDE, PORT MURRAY WAS ACCESSED FROM ITS GARAGE (ON THE LEFT OF THIS PHOTOGRAPH FROM 1964) ACROSS A WIND-SHELTERED SOUTH-FACING COURTYARD, WITH THE HOUSE ENTRANCE IN THE COURTYARD'S CORNER

PORT MURRAY, KTORÝ PONÚKAL NÁDHERNÝ VÝHLAD NA FIRTH OF CLYDE, BOL PRÍSTUPNÝ PRECHODOM POPRI GARÁŽI (NALAVO NA FOTOGRAFII Z ROKU 1964) CEZ NÁDVORIE CHRÁNENÉ PROTI VETRU A ORIENTOVANÉ NA JUH, VSTUP DO DOMU SA NACHÁDZAL V ROHU NÁDVORIA

Photo Foto: Sam Lambert;
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EXTERIOR VIEW OF PORT MURRAY FROM THE NORTHEAST SHORTLY AFTER COMPLETION. THE HOUSE IS A TIMBER-FRAME CONSTRUCTION, INFILLED WITH GLASS AND TIMBER BOARDING, TIMBER-JOISTED ROOF AND CONCRETE FLOORS, EXCEPT FOR THE MASONRY WALLS OF THE PARTIAL LOWER STOREY. THE EXTERIOR TIMBER FINISH HAS BEEN GIVEN A STARK BLACK-WHITE CONTRAST CLEARLY DISTINGUISHING THE STRUCTURAL AND INFILL ELEMENTS

POHLAD NA PORT MURRAY ZO SEVEROVÝCHODU KRÁTKO PO DOKONČENÍ: DOM MÁ DREVENÚ RÁMOVÚ KONŠTRUKCIU, S VÝPLŇAMI ZO SKLA A Z DREVENÝCH DOSIEK, STRECHU Z DREVENÝCH TRÁMOV A BETÓNOVÉ PODLAHY. VÝNIMKU TVORIA MUROVANÉ STENY ČIASTOČNE ZNÍŽENÉHO PODLAŽIA. POVRCHOVÁ ÚPRAVA DREVA V EXTERIÉRI BOLA RIEŠENÁ V OSTROM ČIERNO-BIELOM KONTRASTE PRE JASNÉ ROZLIŠENIE KONŠTRUKČNÝCH A VÝPLŇOVÝCH PRVKOV

Photo Foto: Sam Lambert,
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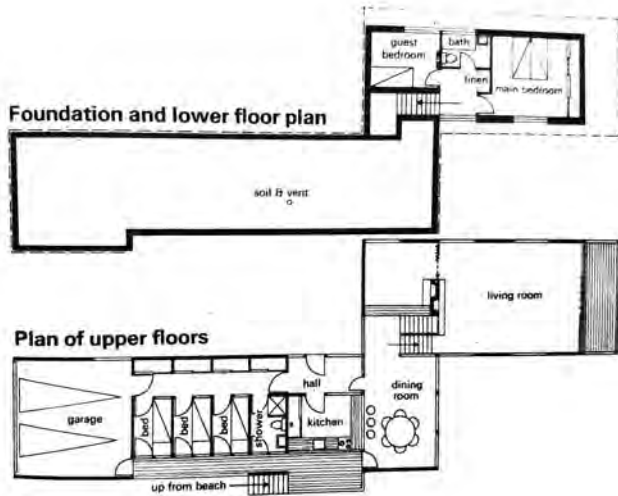


The locations of the three houses in the west of Scotland – and thereby on the north-western fringes of Europe – are classed as *remote rural* or *very remote rural*⁶ and, at the time of the construction of the houses, were still dominated by traditional forms of building construction⁷. Apart from their remoteness, what the three houses have in common is their construction during a time when the postwar economy was only starting to recover and building materials and skilled labour were still scarce. Despite being early works of well-known architects, none of the three houses has to date been designated statutorily as cultural heritage, for example through *listing*.⁸

Let us start the description of the three case study buildings with –now vanished– Port Murray, followed by Tigh an Uisge and Tiagh Biorach, before discussing the conservation challenges they face in the context of the geographic and socioeconomic peripherality of their locations.

Port Murray

“Port Murray ... is a stunning, uncompromising, long low glass and cedarwood house”⁹, dramatically situated on the shore just outside the small village of Maidens and offering stunning views across the Lower Firth of Clyde¹⁰ to the Isle of Arran and the Mull of Kintyre. Designed in 1960 and built between 1961 and 1963 for a building contractor, Andrew McCracken,¹¹ the architect, Peter (Charles) Womersley (1923 – 1983), used the site to precariously “cantilever out the seawards part of the house, increasing both the drama of the position and the panorama seen from within.”¹² Visitors would have become aware of this grand panorama only on entering the dining hall. Approaching the house over a single-road track from the village’s harbour, they would first have had to climb a steep hill, and only on its descent would the building have come into sight in the distance. Once at the house, they had to pass the garage in the building’s southeastern end and then “would have



FLOOR PLAN OF PORT MURRAY SHOWING ON THE LOWER FLOOR PLAN (TOP DRAWING) THE GUEST AND MAIN BEDROOMS AND A BATHROOM AT THE TOP LEFT WING AND FOUNDATION AT THE BOTTOM RIGHT, AND ON THE UPPER FLOOR PLAN (BOTTOM DRAWING) THE LIVING ROOM AND STUDY AT THE TOP RIGHT AND AT THE BOTTOM LEFT, FROM LEFT TO RIGHT: GARAGE, THREE BEDROOMS, SHOWER ROOM, KITCHEN AND DINING HALL

PÔDORYS PORT MURRAY, NA DOLNOM POSCHODÍ (HORNÝ VÝKRES) SA V ĽAVOM HORNOM KRÍDLE NACHÁDZAJÚ HOSTOVSKÉ SPÁLNE, SPÁLŇA MAJITEĽA A KÚPEĽŇA, VPRAVO DOLU SÚ ZOBRAZENÉ ZÁKLADY. NA HORNOM PODLAŽÍ (SPODNÝ VÝKRES) SA NACHÁDZA OBYVACIA IZBA A PRACOVŇA VPRAVO HORE A VĽAVO DOLU, ZĽAVA DOPRAVA: GARÁŽ, TRI SPÁLNE, KÚPEĽŇA, KUCHYŇA A JEDÁLEŇ

Source Zdroj: BENN, E.: Modern-style hideaways. Weekend Telegraph, 03 September 1965; © Telegraph Media Group



THE LIVING ROOM, AT THE NORTHWEST END OF PORT MURRAY, WITH ITS OPEN-PLAN PUBLIC AREAS: LOOKING SOUTHEAST, THE STUDY IS LOCATED BEHIND THE FIREPLACE ON THE RIGHT SIDE; ON THE LEFT, A STAIR LEADS DOWN TO THE DINING ROOM, WITH THE CANTILEVERING FIREPLACE 'MANTEL' SHELF IN BLACK MARBLE PROVIDING THE EDGE PROTECTION

OBYVACIA IZBA SITUOVANÁ V SEVEROZÁPADNEJ ČASTI PORT MURRAY S OTVORENÝMI SPOLOČENSKÝMI PRIESTORMI: SMEROM NA JUHOVÝCHOD SA NA PRAVEJ STRANE ZA KOZUBOM NACHÁDZA PRACOVŇA, NAĽAVO SA NACHÁDZA SCHODISKO VEDÚCE DO JEDÁĽNE S KOZUBOM S KONZOLOVOU RÍMSOU Z ČIERNEHO MRAMORU, KTORÁ CHRÁŇI JEHO OKRAJE

Photo Foto: Sam Lambert; © RIBA Collections

approached through the [secluded] southern courtyard¹³, well sheltered by the building and the adjacent hill from the prevailing winds, to enter the house in the yard's northern corner. From here, visitors immediately turning left into the dining hall "received the full impact of the inter-penetrating spaces, the brilliant light and the spectacular views over the Firth of Clyde"¹⁴

Z-shaped in plan, Port Murray was a complex composition of interlocking cubes. The two-storey northwest wing, facing seawards, was connected to the southeast wing, single-storey and landwards facing, by a cross-wing, accommodating the dining hall, which, through its storey-and-a-half room height, rectified the differences in heights and storeys of the other two wings. "Open steps lead from the dining hall to the sitting room [i.e. living room], lit by large windows on three sides; the W[est] windows are sliding doors leading onto the cantilevered balcony."¹⁵ The stair ended adjacent to a minimalist yet monumental fireplace, behind which is a study overlooking the dining hall. In Wrightian fashion, the fireplace formed the pivotal point of the northwest and cross-wings. Around it were organised, on the upper level, the living room and a discreet study; at standard floor level, the dining hall (sic.); and, in the secluded lower level base, the master bedroom, a guest bedroom and a bathroom. Adjacent to the living room stair were the steps down to the lower level. Both staircases stood next to each other behind the fireplace, the large, asymmetrically positioned mantle shelf of which, in black marble, was cantilevered to provide edge protection where the stair dropped to the lower level. The stairs had no balustrades or hand rails. The edge of the study, overlooking the dining hall, was secured by a built-in cupboard of low height.

The landward wing "could have been designed for a [ocean] liner"¹⁶ It accommodated a galley kitchen, connected to the dining hall through a large service hatch, and, beyond the kitchen, a bathroom and three bedrooms with "glazed sliding doors ... [which could] be variously configured to provide light and privacy."¹⁷ The far end of the wing contained a double garage. The rooms



EXTERIOR OF PORT MURRAY IN SPRING 2016, SEEN FROM A VIEW POINT SIMILAR TO FIGURE ON PAGE 67: THE HOUSE HAS BEEN EXTENDED TO THE LEFT OF THE PHOTO, EXTERNAL CORRIDORS AND THE BALCONY HAVE BEEN ENCLOSED AND TIMBER FINISHES HAVE BEEN PAINTED WHITE OR OVER-CLAD

EXTERIÉR PORT MURRAY NA JAR ROKU 2016 ZACHYTENÝ NA SNÍMKE Z PODOBNÉHO POHLADU AKO NA OBRÁZKU NA STRANE 67: NA ĽAVEJ STRANE FOTOGRAFIE BOL DOM ROZŠÍRENÝ, EXTERIÉROVÉ CHODBY A BALKÓN BOLI UZAVRETÉ A DREVENÉ POVRCHY BOLI NAMALOVANÉ NABIELO ALEBO PREKRYTÉ

Photo Foto: © Carsten Hermann

PHOTO FROM 2015 OF THE SOUTH-FACING COURTYARD SHOWING VARIOUS ALTERATIONS TO PORT MURRAY, INCLUDING, MOST NOTABLY, THE ADDITION OF A SWIMMING POOL AND THE OVERCLADDING AND REPAINTING IN WHITE OF SOME BLACK WALL SURFACES

FOTOGRAFIA JUŽNE ORIENTOVANÉHO NÁDVORIA Z ROKU 2015, KTORÁ ZACHYTÁVA VIACERÉ ÚPRAVY PORT MURRAY, MEDZI KTORÝMI JE PREDOVŠETKÝM VÝRAZNÝ ZÁSAH VSADENIA BAZÉNA A PREKLADU, AKO AJ PREMALOVANIE NIEKTORÝCH ČIERNYCH POVRCHOV NABIELO

Photo Foto: © Andrew McAvoy



were accessed internally through a corridor on the southwest, with the building entrance from the southern courtyard on one end of the corridor and built-in cupboards towards the other. On the northwest side, an external corridor allowed for direct access from the bedrooms, via a porch in front of the kitchen and down over a couple of concrete steps (again, no balustrade or handrail), directly to the beach. Both corridors also connected to the garage at one end and at the other led into the dining hall.

Built on an irregularly coursed stone base set onto the rock, Port Murray was a flat-roofed timber-frame construction on a regular grid. The load-bearing wall elements were originally painted white and infilled with clear and opaque glazing and dark-stained timber boarding, reminiscent of the stark contrast of de Stijl grid paintings. "Most of the flooring [was] in Sicilian marble and throughout the house there [were] teak or spruce panels interspersed between plaster panels and much glass, the latter often fixed because of the exposed position",¹⁸ with double-glazed plate glass used in the windows of the living room.¹⁹



The building is certainly unusual in Womersley's oeuvre, as his only design for a house in western Scotland²⁰ and directly located at the coast. Considered "one of the most visionary architects working in Scotland in the latter half of the 20th century, his legacy rests on a relatively small but diverse body of work, moving from modular timber houses in the early years through to sculptural use of reinforced concrete in his later career."²¹ Womersley had studied in London at the Architectural Association School of Architecture from 1947 to 1952, during which "he won a three-year travelling scholarship"²² enabling him to visit Austria, Belgium, France, Germany and Italy. With his brother as client, Peter Womersley designed his first house, Farnley Hey, near Huddersfield, Yorkshire, England, built in 1952, winning him the bronze medal of the Royal Institute of British Architects six years later. In 1956, Womersley moved to Melrose in the Scottish Border, designing, in the same year nearby High Sutherland, a house near Galashiels for the Serbian-Scottish artist and textile designer Bernat Klein. Womersley went on to design a number of buildings in southeast Scotland, across England and in Hong Kong.

Considering the places where Womersley had studied and travelled, the references to de Stijl and Frank Lloyd Wright, as previously noted, are apparent. How Port Murray utilises the site by cantilevering out towards the sea has also been noted as "bearing an obvious debt to ... Wright (e.g. Fallingwater)."²³ The use of a frame construction with extensive glass infill can be referenced to Mies van der Rohe; the materiality, with considerable timber boarding externally and internally, owes much to mid-20th century Scandinavian designs. The seminal book series *The Building of Scotland* describes Port Murray simply as "[t]he best mid-C20 [20th-century] house in Ayrshire",²⁴ noting that such houses are scarce in this part of the country.²⁵ A year after its completion, the building was included in *New Houses*, one of the few postwar books on Modern architecture published in the United Kingdom,²⁶ and, in 1965, won a Class I Civic Trust Award.

Despite this, Historic Scotland, the public body concerned with the statutory protection of the historic environment, refused to designate Port Murray officially as cultural heritage,²⁷ noting as reason the significant alterations made to the building towards the end of the 20th century.²⁸ A substantial extension had been erected to the rear, the balcony and exterior corridor and porch enclosed, timber boarding over-clad with plastic sheeting, some windows replaced and a swimming pool constructed in the courtyard.²⁹ Over the past years, the building had been unoccupied, slowly falling into disrepair. Yet, despite a localised roof collapse near the fireplace, much of the existing fabric had survived remarkably well and it seemed likely that the alterations made could have been reversed and lost fabric reconstructed. Located in rural Ayrshire, the house lies in an economically disadvantaged area far from Scotland's major tourist routes, which might have allowed the house to be used as a lettable holiday residence. That said, directly adjacent to the site is a major, upper-class golf course, Turnberry, now owned by Donald Trump, president of the United States of America. The golf course is likely to have increased the development pressure on the site of Port Murray, with a new large-scale villa recently built adjacent to the site. South Ayrshire's local government had granted consent for Port Murray's demolition in 2015 to allow replacement with a new house of roughly the same footprint, yet with two full storeys to increase the floor area substantially.³⁰ Attempts by two artists, Stephanie Smith and Edward Stewart, to raise funding for the dismantling of Port Murray for later reuse failed in early 2016. They, however, managed to capture in a short film, *Port Murray, End Piece*, "the precarious state of the building under threat of imminent demolition"³¹ In October 2016, Port Murray was gone.

PHOTOGRAPH OF THE INTERIOR OF PORT MURRAY IN 2015, TAKEN FROM THE LIVING ROOM WITH THE STUDY AHEAD AT A HIGHER LEVEL, BEHIND THE HORIZONTAL TIMBER BALUSTRADE. THE OPEN STAIRCASE LEADS UP TO THE LIVING ROOM; THE FLIGHT DOWN TO THE GUEST AND MASTER BEDROOMS IS TO THE RIGHT OF THE RADIATOR

FOTOGRAFIA INTERIÉRU PORT MURRAY Z ROKU 2015, KTORÁ ZACHYŤÁVA OBÝVACIU IZBU S PRACOVŇOU NA VYVÝŠENEJ ÚROVNI ZA VODOROVNÝM DREVENÝM ZÁBRADLÍM. OTVORENÉ SCHODISKO VEDIE SMEROM NAHOR DO OBÝVACEJ IZBY. NAPRAVO OD RADIÁTORA SA NACHÁDZA SCHODISKO, KTORÉ VEDIE SMEROM NADOL DO SPÁLNÍ MAJITEĽA A HOSTÍ

Source Zdroj: © Crown Copyright
Historic Environment Scotland

LIVING ROOM OF PORT MURRAY IN 2015: DESPITE DERELICTION AND A LOCALISED ROOF COLLAPSE IN FRONT OF THE FIREPLACE, MANY OF THE ORIGINAL SURFACE FINISHES SURVIVED REMARKABLY INTACT

OBÝVACIA IZBA V PORT MURRAY V ROKU 2015. NAPRIEK ZANEDBANÉMU STAVU A PREBORENIU ČASTI STRECHY OPROTI KOZUBU, PŮVODNÉ POVRCHOVÉ ÚPRAVY ZOSTALI POZORUHODNE ZACHOVANÉ

Photo Foto: © Andrew McAvoy



TIGH AN UISGE ON THE BANK OF LOCH AWE: THE BOX-LIKE GEOMETRY OF THE TWO-STORY HOUSE PROVIDES A STRIKING CONTRAST AGAINST THE BACKDROP OF THE MOUNTAINOUS HIGHLAND LANDSCAPE

TIGH AN UISGE NA BREHU JAZERA LOCH AWE: KUBICKÁ GEOMETRIA DVOJPODLAŽNÉHO DOMU VYTVÁRA VÝRAZNÝ KONTRAST VOČI SCENÉRII HORSKEJ KRAJINY VYSOČINY

Photo Foto: © Royal Incorporation of the Architects in Scotland



TIGH AN UISGE SEEN FROM THE SOUTHWEST. THE TWO STOREYS OF THIS STEEL-FRAME BUILDING ARE STARKLY DIFFERENT, WITH THE GROUND FLOOR WALLS MADE FROM CONCRETE AND THE FIRST FLOOR WALL USING A TIMBER FRAME

TIGH AN UISGE PRI POHLADE Z JUHOZÁPADU: DVE PODLAŽIA OCEĽOVEJ KONŠTRUKCIE SÚ VÝRAZNE ODLIŠENÉ TÝM, ŽE STENY PRÍZEMIA SÚ VYTVORENÉ Z BETÓNU A STENY PRVÉHO PODLAŽIA Z DREVENÝCH RÁMOV

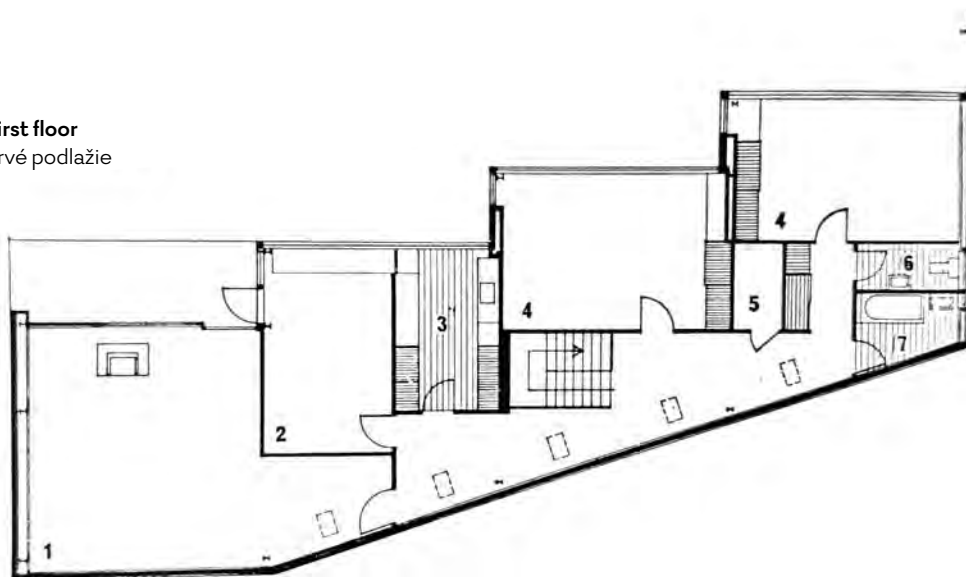
Source Zdroj: ANON: Two hoteliers build a modern home in a beautiful lochside setting. *House & Garden*, 1963; © Condé Nast Publications

Tigh an Uisge

The House on the Water, or, in Gaelic, Tigh an Uisge, was built in 1961 for the hoteliers Hugh and June Winkler on the northern bank of Loch Awe, a lake in remote Argyll & Bute. Designed by Morris & Steedman, an architectural firm based in Edinburgh, the two-storey “house sits on a narrow strip of land between the road and Loch Awe, just 70 yards [64 m] from [Taychreggan,] the Winkler’s hotel. It is a long narrow building running east-west, the best aspect was to the south west.”³²

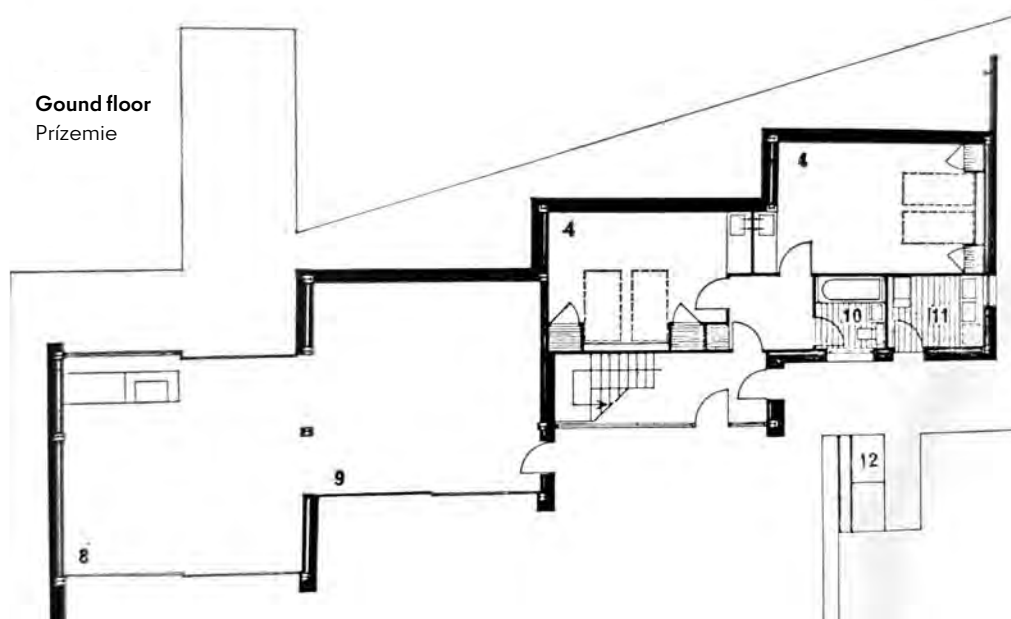
“In order to provide protection from the wind and get the best views, the plan is staggered [on its southern side]. It is made up of four squares arranged in receding steps, each block set back seven foot [2.15 m] from the next, giving every room southwest view.”³³ The flat roof spans diagonally across the four blocks on the south elevation. Unusual for its time, the house is a steel frame construction. Its two storeys, though, are of distinctly different external appearance and materials: while the ground floor walls are white-rendered concrete, encasing the steel posts, the walls of the first floor are timber-framed, clad externally with untreated cedar wood boarding, now weathered to a silver-grey colour. On the upper floor, the framing is off-set from the steel posts, leaving them exposed internally, painted white, in room corners and the corridor, except for the building’s side wall where the posts are placed within the timber frame. “Within, the house is wondrously spacious and light. Two well-planned [guest] bedrooms with built-in wardrobes and a bathroom, plus a garage and boat-house, occupy the ground floor, leaving the living-room, dining-room and main bedrooms on the upper floor.” Only two years prior to Tigh an Uisge, Morris & Steedman had used the concept of locating the principal rooms on the upper floor in their design for the Sillitto House in Edinburgh, where placing the open-plan dining and living space on the first floor allowed more daylight to enter and splendid views of the surrounding landscape. At Tigh an Uisge, “[a]ll rooms have full advantage of the spectacular views across the Highlands of Argyllshire on the opposite bank. ... upper rooms are entered from an unusually spacious hallway which repeats the theme to be found in many Morris & Steedman houses: a wedge-shaped space enclosed by mellow timbers. Here, such a wedge has been conditioned by the long run of the blank landwards wall following the line of the road, opposed by [the] series of stepped angles made by the shapes of the rooms overlooking the loch.”³⁴

First floor
Prvé podlažie



- 1 Living-room Obývacia izba
- 2 Dinning-room Jedáleň
- 3 Kitchen Kuchyňa
- 4 Bedroom Spálňa
- 5 Store Sklad
- 6 WC
- 7 Bathroom Kúpeľňa

Ground floor
Prízemie



FLOOR PLANS OF TIGH AN UISGE
PÓDORYS TIGH AN UISGE

Source Zdroj: ANON: Two hoteliers build a modern home in a beautiful lochside setting; House & Garden, 1963; © Condé Nast Publications

On this south-facing loch elevation, each component block has its own window band set into the ground floor wall, whilst, on the upper floor, the window band is continuous, winding along the staggered blocks. The exception is the eastern block, accommodating behind a fully-glazed south façade the living room on the first floor, with projecting balcony, and the *boat-house* on the ground floor. “The living room, in which a hearth sits in front of the main window, occupied the entire depth of the building”³⁵ The same is true of the *boat-house* (also with fireplace) and garage. The bedrooms are located on the loch-facing side of the western blocks, with corridors, stair, toilet and washrooms on the landward side of the building, facing north. This north elevation contains at ground floor level some glazing and doors, including the house entrance. The first-floor elevation and the two side elevation are devoid of any openings, with the corridor on the first floor receiving daylight solely from four roof lights. When the Winkler House was built, the firm of James Shepherd Morris (1931 – 2006) and Robert Russell Steedman (born 1929) was only four years old, yet was already rising “to the forefront of Scottish Modernism with an extraordinary series of bespoke



THE LIVING ROOM OF TIGH AN UISGE IS LOCATED ON THE FIRST FLOOR. THE FIRE PLACE SITS IN FRONT OF THE ROOM'S FULLY GLAZED SOUTH ELEVATION. A SLIDING DOOR ON THE RIGHT PROVIDES ACCESS TO THE PROJECTING BALCONY

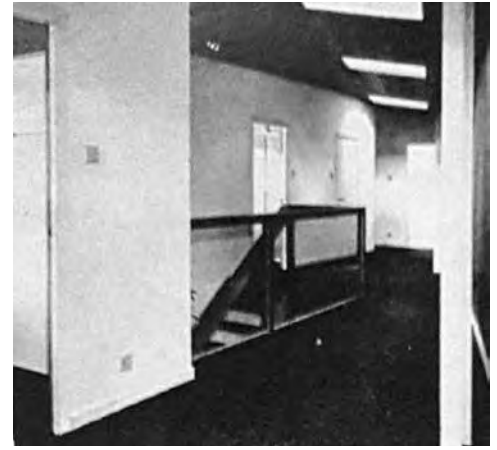
OBÝVACIA IZBA V TIGH AN UISGE SA NACHÁDZA NA PRVOM PODLAŽÍ. KOZUB JE UMIESTNENÝ V PREDNEJ ČASTI PLNE PRESKLENEJ MIESTNOSTI ORIENTOVAanej NA JUH. POSUVNÝMI DVERAMI VPRAVO SA VSTUPUJE NA PREČNIEVAJÚCE BALKÓNY

Source Zdroj: rectified photograph from ANON: Two hoteliers build a modern home in a beautiful lochside setting. House & Garden, 1963; © Condé Nast Publications

INTERIOR OF A FIRST-FLOOR BEDROOM OF TIGH AN UISGE: EACH BEDROOM, AS WELL AS THE DINING AND LIVING ROOMS AND THE KITCHEN, HAS A VIEW TO THE LAKESIDE OF THE OPPOSITE BANK OF LOCH AWE

INTERIÉR SPÁLNE V TIGH AN UISGE NA PRVOM PODLAŽÍ: VŠETKY SPÁLNE, ROVNAKO AKO JEDÁLEŇ, OBÝVACIA IZBA A KUCHYŇA, MAJÚ VÝHLAD NA PROTIĽAHLÝ BREH JAZERA LOCH AWE

Source Zdroj: ANON: Two hoteliers build a modern home in a beautiful lochside setting. House & Garden, 1963; © Condé Nast Publications



INTERIOR OF THE CORRIDOR ON THE FIRST FLOOR OF TIGH AN UISGE: THE SPACE IS LIT SOLELY BY FOUR SKYLIGHTS, AS THE ROAD-FACING NORTH WALL HAS BEEN LEFT BLANK. THE LOAD-BEARING STEEL POSTS, TO THE RIGHT OF THE PHOTOGRAPH, HAVE BEEN LEFT EXPOSED ON THE UPPER FLOOR AND PAINTED WHITE

INTERIÉR CHODBY NA PRVOM PODLAŽÍ TIGH AN UISGE: PRIESTOR JE OSVETLENÝ LEN ŠTYRMI STREŠNÝMI SVETLÍKMI, KEĎŽE SEVERNÁ STENA OTOČENÁ SMEROM K CESTE ZOSTALA PRÁZDNA. NOSNÉ OCEĽOVÉ STĽPIKY NA FOTOGRAFII VPRAVO BOLI NA HORNOM PODLAŽÍ PONECHANÉ AKO POHLADOVÉ PRVKY NATRETÉ BIELOU FARBOU

Source Zdroj: ANON: Two hoteliers build a modern home in a beautiful lochside setting. House & Garden, 1963; © Condé Nast Publications

private houses [built] during the 1950s and 60s.³⁶ Both partners had studied at the Edinburgh College of Art (ECA) and were awarded scholarships to travel in Europe in 1953, working in Switzerland with the Modernist architects Alfred Roth and Philipp Bridel, and a Fulbright Scholarship to visit the University of Pennsylvania, in Philadelphia, Pennsylvania, USA, in 1955, where they took Master's degrees in Landscape Architecture. Steedman continued travelling the USA, visiting many Modernist buildings, and to Japan, studying traditional gardens, houses and palaces. He also worked in the late 1950s part-time for the renowned Scottish Modernist architectural firm Robert Matthew & Johnson-Marshall.³⁷

"Mainly built for young professionals on modest budgets, the early houses by Morris and Steedman were bold statements of intent and, together, they form arguably the most important series of 20th century houses by a single practice in Scotland"³⁸, notes a Historic Scotland publication. Yet, Tigh an Uisge never received a statutory heritage designation, despite being an early work of the firm and its first building in western Scotland.³⁹ "[I]t was the quality and inventiveness of their one-off houses that set them apart from other modern Scottish practices and led to larger commissions."⁴⁰ The designs of Morris & Steedman are often characterised by "[p]rominent roof lines and bold use of geometric shapes [which] were considered to best complement the comparatively low Scottish light, bringing a formalist architecture to life."⁴¹ This statement is certainly true for Tigh an Uisge, which appeared in the widely-read magazines *Country Life*⁴² and *House & Garden*⁴³. "[T]he uncompromisingly box-frame form of Tigh na Uisge ... makes no concessions to the past."⁴⁴

Similar to Womersley's Port Murray, Tigh an Uisge is the only west-coast project of Morris & Steedman, using its cubic-sculptural design and orientation to make most out of the site in terms of giving the best views from the public accommodation, whilst achieving the privacy needed of the more private spaces. The design concept of a central fireplace is also used in the Winkler House. Although located in a very remote location, the proximity to the hotel has allowed Tigh an Uisge to be kept in repair and use.



Tiagh Biorach

Whereas Port Murray and Tigh an Uisge are flat-roofed, cubic structures, Tiagh Biorach presents a very different concept of Modernism. As its Gaelic name, literally ‘pointed house’, implies, Tiagh Biorach is a timber A-frame construction, designed by John Hardie Glover (1913 – 1994) for his family as holiday home and fishing retreat in Drumbeg, in the far northwest of Scotland’s mainland. The house is located above the shore of a small lake, Loch Drumbeg, just outside the remote crofting village of the same name and only a few hundred meters from the Atlantic coast. Constructed between 1959 and 1961, the house was largely built by the Glovers themselves, using prefabricated timber frames, which were made in Edinburgh and transported to Drumbeg on fish lorries, returning north empty after delivering their fish load to the markets in central Scotland.⁴⁵

While the north gable faces the road, the south façade is fully glazed, overlooking enchanting lake scenery. Set on a masonry base built into the rock, the seven steep A-frames are two storeys tall, with crossbeams used in the landward part of the house as joists to create the upper floor. Towards the lake, the house accommodates a single living room, rising right into the apex and with large doors onto a substantial balcony on timber stilts. The rear ground floor contains a kitchen, two bedrooms and a bathroom; the upper floor accommodates a further two bedrooms. Downstairs, in the masonry base, is a games room, overlooking the lake, and an additional toilet.⁴⁶ The main entrance is at ground-floor level from the road; an external timber stair leads from the shore up onto the balcony.

At the time of construction of Tiagh Biorach, Glover was already a partner in the architectural firm Basil Spence & Partners, led by the renowned Modernist architect Basil Spence.⁴⁷ Glover had a significant influence on the development of the firm: “[W]ithout Glover’s ‘sensitive and creative guidance’ the practice ‘would not have made the significant impact that it did on Scottish architecture from the Fifties through to the Eighties’.”⁴⁸ He was appointed as Officer of the Order of the British Empire in 1969. In 1958, Glover had been involved in the firm’s Thurso High School project, also in northern Highland.⁴⁹ However, the design and construction of Glover’s holiday home was his private venture. Before joining Spence’s firm in 1948, Glover had studied architecture at ECA from 1931 to 1939, visited France and Italy in 1936 through a travelling scholarship and served in the military in Britain and India during World War II. Glover had also, prior to building his holiday home, “travelled several times to Scandinavia to visit buildings and exhibitions and might well have brought back the A-frame idea from there”, thinking that the design would nicely “blend into the countryside and withstand the strong winds”⁵⁰ experienced in this mild, yet wet and wind-swept region.

Still used as a holiday home by Glover’s daughter and her husband, Viki and Tom Rae, Tiagh Biorach is available as a holiday let during April to October, with the generated income used for the building’s upkeep. Over these years, the kitchen and windows have been replaced, but, otherwise, the building remains in its original condition and in good repair, despite its exposed location. Although an early example of an A-frame construction in Scotland, the building is not statutorily designated as cultural heritage and, surprisingly, listed with a stub entry only in the generally information-rich Dictionary of Scottish Architects.

EXTERIOR OF TIAGH BIORACH FROM SOUTHWEST: THE HOUSE CONSISTS OF A TWO-STOREY A-FRAME CONSTRUCTION, BUILT OF A MASONRY FLOOR. THE BALCONY EXTENDS OUT FROM THE LIVING ROOM, WHICH CONTINUES ALL THE WAY UP TO THE APEX OF THE TRIANGULAR CONSTRUCTION. THE REAR BUILDING PART CONTAINS TWO STOREYS IN THE FRAME

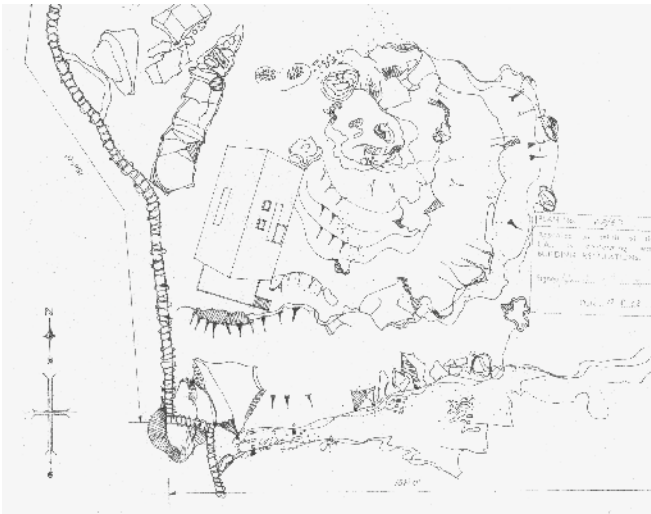
EXTERIÉR TIAGH BIORACHU PRI POHLADE Z JUHOZÁPADU: DOM POZOSTÁVA Z DVOJPODLAŽNEJ KONŠTRUKCIE V TVARE PÍSMENA „A“ POSTAVENEJ NA MUROVANEJ PODESTE. BALKÓN VYČNIEVA Z OBÝVACEJ IZBY, KTORÁ SIAHA AŽ DO VRCHOLU TROJUHOLNÍKOVEJ KONŠTRUKCIE. ZADNÁ ČASŤ BUDOVY POZOSTÁVA Z DVOCH PODLAŽÍ

Photo Foto: © T. & V. Rae

THE LIVING ROOM OF TIAGH BIORACH, LOOKING SOUTHWARDS OVER THE BALCONY ONTO LOCH DRUMBEG. TIMBER COLLARS TIE THE A FRAMES TOGETHER AND ARE USED IN THE REAR HALF OF THE BUILDING TO CREATE THE UPPER STOREY

OBÝVACIA IZBA V TIAGH BIORACH S VÝHLADOM NA JUH A NA JAZERO LOCH DRUMBEG. DREVENÉ ROZPERY PREPÁJAJÚ RÁMY KONŠTRUKCIE V TVARE PÍSMENA „A“. V ZADNEJ ČASTI BUDOVY PRITOM VYTVÁRAJÚ HORNÉ PODLAŽIE

Photo Foto: © T. & V. Rae



SITE PLAN OF TIAGH BIORACH, WITH LOCH DRUMBEG TO THE BOTTOM AND BOTTOM LEFT

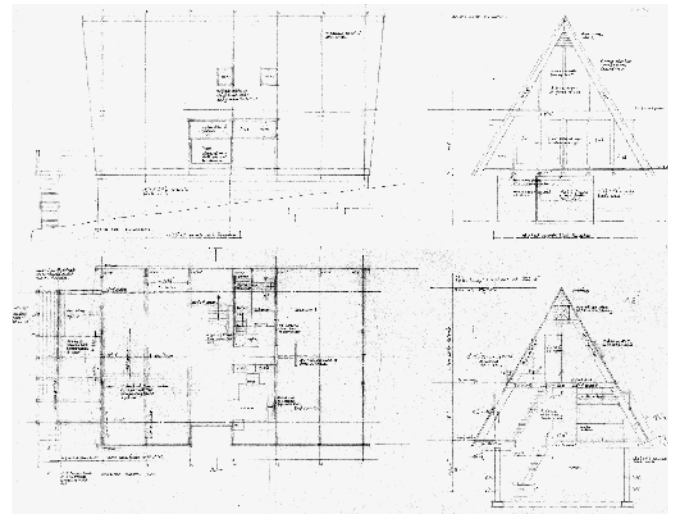
PÔDORYS TIAGH BIORACHU S LOCH DRUMBEG NA ĽAVOM A DOLNOM OKRAJI

Drawing Kresba: © T. & V. Rae

CONSTRUCTION DRAWINGS OF TIAGH BIORACH SHOWING IN CLOCKWISE ORDER STARTING AT THE TOP LEFT: EAST ELEVATION, SOUTH ELEVATION, CROSS SECTION THROUGH MID-PART OF BUILDING (NOTE THE STAIRS) AND PLAN OF ENTRANCE/LIVING ROOM STOREY

STAVEBNÉ VÝKRESY TIAGH BIORACH, NA KTORÝCH SÚ V SMERE HODINOVÝCH RUČÍČIEK ZAČÍNAJÚC V ĽAVOM DOLNOM ROHU ZAKRESLENÉ: VÝCHODNÝ POHLAD, JUŽNÝ POHLAD, REZ STREDOM BUDOVY SO SCHODISKOM A PLÁN VCHODU/PODESTY OBÝVACEJ IZBY

Drawing Kresba: © T. & V. Rae



Conservation and socioeconomic challenges

The number of Modernist houses built in the west and north of Scotland is small, and often they are not well known or documented. The three buildings presented in this paper are all examples of this. They have in common that they were built around the same short period of time for middle-class clients to bespoke, high-end designs by well-known architects. All three buildings are located on shorelines for the purpose of holiday use or in relation to tourism. The buildings are architecturally important examples in their designers' oeuvres and historically significant as material manifestations of early postwar developments in Scotland's remote regions. Yet, none of the buildings has been heritage-designated, despite their designs clearly utilising Modernist concepts imported from mainland Europe, Scandinavia and the USA and still novel in Scotland at the time of construction.

Technically, the conservation challenges are not extraordinary. Erected at a time of restricted availability of construction materials, all three houses are built using simple forms of construction made mostly from concrete, glass, stone and wood. However, as all three houses are located in remote areas and not on major tourist routes, undertaking conservation activities is challenging from a socioeconomic perspective – whether with regard to ensuring the continuous maintenance of these houses or to their continued use and appropriate conversion. Port Murray, for example, had been altered substantially over time and left vacant for many years; it had fallen into disrepair and was finally demolished. The other two buildings discussed in this paper remain maintained and in use, as originally intended: Tigh an Uisge benefits from the proximity to the adjacent hotel; Tiagh Biorach survives as a holiday home, occasionally let to finance the building's upkeep.

To understand the socioeconomic perspective of the conservation challenges, a comparison of the areas in which the houses are located might be useful. For this, the Scottish Index of Multiple Deprivation 2016 is used.⁵¹ The index "is a relative measure of deprivation across small areas in Scotland", ranking, from 1 (most deprived) to 10 (least deprived), 6976 geographic areas with roughly equal population with regard to eight domains: overall, income, employment, health, education/skills, housing, geographic access and crime.⁵² As already noted, all three houses lie in remote rural locations; correspondingly, their geographic access rankings are 1. The area of Port Murray has an overall ranking of 4; however, the house is located close to the area's boundary, with the neighbouring area only achieving an overall rank of 3. The areas of Tigh an Uisge and Tiagh Biorach are ranked at 6 and 5 respectively. Both areas achieve at least three domain ranks at 8 or higher. Port Murray's domain ranks, except for geographic access, are 4 to 6 throughout; the neighbouring area ranges from 3 to 5. Although less remote than Tigh an Uisge and Tiagh Biorach, the area of Port Murray is considerably more deprived.

The neglect and dereliction of Port Murray over the past years is, of course, not a direct result of the remoteness or deprivation of the geographic area in which it is located. Yet deprivation is likely to have contributed nonetheless, for example through a lack of appreciation of 20th century architecture or of multiple development opportunities to choose from when trying to find alter-

Area of house Lokalita domu	Area identifier Označenie lokality	Ranking domains Hodnotiace ukazovatele							
		Overall Celkom	Income Príjem	Employment Zamestnanosť	Health Zdravie	Education / skills Vzdelanie / zručnosti	Housing Ubytovanie	Geographic access Geografická dostupnosť	Crime Kriminalita
Port Murray	S01012422	4	5	5	5	4	6	1	5
Bordering Port Murray	S01012421	3	5	3	5	5	5	1	3
Tigh an Uisge	S0107309	6	9	9	9	5	2	1	8
Tiagh Biorach	S01010814	5	6	8	7	8	5	1	10

MULTIPLE DEPRIVATION RANKINGS OF THE GEOGRAPHIC AREAS IN WHICH THE THREE CASE STUDIES ARE LOCATED (DATA TAKEN FROM THE SCOTTISH INDEX OF MULTIPLE DEPRIVATION 2016)

KLASIFIKÁCIA VIACNÁSOBNEJ DEPRIVÁCIE LOKALÍT, V KTORÝCH SA NACHÁDZA JÚ SKÚMANÉ TRI PRÍPADOVÉ ŠTÚDIE (DÁTA PREVZATÉ Z ŠKÓTSKEHO INDEXU VIACNÁSOBNEJ DEPRIVÁCIE 2016)

1 Example are GLENDINNING, Miles – MUTHESIUS, Stefan: Tower block: Modern public housing in England, Scotland, Wales and Northern Ireland. New Haven, CT, & London, Yale University Press 1994 and HORSEY, Miles: Tenements and towers: Glasgow working class housing, 1890 – 1990. Edinburgh, Royal Commission on the Ancient and Historical Monuments of Scotland 1990.

2 Example are CAMPBELL, Louise – THOMAS, Jane – GLENDINNING, Miles: Buildings and projects. London, RIBA Publishing 2012; on Basil Spence and GLENDINNING, Miles: Modern architect: The life and time of Robert Matthew. London, RIBA Publishing 2008. The seminal publication on 1930 architecture in Scotland remains MCKEAN, Charles: The Scottish thirties: An architectural introduction. Edinburgh, Rutland Press 1987.

3 Three freely available booklets from 2012 provide glimpses about the architects / architectural firms: Historic Scotland: Basil Spence. (Architects, 3) Edinburgh, Historic Scotland 2012. Available at <http://www.historic-scotland.gov.uk/architectsvolume3.pdf>. Accessed 16 March 2017; Morris and Steedman. (Architects, 1) Edinburgh, Historic Scotland 2012. Available at <http://www.historic-scotland.gov.uk/architectsvolume1.pdf>. Accessed 16 March 2017; Peter Womersley. (Architects, 2) Edinburgh, Historic Scot-

land 2012. Available at <http://www.historic-scotland.gov.uk/architectsvolume2.pdf>. Accessed 16 March 2017.

4 'Loch' is the Gaelic word for a lake or sea inlet. Both, Loch Awe and Loch Drumbeg are lakes.

5 Later Sir Basil Spence, Glover & Ferguson.

6 According to Scotland's 8-fold urban / rural classification (Scottish Government: Scottish Government Urban / Rural Classification, 2013 – 2014: 8 fold classification. Edinburgh, Scottish Government 2014. Available at <http://www.gov.scot/resource/0046/00464804.pdf>. Accessed 16 March 2017).

7 Most of Scotland's population lives in or around the central belt, the area in-between the country's two principal cities, Edinburgh and Glasgow; accordingly, much of the 20th century architectural production is also located here.

8 The listing of buildings is the most common form of statutory heritage designation in Scotland; other forms of designation include battlefields, gardens & designed landscapes and monuments.

9 CLOSE, Rob: Ayrshire and Arran: An illustrated architectural guide. Edinburgh, Rutland Press, in associa-

tion with Royal Incorporation of the Architects in Scotland, 1992, p. 172.

10 The Firth of Clyde is a strait, leading into the Irish Sea.

11 WOMERSLEY, Peter: The Architectural Review. May 1964. (cited In: Dundee Contemporary Arts, 2016); Dictionary of Scottish Architects (n.d.).

12 CLOSE, Rob – RICHES, Anne: Ayrshire and Arran. (Pevsner Architectural Guides: The Buildings of Scotland). New Haven, CT, & London, Yale University Press 1999, p. 517.

13 Ibid.

14 Ibid.

15 Ibid.

16 Ibid, pp. 517 – 518.

17 Ibid.

18 Ibid, p. 517.

19 WHITING, Penelope: New Houses. London, Architectural Press 1964, pp. 87 – 88.

20 He designed Monklands Leisure Centre in Coatbridge, North Lanarkshire, completed in 1977.

21 Historic Scotland: Peter Womersley, 2012, p. 2.

22 Dictionary of Scottish Architects (2016) Charles Peter Womersley. Available at http://www.scottisharchitects.org.uk/architect_full.php?id=401011. Accessed 16 March 2017.

23 CLOSE, Rob – RICHES, Anne: 1999, p. 517.

24 Ibid, p. 79.

25 Ibid, p. 517.

26 WHITING, Penelope: 1964.

27 DUFFY, G.: [personal communication] 2016.

28 The alterations appear to have affected Rob Close – Anne Riches (1999) in praising the design of Port Murray (p. 79, 517), judged by their use of a photograph (fig. 121) showing the altered and extended building at the end of the 20th century.

29 Historic Environment Scotland (n.d.). Canmore: Maidens, Port Murray. Section: Architecture notes. Available at <https://canmore.org.uk/site/297216/maidens-port-murray>. Accessed 16 June 2017.

30 DOCOMOMO Scotland: Womersley's only west coast house at risk: Planning permission granted to

native uses for Port Murray. Hopefully, Tigh an Uisge and Tiagh Biorach have brighter futures ahead of them, considering that they are located in areas doing relatively well in terms of income, employment, health and/or education/skills. Obviously, no general conclusion can be drawn from comparatively analysing a sample of three architectural case studies in relation to their socio-economic environments. It would however be interesting to understand better how socioeconomic developments impact on the appreciation, conservation and redevelopment of cultural heritage – and particularly the architectural heritage of the mid-20th century.

Conclusions

In this article, I have presented three lesser-known mid-20th century houses in remote western Scotland designed by well-known architects. While the conservation of these houses is technically not difficult, the socioeconomic aspects of conservation pose significant challenges, due to the houses' remoteness and peripherality. Remoteness on its own is however not necessarily a sufficient factor. The discussion has described how Port Murray, the house least remote but located in a more economically deprived area, had fallen into disrepair and was eventually demolished in late 2016.

Whereas the owners of some historic buildings in urban settings can seek funding support for the upkeep of their properties through Scotland's Conservation Areas Regeneration Schemes and Townscape Heritage Initiatives, such funding is not available for rural buildings. If the buildings had been ancient, agricultural or thatched, other funding might be available.⁵³ Scotland's built Modernist heritage in rural and remote locations certainly loses out in the fight for funding support, especially those buildings which are not statutorily heritage-designated. As the conservation challenges often relate less to technical aspects, but rather to socio-economic context and governmental policy, without public support Scotland's rural and remote Modernist heritage will continue to struggle for its survival and remains at risk of slowly disappearing from the country's landscape.⁵⁴

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replace Port Murray House, South Ayrshire. Docomomo Scotland Newsletter, 04 Sep. 2015. Available at <https://us3.admin.mailchimp.com/campaigns/show?id=1053413>. Accessed 16 March 2017.

31 Dundee Contemporary Arts: Grey gardens: Art and architecture inspired by modernity and nature. [Information leaflet accompanying the exhibition of the same title at DCA, Dundee, UK, 27 Feb. to 01 May 2016] Dundee, Dundee Contemporary Arts, 2016. Available at http://www.dca.org.uk/assets/general/Grey_Gardens_gallery_leaflet_FINAL_8_March.pdf. Accessed 16 March 2017, p. 4.

32 ANON: Morris and Steedman: Clarity of intent: Early homes 1952 – 1970. Prospect, 124, 2006, supplement p. 10. Available at: http://www.msastudio.co.uk/MeSFEATURE_30_1_07.pdf. Accessed 16 March 2017, p. 10.

33 Ibid.

34 ANON: Two hoteliers build a modern home in a beautiful lochside setting. House & Garden, Oct. 1963, p. 16.

35 Ibid.

36 Historic Scotland: Morris and Steedman, 2012.

37 Dictionary of Scottish Architects (2016). Robert Russell Steedman. Available at http://www.scottisharchitects.org.uk/architect_full.php?id=400367. Accessed 16 March 2017.

38 Historic Scotland: Morris and Steedman, 2012, p. 3.

39 Morris & Steedman later built in western Scotland two houses in East Kilbride, Lanarkshire, a hotel in Erskine, Renfrewshire, a house and holiday cottages in Sandyhills and Dalbeattie, Dumfries & Galloway, and an extension to Taychreggan Hotel.

40 HARWOOD, Elain: James Morris: Architect and conservationist: Obituary. Independent, 24 Aug. 2006. Available at <http://www.independent.co.uk/news/obituaries/james-morris-413249.html>. Accessed 16 March 2017.

41 Historic Scotland: Morris and Steedman, 2012, p. 3.

42 GIROUARD, M.: Tigh-an-uisgh, Loch Awe: Modernity beside a Scottish loch. Country Life, 130(3379), 7 Dec. 1961.

43 ANON: Oct. 1963, pp. 86 – 87.

44 WALKER, Frank Arneil: Argyll and the islands: An illustrated architectural guide. Edinburgh, Rutland Press, in association with Royal Incorpor-

ation of the Architects in Scotland 2003, pp. 112 – 113.

45 RAE, Viki: [personal communication] 30 Apr. 2016; The frames were constructed and erected by the building and carpentry firm W. & J.R. Watson, originally registered in Edinburgh, renamed in 2005 to Watson Construction and dissolved in 2013. Companies House (n.d.) Watson Construction Limited: Company number SC006409. Available at <https://beta.companieshouse.gov.uk/company/SC006409>. Accessed 16 March 2017.

46 Drumbeg (n.d.) Tiagh Biorach: A superb 'A' frame holiday home in the north of Scotland for rent. <http://www.drumbeg.net/>. Accessed 16 March 2017.

47 Dictionary of Scottish Architects (John Hardie Glover, 2016). Available at http://www.scottisharchitects.org.uk/architect_full.php?id=206402. Accessed 16 March 2017.

48 Dictionary of Scottish Architects (n.d., John Hardie Glover) quoting ANON: John Hardie Glover: Obituary. The Scotsman, 15 April 1994.

49 Dictionary of Scottish Architects (n.d., John Hardie Glover).

50 RAE, Viki: 2016. [personal discussion]

51 SCOTTISH GOVERNMENT (n.d.) Scottish index of multiple deprivation 2016. Available at <http://simd.scot/2016>. Accessed 16 March 2017.

52 SCOTTISH GOVERNMENT: Introducing the Scottish index of multiple deprivation 2016. Edinburgh, Scottish Government 2016a, p. 2. Available at <http://www.gov.scot/resource/0050/00504809.pdf>. Accessed 16 March 2017.

53 ARCHAEOLOGY SCOTLAND: Opportunities for Scotland's rural heritage 2014 – 2020. Musselburgh, Archaeology Scotland 2013. Available at <http://www.archaeologyscotland.org.uk/sites/default/files/pdfs/Opportunities%20for%20Rural%20Heritage%20report%20Nov%202013.pdf>. Accessed 16 March 2017.

54 The author thanks Tom & Viki Rae for discussions, photographs and drawings and Clive Fenton and Nick Haynes for reviews.