

Morris and Steedman

Clarity of intent: Early Homes 1952-70

Clarity of intent

In the early 1950s two young architects went to study landscape architecture at the University of Philadelphia on the recommendation of their former tutor, Ian McHarg. When they returned to Scotland they brought with them a new idea of what the home might be. Inspired by the work of Le Corbusier, Breuer and Alto, they embarked on a series of commissions that represented some of the most radical housing to be seen in Scotland in the post-war period. In less than two decades they built 15 private houses often on very difficult sites with limited budgets. As their practice developed the character of the buildings shifted, the early work is reminiscent of Breuer's American houses, the later work is clearly influenced by Alvar Aalto. In all of the houses, regardless of their character and external appearance, they were consistently accomplished and innovative. What distinguishes them all is the clarity of intent. These houses often had 'imported' modern features; flat roofs, large plate glass windows, under floor heating, patio doors and kitchen hatches, features you might expect to see celebrated in *House and Country*. More importantly they represented a radical departure from both the traditional Scottish home and the contemporary suburban villa. The very concept of the 'living room' was re-imagined.

It was placed at the centre of the house with a kitchen just beside it, an open space with an external orientation, either to surrounding landscape or an external court. The living room was no longer a discrete box for entertaining guests, but a light-filled room at the centre of the household's activity. The young practice was fortunate, and perhaps canny, in that it found a client base for these groundbreaking commissions. By the early 1970s, a hike in oil prices and economic uncertainty meant that the window of opportunity to build unique homes in magnificent settings for forward-looking clients appeared to close. Morris and Steedman, having established a reputation through their small houses, moved on, like many architects of their generation, to win commissions as part of the larger public building programme. In 2002 Morris and Steedman both retired and the practice, under new directors, became Morris and Steedman Associates.

Sadly James Morris died in August this year. Morris and Steedman made a significant contribution to the development of architecture in Scotland and their work will be recognised through the proposed listings by Historic Scotland and in the work of many contemporary (and future) architects who have studied and enjoyed their buildings.

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Modern heritage

Historic Scotland is in the process of listing a number of Morris and Steedman's early houses. Scotland's modernist heritage is worthy of the protection of the statutory body.

Loss, or the threat of it, is a sobering wake-up call that focuses minds on the value and importance of a legacy. In Scotland, the demolition of Gillespie, Kidd and Coia's St Benedict's Church, Drumchapel, Glasgow (1964-69), demolished in 1991 and of Basil Spence's 1965 flats at Hutchesontown in 1993, both just under 30 years old, identified the fragility of relatively recent architectural masterpieces and confirmed the appropriateness of action for their selection and protection.

Historic Scotland is responsible for compiling and maintaining Lists of buildings of special architectural or historic interest on behalf of the Scottish Ministers under the Planning (Listed Buildings and Conservation Areas) (Scotland) Act 1997. The agency (or its predecessors) has been carrying out this task since 1947, the first listing in April 1957 following dedicated survey work on a national scale. There is no formal age (or 'youth') limit but there is an understanding that any structure younger than 30 years old must be outstanding. This combines with a gradation in selection dependent on the need for historical perspective and is responsive to survival rates. Accordingly, the designation of post-war subjects has been rolling from the 1970s with the second survey of the built environment.

There are now more than 150 post-war structures on the Lists. The earliest post-war listings include the David Marshall Lodge, Aberfoyle, 1958, by James Shearer, listed in 1971, and the Spean Bridge Commando Memorial, 1951, by Scott Sutherland, also listed that year. Places of worship dominate the picture, in large part owing to the thematic survey of the Gillespie, Kidd and Coia churches, in 1994. Schools and tertiary education buildings come second, with residential properties third. The range of subjects eligible for listing is as great as previous centuries. Examples such as the Greenhouse by GAH Pearce for the Royal Botanic Gardens, Edinburgh, 1967, and the Forth Road

Bridge, Mott, Hay and Anderson with Freeman, Fox and Partners, from 1958, illustrate this breadth.

Among the domestic properties are several outstanding designs by Morris and Steedman, whose work is the subject of this supplement. This practice was one of the foremost architectural practices after the war and made an outstanding contribution to the design of private houses. This prompted a further biographical thematic survey on their domestic work (following that on the Coia's churches) which is now reaching a conclusion. The listing of Minaki, in North Berwick, 1965, sprung from this review and joined existing listings such as 16 Kevock Road, Lasswade, 1958. Thematic study is seen to suit the period particularly well, providing perspective and enabling full overview of specialist design styles, practices and tailored building types, to inform the necessarily rigorous selection.

The youngest post-war building to be protected is the former Cummins Factory, Shotts, by Ahrends Burton and Koralek, with Ove Arup and Partners, 1975-83, now Centrelink 5. This has been an exemplar for many architectural students since its completion. The building was designed through a lengthy and considered consultation process between client, employees, the Scottish Development Agency, engineers and architects, resulting in possibly Scotland's only ergonomically planned factory building.

Much post-war architecture has been maligned. J M Richards described it as "a meanly finished utility commercial style of no distinction whatsoever" and which is seen as failing, built for obsolescence. Historic Scotland is aware of the structural problems presented by metal corrosion and suffocating concrete casement and our division, Technical Conservation Research and Education, has published a Technical Advice Note on the matter of Corrosion in Masonry Clad Early 20th Century Steel Framed Buildings to provide guidance in this area.

Such an image of transient buildings confirms the need to stay one step ahead of the fashion in terms of designation. Fortunately, the guidance on listing in Scotland has, from its inception, advised on an advanced guard. Ian Lindsay, the first Chief Inspector, stressed in 1948 that buildings do not have to be old or beautiful to be of special architectural interest. Tall buildings and their impact on existing cityscapes is an ongoing legacy of recent decades to challenge the planning system. Historic Scotland has not shied away from the significance of these landmarks among the design icons of the last half-century. The Lanark County Council Buildings, Hamilton, 1959-54, Anniesland Court, Crow Road, 1966-68, and the David Hume Tower, Edinburgh, 1960-63, are key examples of those protected.

Modern procedures are changing the perception of listing, bringing wider benefits of understanding and appreciation. Prior consultation, early notification and open dialogue are now the norm. Listing does not mean, of course, that a building has to remain unchanged but it does require that alterations and additions are respectful of the special character rather than to its detriment. A survey by MORI in 2000 revealed that 75 per cent of the population consider it important to protect a nation's best modern architecture, a figure shown to rise the younger the age bracket responding. The experience of Historic Scotland confirms this finding. We receive many proposals for the listing of post-war subjects, generally those under imminent threat, and find the public to be both appreciative and supportive during the consultation process.

Once listed, our post-war heritage is formally recognised as contributing to Scotland's reputation as a country of important historic architecture, whether it is a medieval castle, an eighteenth century planned town or a modern church. *Deborah Mays, Head of Listing, Historic Scotland.*

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Modern heritage

Early private houses Simon Green assesses the significance of Morris and Steedman's early radical houses.

Morris and Steedman have already been recognised as pioneers of post-war modern architecture in Scotland and this article will attempt to describe and celebrate some of their work. James Shepherd Morris (1931-2006) and Robert Steedman (b. 1929) both qualified as architects in Edinburgh in 1955 at Edinburgh College of Art. They went on to study under Philip Johnson at the University of Philadelphia, where they were influenced by Johnson and the ideals of Ludwig Mies van der Rohe, Marcel Breuer and Richard Neutra, along with The Case Study Houses in Art and Architecture Magazine. They returned to Edinburgh in 1957 to set up their practice with their first house, Avisfield, already completed. As Miles Glendinning has described, "the practice was launched with high ideals 'fuelled with the idealistic hope that could help rethink how to live in the country today', by devising 'a specifically Scottish home which would fit into the landscape.'" This reflected the hope of many young architects in the brave new world of the 1950s that their designs might act as prototypes to speed the improvement of social housing.

The setting has inspired the design of each building, not only its plan but also its form. Robert Steedman described their first building Avisfield, Cramond in *Prospect*:

"The sun from the south, the view to the north, privacy both from the road to the south and the adjacent house to the west; these were the basic factors that influence the design. The house although small in volume should by its form require all the space that the site afforded."

The house is focused on the large rubble fireplace with the living spaces enjoying both the views and the sunny courtyard. The sophisticated design is seen in the way the sliding window in the living area opens off the south-facing courtyard to make a secure play area for children. All is hidden from the street by the massive rubble walls and the strong horizontals of the roof. The house cost £4,839. In contrast the Wilson House, Lasswade (1958-9) is a 'promenade' house, dramatically cantilevered from a steep hill to gain maximum light and views. The Sillito House (1960) has a similar precipitous site. Here a 'Miesian' glass box containing the living spaces sits above a blank wall preserving the privacy of the bedrooms below. The Berry House had a narrow urban plot necessitating an inward-looking design focused on a private courtyard flanked by living and sleeping wings, and linked by a dra-

matic wedge-shaped 70 ft long gallery.

Robert Steedman and Roselle Holden worked closely together on the design of Calderstones (1962). Mrs Holden, a potter, needed a studio space within the house. The site was an open, rather windswept plot on a farm south of East Kilbride. Traditional farmhouses inspired the form of the house and their attendant buildings huddled together to provide shelter from the elements. The living spaces were inspired by the farmhouse kitchens of Mrs Holden's Pembrokeshire childhood ... simple spaces able to accommodate eclectic collections of furniture and art. The tall octagonal hall with a door in each face forms the core of the segmental plan. The carapace-like stepped spiral provides both privacy for the bedrooms and interconnected living spaces ... it remains a much-loved family home. The elegantly curved Snodgrass House, Silverburn (1964) inverts the plan of Calderstones. Set on an equally exposed site the house and walled garden are integrated into a white-walled spiral to provide maximum protection and safe outdoor space for the children. Adult and children sleeping spaces flank the central living space. The same zoning of living and sleeping is adopted in the Rodger House. It is set in an old orchard in Craiglockhart where only three trees were removed to build the house. The site prompted a rectilinear



stepped design under a monopitch roof, welcoming the sunshine.

Peter Willis wrote in *New Scottish Architecture*: "Often or not the final impact of any building depends on the standard of materials and finishes ... Add these qualities to a superb handling of space and the result is magical as in the Principal's house at Stirling University." The site is on a craggy outcrop, the spectacular views are concealed by a walled courtyard and only realised from the light and airy reception rooms which form the pivot of the cranked plan, with flanking wings zoned in the same way as the Snodgrass House but with a very different result. The house, designed for Hugh and June Winkler, is built on the shores of Loch Awe close to their hotel the Taychreggan Inn. It was described in *House and Garden*: "Few modern houses in Britain have so splendid a site and few architects in Britain would

debt not only to Frank Lloyd Wright but also to Richard Neutra's Bailey House of 1946 and to Rudolf Schindler's own house in West Hollywood. The Wilson House also shows the influence of the Neutra and the Case Study Houses designed for *Art and Architecture* magazine. The influence of their tutor at the University of Philadelphia Philip Johnson can be most clearly seen in the Sillito House when it is compared to the Wiley House, New Canaan (1953), an elegant glass box perched on a solid base. Basil Spence's holiday home on the Beaulieu River designed in 1957 also has a very similar form.

Magazines and journals provided a constant stream of images of buildings from around the world. Morris and Steedman's work in this field must not be seen in isolation. In Scotland a number of young architects were producing innovative and exciting domestic designs such as Ian Arnott's own house at



"IT IS THE NUMBER OF INNOVATIVE HOUSES THAT MORRIS AND STEEDMAN PRODUCED THAT MAKE THEM ALMOST UNIQUE. PETER WOMERSLEY'S HOUSES PROVIDE THE ONLY COMPARABLE, BUT SMALLER, BODY OF WORK."

have solved its planning and design problems so finely and logically." The stepped design comprises four blocks with the main living and sleeping spaces on the first floor linked, as in the Berry House, by wedge shaped circulation. The exterior is very simple with all views concentrated on the loch.

"They practice their practice at home", a quotation from a contemporary architect, is certainly true of Morris and Steedman. Robert Steedman's house at Ravelston, Edinburgh (1963), was designed as one of a pair. An inverted design was adapted to make the most of the views. A central spiral stair gives access to a largely open-plan living floor, which can be sub-divided with sliding screens when necessary. James and Eleanor Morris's house at Woodcote Park, Fala (1977), is on a much larger scale. A Victorian house was demolished with a baronial tower kept as a garden feature. Here a large 'Miesian' or 'Johnsonian' glass box is placed in the existing designed landscape. The ground floor contains bedrooms, bathrooms, kitchen, laundry and playroom whilst the upper floor, reached by a dramatic spiral stair, is a free-flowing suite of drawing room, library, billiard room and gallery, designed to enjoy the views of the Lammermuir hills. One third of the building is a double-height conservatory with swimming pool.

Their early studies in America obviously had a profound effect on their architecture. Avisfield shows a

Gifford (1963) and Alan Reiach's house at Winton Loan, Edinburgh (1962-3) and the marine villa on the Clyde coast, 'Shambala' (1968) by Anthony Cicalese of Boys Jarvis Partnership. However it is the number of innovative houses that Morris and Steedman produced that make them almost unique. The designs of Peter Womersley comprise the only comparative but smaller body of residential work in Scotland. His work was also inspired by international modernism, which he took in a more restrained grid-based direction. He was interested and influenced by the same ideas of zoning, importance of the setting and exploration of space. Womersley's Port Murray (1960) is distantly related to the Sillito House and his Kelso Medical Centre (1967) to Calderstones.

Winning the early commissions is always a nightmare for young architects. The commission by Mr and Mrs Tomlinson for Avisfield, whilst they were still studying, was therefore a tremendous stroke of luck. Articles in magazines and newspapers won them various commissions including Calderstones, East Kilbride; The Winkler House, Loch Awe and Finlandia, Edinburgh, the latter leading to a commission for a new factory for Heather Valley Woollens. The architectural press covered their designs but possibly more surprisingly was the fact that the magazine *House and Garden* featured a number of their designs, exposing them to a much wider audience. Perhaps more unusually the Berry House, Edinburgh

came through an extra mural adult education course at Edinburgh University where the lecturer described Avisfield.

From the Festival of Britain to the oil crisis of the 1970s there was a window of opportunity when young professionals could commission cutting-edge architecture for their new dwellings. Scottish architecture is very lucky that Morris and Steedman were able to take up the challenge. Each house is very distinct, reacting in different ways to each site. This is exemplified by the protective enclosure of Calderstones beneath its steeply pitched roofs, at Woodcote Park by the 'Miesian' box in its landscape setting, and at Avisfield and the Principle's House at Stirling, both of which are hidden from view in entirely different ways but give access to spectacular views. Unlike Peter Womersley, they did not restrict their palette of materials or approach to planning but were more catholic in their tastes. Outside the scope of this article the practice has gone on to design houses in both vernacular and classical idioms. It is the rich variety of their large body of work which makes the study of the Scottish private house in post-war Scotland so rewarding.

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Tomlinson House

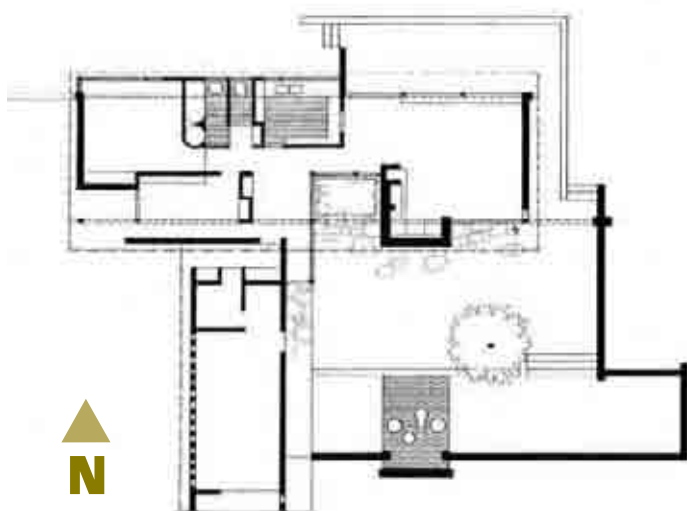


1952 House for Mr and Mrs Tomlinson
Cramond, Edinburgh.

AVISFIELD was the first house designed by Morris and Steedman, while they were both final year students at Edinburgh College of Art. After five years of study the commission provided an opportunity to put their ideas into practice. Mr Tomlinson was a dentist, who met Steedman through the church. The aim was to provide protection, light and sunlight, in a form consistent with the Scottish character and climate. A sheltered outdoor living area created a sense of space within a limited budget.

The best views from the site were to the North, the south side faced a busy road. At the heart of the plan was a stone core, formed from an open fire place and inglenook. The same stone was used on the garden walls, which linked the building to the landscape and screened the road. Around these core elements the plan consisted of two rectangles at right angles, creating a south facing court. A strong horizontal flat roof linked the inside and outside spaces and was supported on large double wooden beams, which extended

out to the garden wall. An opening in the roof over a small paved court allowed light into the centre of the house. The approach to the front door was sheltered by a projecting roof and the garage was entered directly from the house. Nicholas Fort, the planning officer, recommended the architects produce a perspective that showed the house could not be seen from the road, to help get planning approval. The building contract was supervised by Tom Morris, James's father, while Morris and Steedman were in the US.

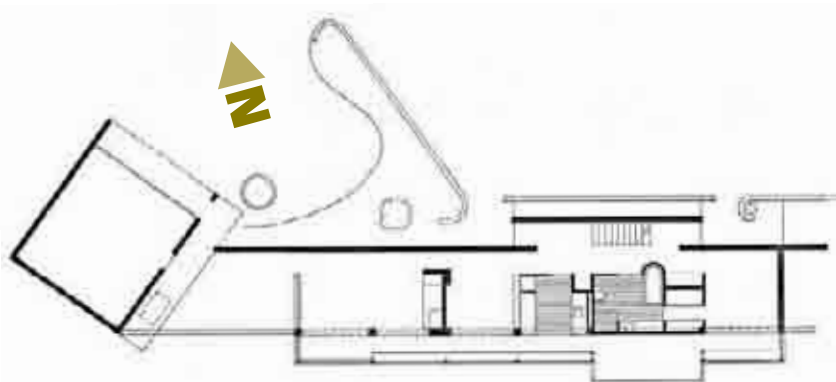


Wilson House

1957 House for Mr and Mrs Wilsons Lasswade, Midlothian.

THE commission for the second house came from a visit to a National Trust for Scotland house in Prestonpans by Morris. Morris approached the occupants, the Wilsons, to discover the source of the external white render. The Wilsons explained that they would really like to live in a modern house.

The house is sited on a very narrow ledge above a deep valley with limited possibilities for development but spectacular views. The site's sandy banks demanded a steel framed building, which provided a discipline for the plan. Each room and terrace provided view south west down the valley, but the front elevation facing onto the road, was windowless. The first floor plan sits above the service areas the kitchen and bath-



room area, and houses the children's bedrooms and one more bathroom. The dining and living area is divided by an extended hearth, the dining area opens on to a balcony, the living area onto a terrace.

Despite the narrow site, the architects created extra space by cantilevering the house and the balcony out over the valley. The house was designed primarily to be both crisp and functional and this is reflected in both the decor and the building materials. A combination of wood and white brickwork make up the core of the house with elements such as the chimney made of stone.

The linear plan represented a radical break from the traditional Scottish house form.

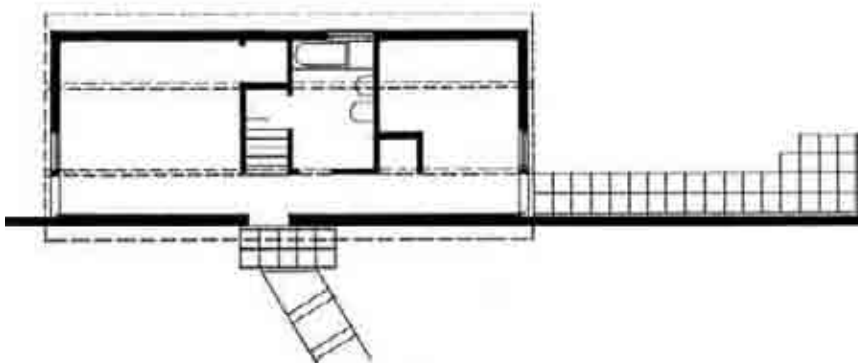
Sillitto House



1959 House for Dr and Mrs Sillitto Charterhall Road, Blackford Hill, Edinburgh

ON her website www.sillittopages.co.uk/house-onthehill.html Winifred Sillitto describes how she and her husband, who were both physicists, commissioned this house. In a bid to escape from the dust of George Square, they found a sloping site on Blackford Hill and asked Patrick Nuttgens about an architect. Nuttgens recommended they visit an exhibition of six young Scottish architects at the '57 Gallery, and they both, independently, selected Morris and Steedman. When the couple showed a model of the building to Nuttgens, he said; "This is architecture". The simple controlled form of the house with its strong relationship to the landscape was influenced by Japanese architecture; both architects visited Japan.

The approach to the house was a stepped path running diagonally up the hill. The architects were concerned about the shadows cast over the site by the surrounding landscape, so they placed the living space on the first floor to provide maximum sunshine and a sweeping prospect over the city, while a carefully considered window sill preserved privacy. The upper floor is open plan, with a central core. Downstairs there are two bedrooms, each attached to a sheltered south facing external court, protected by the rise of the hill and a storey high garden wall. The materials are white rendered blocks on the ground floor, with timber and glass panelling for the upper level, and timber throughout the interior.





Upside down By placing the living accommodation on the first floor the architects could create a very open living space, awash with daylight and orientated to make the most of the surrounding landscape.

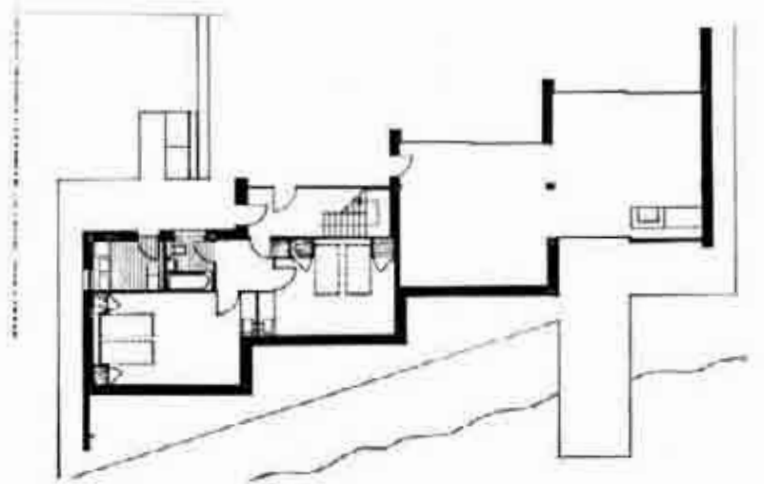


Winkler House



1960 'Tigh-na-Uisge' - A house for Mr and Mrs Winkler, Loch Awe.

MR and Mrs Winkler were hoteliers. Their house sits on a narrow strip of land between the road and Loch Awe, just 70 yards from the Winkler's hotel. It is a long narrow building running east-west, the best aspect was to the south west. In order to provide protection from the wind and get the best views, the plan is staggered. It is made up of four squares arranged in receding steps, each block set back seven foot from the next, giving every room a south-west view. The main living room and bedrooms were on the first floor. The living room, in which a hearth sits in front of the main window, occupied the entire depth of the building at the east end. A broad corridor at the back of the building provided access to all of the rooms. The house appeared in both *Country Life* (1961) and *House and Garden* (1963).

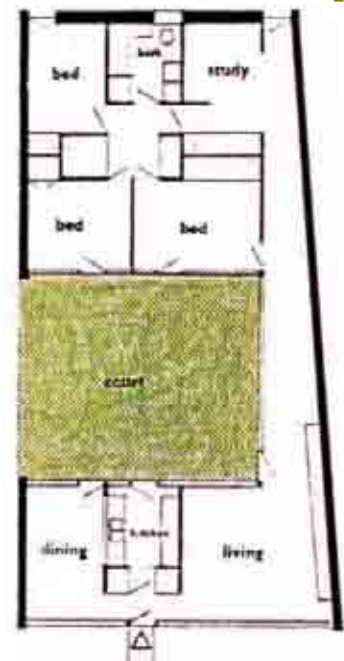
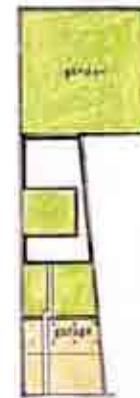


Berry House



1960 House for Mr and Mrs Berry
St Thomas's Road, The Grange,
Edinburgh.

THE Berry House is located on what was once a market garden; on a small inward looking site. In this modest single storey building there is a clear progression of spaces that run from garden forecourt to living zone, then to inner courtyard, to a sleeping zone and finally onto the rear garden. The very compact design gives the house a temple like quality. The kitchen is situated in line with the front door and over looks the courtyard and has a hatch to the dining area. The bedrooms share a single bathroom, next to which is a second living room or study space. The living space opens into a 70 ft long wedge-shaped gallery that ends with a door to the rear garden. Floor to ceiling windows ensure that the building is filled with light. Morris designed the dining room table, the chairs and the coffee table.



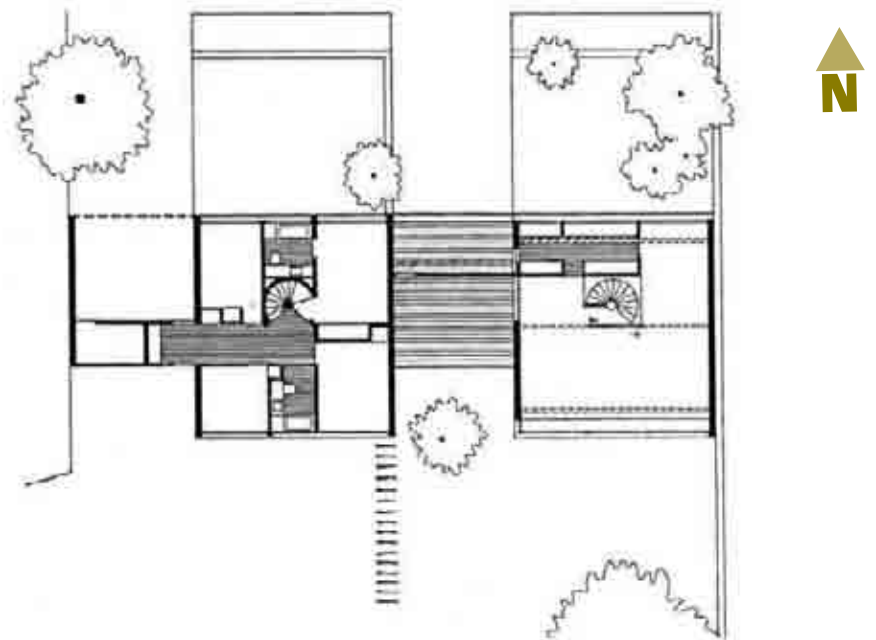
Hunt/Steedman House



1960 Houses for Professor and Mrs Hunt and Mr and Mrs Steedman Ravelston Dykes, Edinburgh.

THE owner of this potential, but restricted, housing site would only sell the land if permission was granted for two houses. This was realised by a design of two linked houses among the mature trees. The two houses accommodated a considerable fall across the site, although the plans are the same the elevations provided an opportunity to create an asymmetrical composition on the elevations. In order that the houses would not dominate the landscape and to provide the maximum daylight, the living areas were located on the first floor, this in turn allowed for an open plan with minimum structural implications on the first floor. In order to prevent the transfer of noise between neighbours, the two houses were separated by a carport with a terrace on its roof.

The square plans centre around a spiral staircase topped by a circular skylight, allowing light right through the centre of the building. The upstairs living area leads onto a terrace and the kitchen connects with the south-west facing drying area. The house was heated by electric under-floor and radiant ceiling heating systems.



Landscape The Steedman house was sited in woodland and the Rodger house was placed within an existing orchard.

Rodger House

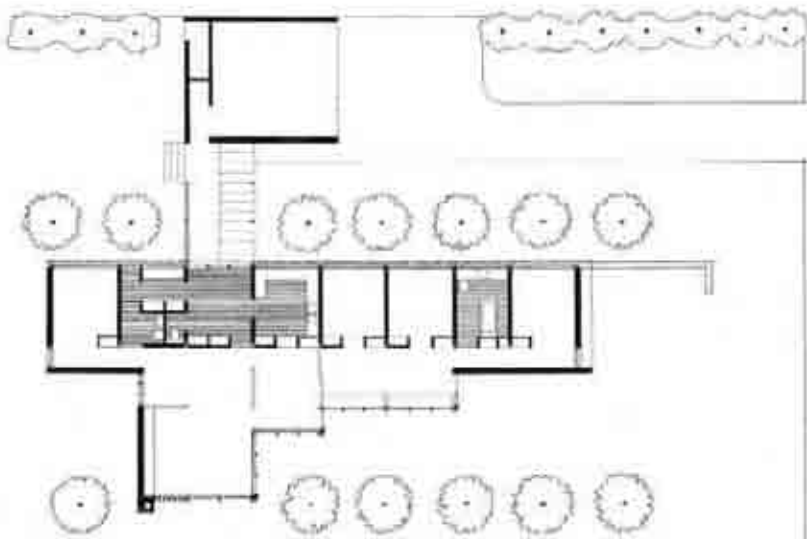


1961 House for Mr and Mrs Rodger Craiglockhart, Edinburgh.

THE Rodger House was located between two rows of fruit trees within an existing orchard. It consisted of a protective linear wall to the north and opens out with a staggered glazed wall to the south. The principle rooms faced south towards Craiglockhart Hill and in these rooms the monopitch roof rose towards the

views of the hill providing additional ceiling height and daylight. There was direct access to the garden from the living spaces. The bedrooms and service areas were clustered together on the north side of the building. Internally the main living area is separated from the dining space by a piece of timber furniture

that sits above the ground supported by the same timber posts that support the monopitch roof. A sheltered walkway between house and garage is protected by a loggia and creates an entrance courtyard beside the front door. Unfortunately, the house was demolished in 1995.



Nichol House



1964 House for Mr and Mrs Nichol
Whim Road, Gullane, East Lothian

THE site for the Nichol house was a mound of earth that rose up from the bottom of a quarry and as a result the building appears to stand tall rather than hugging the ground like their earlier buildings. The steeply sloping roof, which is covered with shingles, was very likely influenced by Alvar Aalto, whose work was greatly appreciated by both partners. The two separate mono-pitch roofs give the building a dramatic geometrical form. One leg of

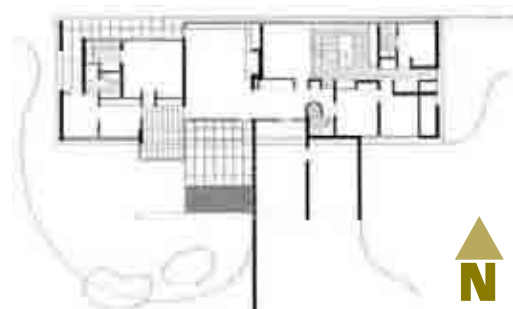
the L-shaped plan is sunk to accommodate the change in levels across the site. The lower element houses the garage with a bedroom above. The bigger leg contains the double height living room, with a sun room situated where the monopitch roof drops down to a single storey height. The building is constructed from brick which is left exposed below the roof line, but is rendered white above the roof line on the gable ends.



Cheyne House

**1961 House for Mr and Mrs Cheyne
North Berwick East Lothian.**

THE Cheynes were Scottish, but had lived in British Columbia and selected a site with a particularly open aspect in part of a terraced garden. The comparatively large house was positioned at the highest point of the site, to provide views to the north over the Firth of Forth. The plan form is dual aspect with a living room that stretches the full width of the building. The horizontal character of the setting is underlined by the narrow band of windows, strips of stone wall and powerful overhanging eaves.



Leather House

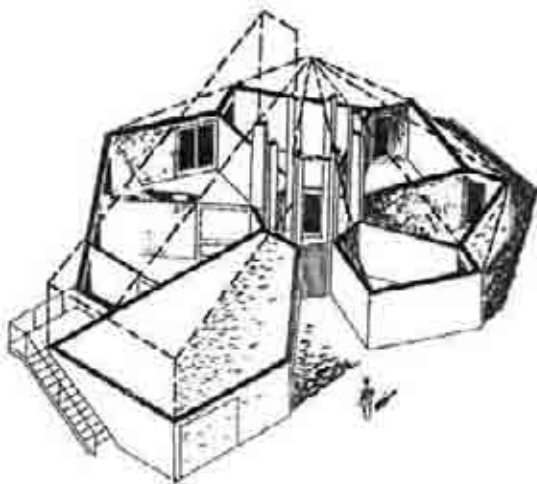
**1964 House for Mr and Mrs Leather
Isla Road, Meadowland, Perthshire.**

THE Leather House sits in a very well protected site on the banks of the River Tay overlooking Perth's North Inch. The single storey building was designed to provide the occupants with plenty of contact with the surrounding landscape. The single storey building is slim and long with a roof that weeps up dramatically at one

end. The rise in the roof provides the living room with clerestory windows that catch the morning sun. Sliding and folding doors can be used to separate the living room off from the adjacent study and dining area. A glazed link connects the main body of the house to a pavilion-like extension.



Holden House and Pottery



1962 Calderstone for Dr and Mrs Holden East Kilbride

'CALDERSTONE' IS a tightly packed house on open farmland reminiscent of its predecessor, the farmhouse. It was a single storey house with the exception of Mrs Holden's pottery studio which was upstairs. She wanted a space in which she could work that was separate from the house. The house is entered straight into the central hall off which all the rooms open. The living, dining and kitchen facilities all possess connecting

doors for the sake of convenience. The plan form is a definite departure from the earlier linear plan. "The Holden House was a bit like a shell. There was nothing around it, so it had to be self-protecting. The only other buildings around were farm buildings," said Steedman. The hall contains eight pillars supporting the roof. The walls are white rendered brick, with wooden ceilings and floors in keeping with the rural setting.

Shell Morris and Steedman were not adverse to taking inspiration from traditional Scottish forms.

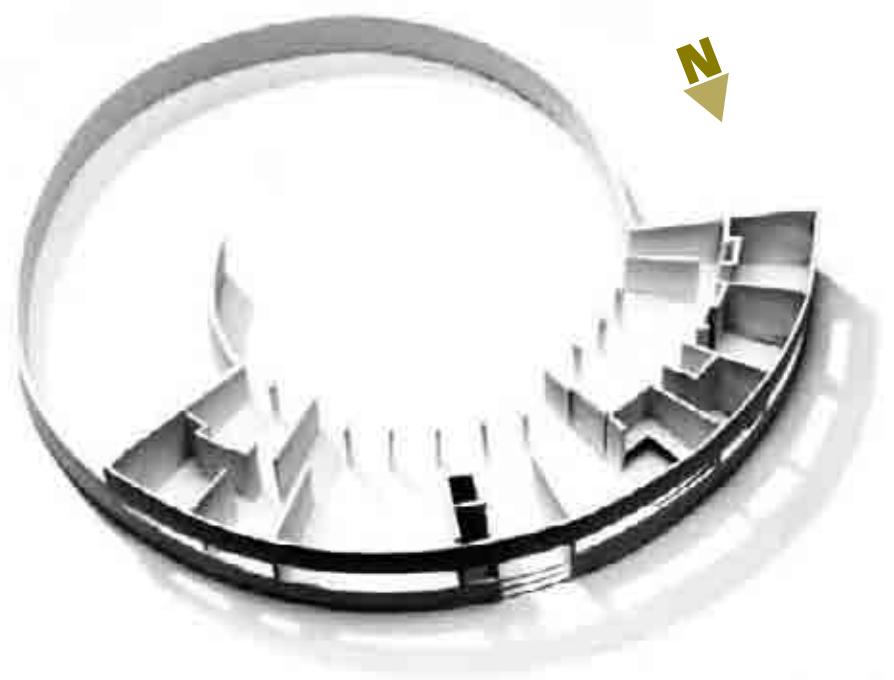
Snodgrass House



1964 House for Dr and Mrs Snodgrass, Silverburn

THE site on the south side of the Pentland Hills near the Biggar Road, was with the exception of one stone dyke, featureless. It was very exposed, so shelter and protection were paramount. There were young children in the family and the client was keen to protect them from the road. A circular, introspective, form was considered the best solution for the open landscape.

The spiral plan is integrated with the garden wall, the only escape from the garden is through the front door. The living and dining areas are in the centre of the plan, with master and guest bedrooms at one end and the children's bedroom and playroom at the other. The fully glazed curving colonnade overlooking the garden acts like a sundial, casting shifting shadows around the building. The copper roof was designed with pronounced radial standing seams.



Protection In the Scottish climate creating sheltered spaces protected from the elements was important.

Balfour House



1967 House for Mr and Mrs Balfour Upper Keith, Humber

THE Balfour House sits amid the foothills of the Lammermuirs and marks something of a departure from Morris and Steedman's earlier work. The emphasis was more on warmth and comfort and, situated as it was between a burn and small hill, the house was self-contained, it was not designed to focus on any external visual spectacle. Both internally and externally the main building material is wood with a white render on the ground floor level.

Two garden walls, made of stone and white render, provide the house and garden with privacy. The building is L-shaped with the sleeping accommodation at one end and the service and utility rooms at the other. The dining and double height living room are in the corner and open off the entrance hall. The upper floor contains bedrooms and bathrooms and a gallery overlooking the living room and hall.





Introverted At Balfour the focus of attention was the immediate garden rather than the long views of the landscape.

Principal's House

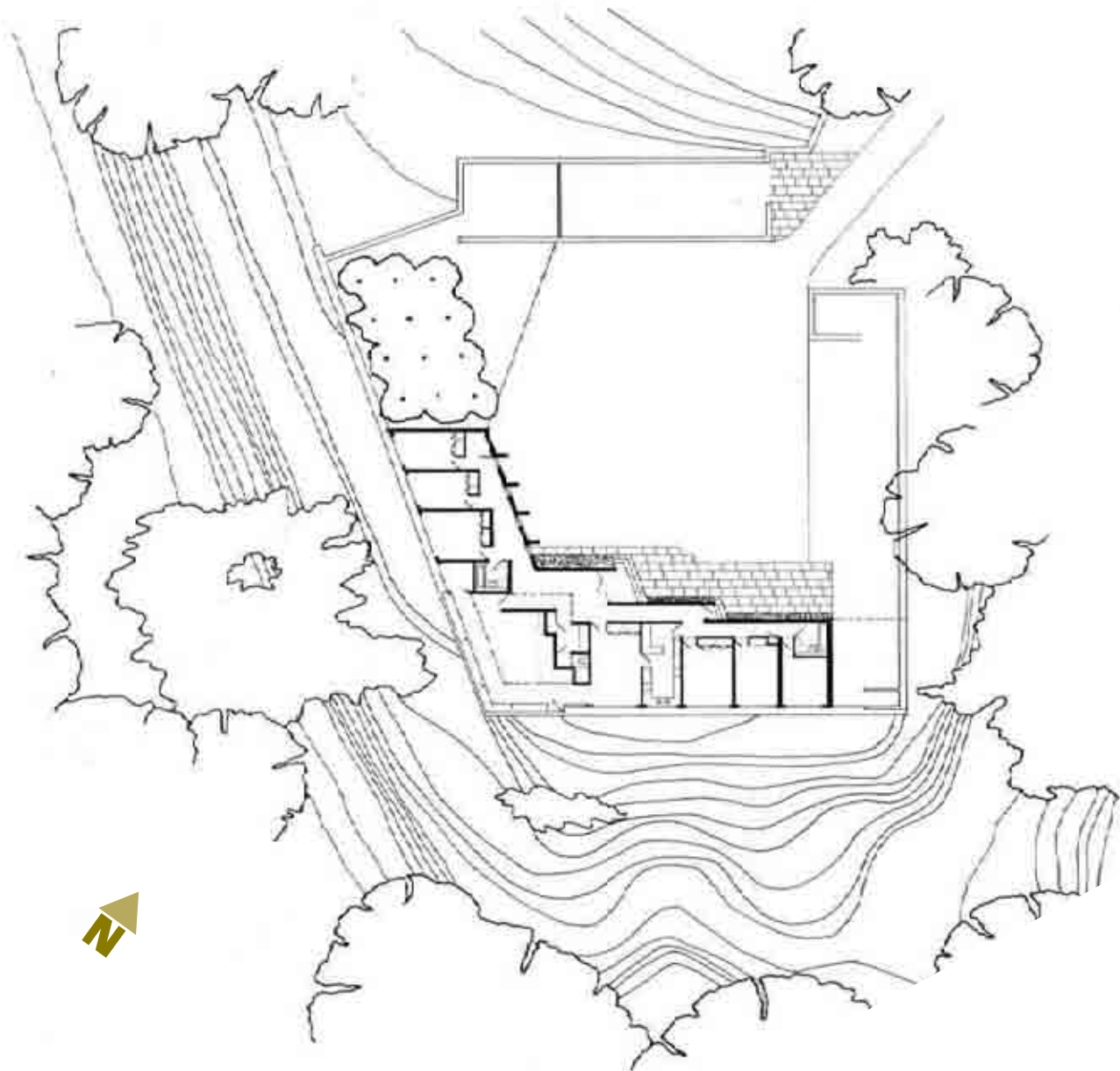


Processional
Once you entered the living room of the Principal's house the views over the campus were opened up.

1967 Principal's House, University of Stirling

RMJM recommended that Morris and Steedman design the Principal's house at Stirling, while they were master planning the campus. (Both partners had studied under Matthew and Steedman had worked on a free-lance basis for RMJM after returning from the US while Morris was doing his National Service.) The Principal's house is situated on the Northern border of the university campus on a rocky outcrop. Completed in 1967, it incorporates walls from ruinous out buildings of the 18th century, Adam-designed Airthrey Castle. The living areas were given the south-west prospect of both Stirling Castle and The Wallace Monument. The

remainder of the house was divided into two wings (family and guest) that were organised around a courtyard. Due to its situation on a tree-covered hillside, the approach to the house leads up a sharp incline and the views of the campus only become apparent on entering the building. Over the entrance and living area the roof is raised, to allow extra light to enter and create the illusion of additional space. The first Principal, Dr. Tom Cottrell, had a passion for art and the corridors were originally designed and lit as galleries. Adjacent to the house Morris and Steedman designed too further houses for university staff.



Morris House



Space The Morris house has a remarkable relationship to the landscape. In the living room it feels as if you are seated on a high platform floating in the garden.

1970 'Woodcote Park' - A house for Mr and Mrs Morris, Fala, East Lothian

THE Morris house was built near the site of the original dilapidated mansion of the 18th century estate. The surrounding grounds are mainly open parkland but the house itself is hidden by trees and rhododendron bushes. It allows long views of the Lothian and Lammermuir Hills. It carries many of the domestic innovation incorporated into earlier homes, large glazed panels and both ceiling and under-floor heating and is designed with the living spaces on the first floor. The two floors of the house are encased in glass and this, added to its south facing aspect intensifies the light. The open space on the second floor is separated to form a draw-

ing room, library, gallery and billiard room with a balcony projecting over the conservatory and pool. "What is remarkable about the Morris house is its scale in relation to the landscape setting and as a result the interior sense of space," said David Page of Page/Park. Modern houses in Scotland were for the most part small. Here is a modern house scaled up in a grand and modern manner. When I visited the real surprise was the interior of the upper level, where long laminated beams spanned an open living area onto what seemed like minimal posts and huge sheets of glass. You did feel as if you had walked onto a platform in the garden."

