

The cover features a stylized illustration of a woman with red skin and hair, wearing a red turtleneck. She is holding a blue pencil in her right hand and a red hard hat in her left. The background is a dense, blue-toned cityscape with various buildings and signs. A large white circle on the left side of the cover contains the magazine's title and issue information. The overall style is graphic and bold, using a limited color palette of red, blue, and white.

RIAS Quarterly

Autumn 2020 Issue 43

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RIASQuarterly

Issue 43, Autumn 2020



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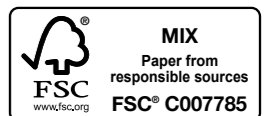
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As we rebuild Britain, we can decide whether to carry on as usual or build a greener future.

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Stirling Award-winning timber frame housing by architects Mikhail Riches. Photo ©Tim Crocker



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From the President of the RIAS

Activism in architecture

From day one of architecture school, students are taught to think in a critical manner, to challenge 'the norm', be creative and explore a societal agenda. Therefore, it is no surprise that activism, however subtle, lives and breathes in architectural practice today. It may not be via the placards, rallies and protests that we all picture. It is often more strategic, performed on a day to day basis through how one approaches their practice, the organisation of events, inspiring thinking, the creation of art or collective endeavors to coordinate a message to promote change.

As architects we have a social responsibility, we play a critical role in creating homes, spaces for living and draw the built environment which we then inhabit. It is natural and pivotal that we challenge the norm, find our inner activists and ask why, how, and drive change from within. Across the industry today architects as a creative force are inspiring environmental, societal and architectural changes. This issue of the *Quarterly* looks to draw attention to some of these endeavors, to promote critical thinking and inspire conversation.

Over the years the RIAS has played the role of activist, rallied support, represented its members and lobbied government on critical items such as procurement and building standards. Over the last few months, alongside striving to have an inspiring voice on representational panels nationwide, the RIAS has engaged with Ministers and government on VAT reform, the importance of our existing building stock, pipeline work for the industry and overall promoting the value of architects.

Today, working closely with the individual chapters, the RIAS and Sustainability Working Group are setting up a structure to prioritise dialogue on climate change and sustainability. We are finding our voice and pushing for industry wide changes to achieve our carbon targets. If any members are interested in getting involved with this agenda, please do not hesitate to contact your local Chapter President.

Activist movements highlight and draw attention to current issues, they make us stop, think, appreciate and reflect; in the hope there will be empowerment, support and as a result ... change. Recent movements alongside the pandemic have stimulated and accelerated dialogue, with the potential to instill long term institutional and industry wide change.

The RIAS *Inspiring Conversations* strategy notes that it is a 'vital time for members to be active in Scotland's conversation about architecture and the built environment'. Let's seize this opportunity to be more open, to listen and strive to be better; from small scale practice changes to lobbying government on key issues. ■

Christina Gaiger PRIAS
President, RIAS

“Activist movements highlight and draw attention to current issues, they make us stop, think, appreciate and reflect; in the hope there will be empowerment, support and as a result ... change.”



From the Guest Editors

The arena where all things meet

As architects the demands and distractions of our day jobs can be all encompassing, with little time to take stock or even read the architectural magazines for pleasure. It's therefore understandable to feel that activism in architecture is secondary or even unrelated to our working routines. That the fluff of events, debates, exhibitions, and provocative research is irrelevant to our client relationships, the production of area schedules, product and material specifications and the pressurised spatial organisation of a brief.

But it isn't, and we need to steal our gaze away from our screens to take a good look at the direct connections between activism and how we live and work. Connections to better pay and conditions. Connections to overcoming insidious misogyny, racism and white supremacy. Connections to the public perception of who we are and what we do. Connections to taking a stand in the face of a system of development and construction that puts huge profit before design quality and public amenity at all times. A system that is extractive, extractive of your labour and training.

Architecture – our industry and our passion - needs to find a better way of doing things. When some of us are busy with value engineering, others are working to reorientate procurement towards the maintaining of design and construction quality. When some of us are working regular ten-hour days, others are campaigning for better working conditions. When some of us have forgotten the joy in architecture, others are reminding

us through exhibitions, podcasts, and books. Our work in practice and in activism is not mutually exclusive, where one is the real job and the other a superfluous distraction. They support each other.

Activism in architecture is a vital part of our collective armature. It allows us to ask tough questions and highlight uncomfortable truths. It reminds us of why it is we do what we do. It helps us move forward as well as look back. Our work is not a binary choice between a day job and a better world. All our work in inter-related.

In this issue of the *Quarterly* we look towards contemporary activism in architecture and the built environment. We share just some of the many wonderful people, projects and campaigns that are out there within what is a beautifully buoyant, diverse and hopeful activist scene. Much of the work being undertaken is sadly highly necessary, often dealing with structural or systemic issues from racism to the withdrawal of community infrastructure and services. Work that hopefully, one day, isn't required.

We are alive at a critical moment in human history, where the intersection of civil rights, environmental stewardship and the socio-economic systems we chose to deploy is more stark and acute than ever before. Black Lives Matter. Climate breakdown and injustice is real. And the relentless pursuit of economic growth at the expense of nearly everything else is threatening our very own survival.

“...we need to steal our gaze away from our screens to take a good look at the direct connections between activism and how we live and work. Connections to better pay and conditions. Connections to overcoming insidious misogyny, racism and white supremacy.”

Our social, political and cultural contexts directly affect how we design and construct our buildings. Architecture is the arena where all things meet. ■

Andy Summers and Scott McAulay



The mosaic of architectural culture in Scotland

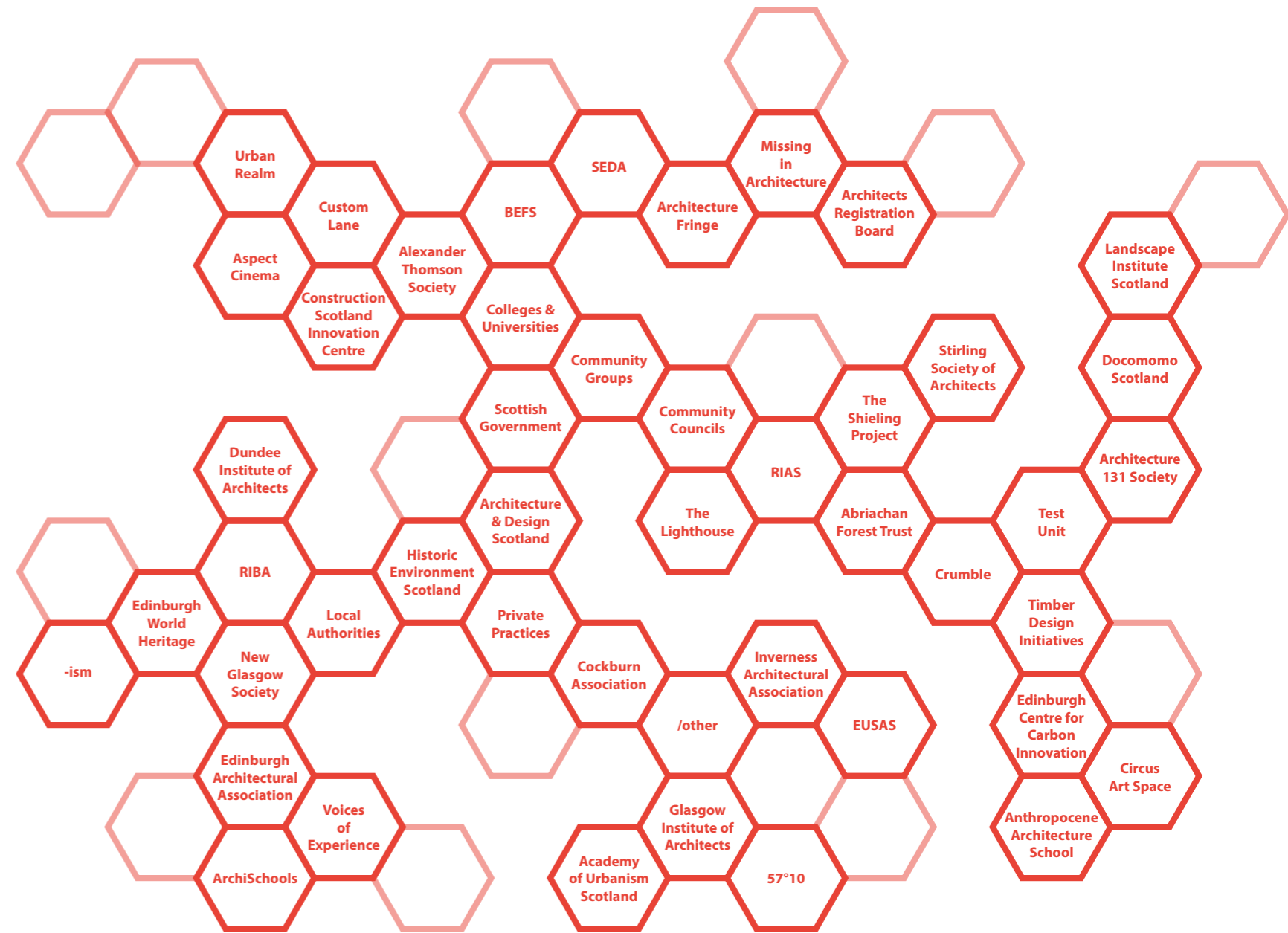
Andy Summers maps the expanse of contemporary architectural culture in Scotland and calls for an evolution in relationships between established players and the grassroots.

The culture of any society is reflected in its architecture. A culture of architecture in turn expresses features of that society such as its values and social attitudes as well as aspects relating to geography, climate, history, politics and economics. An architectural culture is centred upon buildings and spaces as well as the people who use them. It also encompasses many other things which help to give architecture meaning such as books, photographs, models and drawings as well

as installations, exhibitions, manifestos, magazines, debates, talks, lectures, podcasts, direct action, happenings and festivals.

The ecology of architectural culture in Scotland relies on a plurality of parts for its long-term viability and relevance. A lack of variety produces a culture that is largely homogenous, unresponsive and sterile, dangerously susceptible to a fatal bought of complacency. At surface level the composition of that cultural ecology, or mosaic, if you will, appears expansive.

There is devolved central government and statutory surrogates, there is a government-backed architecture and design agency, there is a national centre for architecture and design, there is a professional body with chapters across the country, there are colleges, universities and schools of architecture and landscape architecture, there are constituted organisations with remits in sustainability, heritage and development, there are neighbourhood councils and tenant associations, there are grassroots collectives,



there are many, many individual people working hard throughout for a shared common good, and there is a self-initiated open-access nationwide platform available to provoke and amplify all of it. Sounds good.

But whilst the mosaic is broad, it has holes in it and is missing pieces altogether. It is a fragile thing. Foundational standing and structural support beneath the surface of the mosaic varies wildly, with great swathes of it existing with no real support behind it at all. Everything within the mosaic is connected, from the grassroots to the government, but the relationship between the grassroots and the more established parts needs to evolve.

At surface level the composition of that cultural ecology, or mosaic, if you will, appears expansive.

The renewal of architectural culture in Scotland appears to rely heavily on individuals, self-initiated work and chance. In more recent times we have witnessed a resurgence in activity from selected quarters which engages head-on some serious structural

issues. The collective campaign work by a New Chapter on reform at the RIAS was a strategic, cooperative challenge to an existing system which has been highly successful but with work still to do; the emergence of the Anthropocene Architecture School with structured, provocative open learning around the climate emergency is something that we are fortunate to have; the continued reintroduction of older professional women into our contemporary discourse by Voices of Experience works in tandem with the pairing of these women with younger professionals to establish intergenerational social and learning connections; the calling-out of systemic racism

We don't have a problem in producing excellent, creative, high-quality responses to specific challenges. What we have a problem with is sustaining them, providing structural support to nurture their development where they can either continue with or complete their work at hand.

and white supremacy within architecture by the newly emergent /other collective; the focus on design and making through the Test Unit summer school and the Scottish Scenic Routes competition programme; the publication of critical, editorial magazines on contemporary affairs from student-led Crumble and -ism; and the creation and development of an open-access national platform, provocative calls to action, and curated core programme by the Architecture Fringe. All of these initiatives were self-started with little or no structural support, to meet a need or to create and occupy a space within our wider cultural composition.

But this renewal also often stalls as a new generation of active folk encounter the same old issues that many before have tried to improve, overcome or dismantle. They generally embark on this work without the benefit of collective insight or hindsight, shared knowledge or tested tactics. They, and by extension us, are doomed to repeat past battles where the status quo prevails. The energy and time of those seeking renewal becomes exhausted. Nothing really changes. The cycle then starts again at some point. We limp on.

In Scotland the grassroots are doing far too much of the heavy lifting required to develop and sustain a plural, critical and relevant cultural output.

Much of this heavy lifting is being undertaken by people in their early mornings, their lunch hours, their evenings and their weekends with no financial support or

compensation, all squeezed in and around their day-to-day job, or jobs. That's a lot of work.

An evolved relationship between the grassroots and more established parts centres upon resources. We need to have a collective discussion on how resources are allocated and deployed across the mosaic, to support the people and organisations who are producing much of our architectural culture. Resources are not just financial, but also relate to structures, opportunities, relationships, skills and time. A lack of resources is always cited where assistance and support are requested. This tune never changes, even in better times. We do, however, have resources available and these need to be directed in new ways which create identifiable, open and dedicated mechanisms where new ideas, new work and new voices can be nourished, developed and disseminated throughout the sector.

Redefining relationships, redeploing resources and (re)establishing mechanisms of empowerment and amplification could support the following strategies and areas of work: real, radical transformation of our design and construction systems in response to the climate emergency; structured, scaled and sequential opportunities for emerging practices to build to help develop the next generation of designers – how long must we collectively tolerate this lack of opportunity?; coordinated, targeted alliance-building to (finally) resolve design and quality issues in public procurement; challenging insidious racism and the dismantlement of white supremacy within architecture; the support and amplification of black, indigenous and people of colour in architecture in Scotland; the support and amplification of women in the profession; challenging the national

In Scotland the grassroots are doing far too much of the heavy lifting required to develop and sustain a plural, critical and relevant cultural output.

housebuilders on design and housing provision; the proper support and development of high-profile public-facing programmes, events and exhibitions; developing national platforms for graduates and their work; the development and support of critical open-access platforms and festivals; and the creation of an open, accessible and relevant architectural archive of previous contemporary endeavours, radical publications, provocative manifestos, exhibition catalogues, documented interviews, events, films and photographs to give context to all that we do. The grassroots continues to make progress on all of the above with little to no support from those who could.

We don't have a problem in producing excellent, creative, high-quality responses to specific challenges. What we have a problem with is sustaining them, providing structural support to nurture their development where they can either continue with or complete their work at hand.

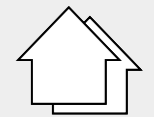
Far too many brilliant people and wonderful chances to really nourish the sector for the long-term are lost through the lack of attention, investment or targeted support.

Within architecture in Scotland we are all interconnected in some way. That's a good thing. We all want things to be better. To get there, more of the ideas, energy and leadership so abundant within the grassroots needs to be supported and absorbed by the more established parts of our shared ecology. We are fortunate in Scotland, I think, to have such a buoyant self-starting scene. We are also fortunate to have some serious established structure to the sector. There must, however, be greater synergy between the grassroots, which is resource poor but idea rich, and the established sector, which really is in a position to help. The key to an inspiring future for architectural culture in Scotland is to evolve our relationships and to support the grassroots.

■ **Andy Summers** is an architect based in Glasgow, a design tutor at ESALA and a co-founder and co-director of the Architecture Fringe
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Reflections upon a year of educating like our house is on fire

Scott McAulay charts the evolution of the Anthropocene Architecture School, an educational response to climate breakdown that has become a recognizable, “rebellious voice of common sense”.

When naming the Anthropocene Architecture School in late 2018, the intent was to protest the deeply disturbing architectural non-response to The Intergovernmental Panel on Climate Change’s Special Report on 1.5°C, and the name’s reasoning was threefold. Architectural education is not preparing practitioners with the skills necessary to tackle the climate crisis; tackling this wicked problem demands a radically more restorative education and practise; and to open conversations about entering the Anthropocene Epoch, without using the word “climate”. Despite its research into architectural education to reinforce its provocations, it had no vision of being a delivery mechanism, yet it eventually became one.

Following 2019’s Architecture Fringe, the AAS fired up imaginations internationally, often more so than it did in Scotland. Resulting

in invitations to conferences, guest lecturing for the Architectural Association, delivering a variety of workshops, publishing many articles, setting a Climate Emergency tone at 2019’s RIAS Convention and eventually, offering provocation and Climate Literacy guidance to the Mackintosh School of Architecture’s teaching staff. It accomplished all this within its first year, but this outward projection is but a fraction of the story.

There is no handbook for waking up the architectural profession, its educators, and their students to the uncomfortable reality of climate breakdown, let alone one for persuading them to act upon it. Optimism that my own generation of practitioners and students would respond to the climate crisis by leading a metaphorical charge like the Youth Strike for Climate’s took a hammering early-on – neither revolution nor rebellion arose, so it was tempered to sustain the endeavour. The only

There is no handbook for waking up the architectural profession, its educators, and their students to the uncomfortable reality of climate breakdown, let alone one for persuading them to act upon it.

hypotheses I can offer is that barriers still exist, holding many people back from acting like the house truly is - as Greta Thunberg puts so eloquently: on fire. Creating spaces to explore these issues is a partially successful method at best; partial because the ones taking these opportunities tend to be those who understand the urgency to act, and not the ones needing encouragement.

On the other hand, I foresaw and was braced for resistance from contemporary educators towards the suggestion of change to architectural education due to disenchanting experiences within that system. The AAS constitutes a dynamically contrasting school of thought – akin to the Centre of Alternative Technology in Machynlleth but with the spirit of Extinction Rebellion. I need not have, as very few arose, and what did was totally eclipsed by the magnitude of support from educators and practitioners alike. Unlearning that architectural taboo around asking for help – that begins in architecture schools, enabled me to connect with an incredible range of individuals within and out-with architectural practice, and without them, much of what the AAS accomplished would not have been possible.

When I first defined climate literacy – the understanding of the interlocking crises that constitute the Climate and Ecological Emergency and the built environment’s place within that context, as a literacy, it was a turning point in the AAS endeavour. A literacy of this kind has not been a fundamental component in the education of construction disciplines so its rapid learning must be a collective effort. This fusion of my background in climate justice activism and extensive knowledge of sustainable architecture generated this unforeseen yet ultimately necessary contribution to architectural discourse and beyond. Just as the Crisis Studio was a response to gaps in the education system, this was a proactive response to a knowledge

gap in the industry at large and appears to have arrived at just the right moment.

Charting a future course for the AAS is difficult, having taught many people about the reality of the climate crisis; knowing that there are impending shocks and yearning to return to architectural practice and to transform it. Whilst its first year was reactionary, its second challenges architecture and its students to proactively reimagine normality, through participatory workshops - crash-tested at the Lockdown Festival of Architecture, where the AAS welcomed aboard the festival’s initiator Peter Brooks, and by amplifying stories that inspire us to create opportunities to cultivate the imagination. The first story it platformed was that of the Better Block Foundation – an urban design non-profit based in Dallas that responded to the COVID-19 pandemic in their local community by expanding their Open Source library of interventions.

Having supported students out-with the traditional schools through the Crisis Studio project – a multidisciplinary studio with a feedback mechanism that I designed, I sometimes wonder if an AAS-led design studio could have even more impact and inspire greater movement within one. Should the possibility arise, or an invitation be extended, I would readily accept it – on condition of being part of meaningful action on cultivating Climate Literacies for students and their tutors. Particularly as climate strikers begin to join the student body, bringing with them experience of direct action, protest, and recognising emergencies. In the meantime: COP26 is on

Charting a future course for the AAS is difficult, having taught many people about the reality of the climate crisis; knowing that there are impending shocks and yearning to return to architectural practice and to transform it.

the horizon and the built environment must be raised far higher on the climate action agenda before it arrives so there is much work to be done.

Having transformed from a protest into a platform for catalysing climate crisis response in architecture, the Anthropocene Architecture School’s future could be incredibly exciting. So far, it has only momentarily occupied space but eventually, I see it transforming spaces to catalyse learning: inside and outside design studios, within buildings and one day, in the spaces between them. It was initiated to function until it is no longer necessary and the norm in architectural education is to address the climate crisis like an emergency in everything we do. Judging by the state of play, it shall be around to catalyse this change and support those working towards it for a while longer yet. ■

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As architects, designers and workers in this sector we recognise the massive impact that systemic change in our industry could have in addressing this crisis.

Fight for the future

Architects can respond proactively to the Climate Emergency in a variety of ways. Tom Bennett shares how the Architects Climate Action Network creates mechanisms for built environment professionals to act collectively.

Who are the Architects Climate Action Network (ACAN) and what is your goal?

ACAN is a network of individuals within architecture and construction who have come together to tackle the climate and ecological crisis. We are a voluntary and completely grassroots group, and can act independently from the interests which encumber some of the more established groups.

We have three overarching aims: (1) rapid decarbonisation, (2) ecological regeneration and (3) cultural transformation. Under the umbrella of those aims we are cultivating many goals, visions and campaigns. These include for example, comprehensive reform of architectural education and getting embodied carbon into the building regulations.

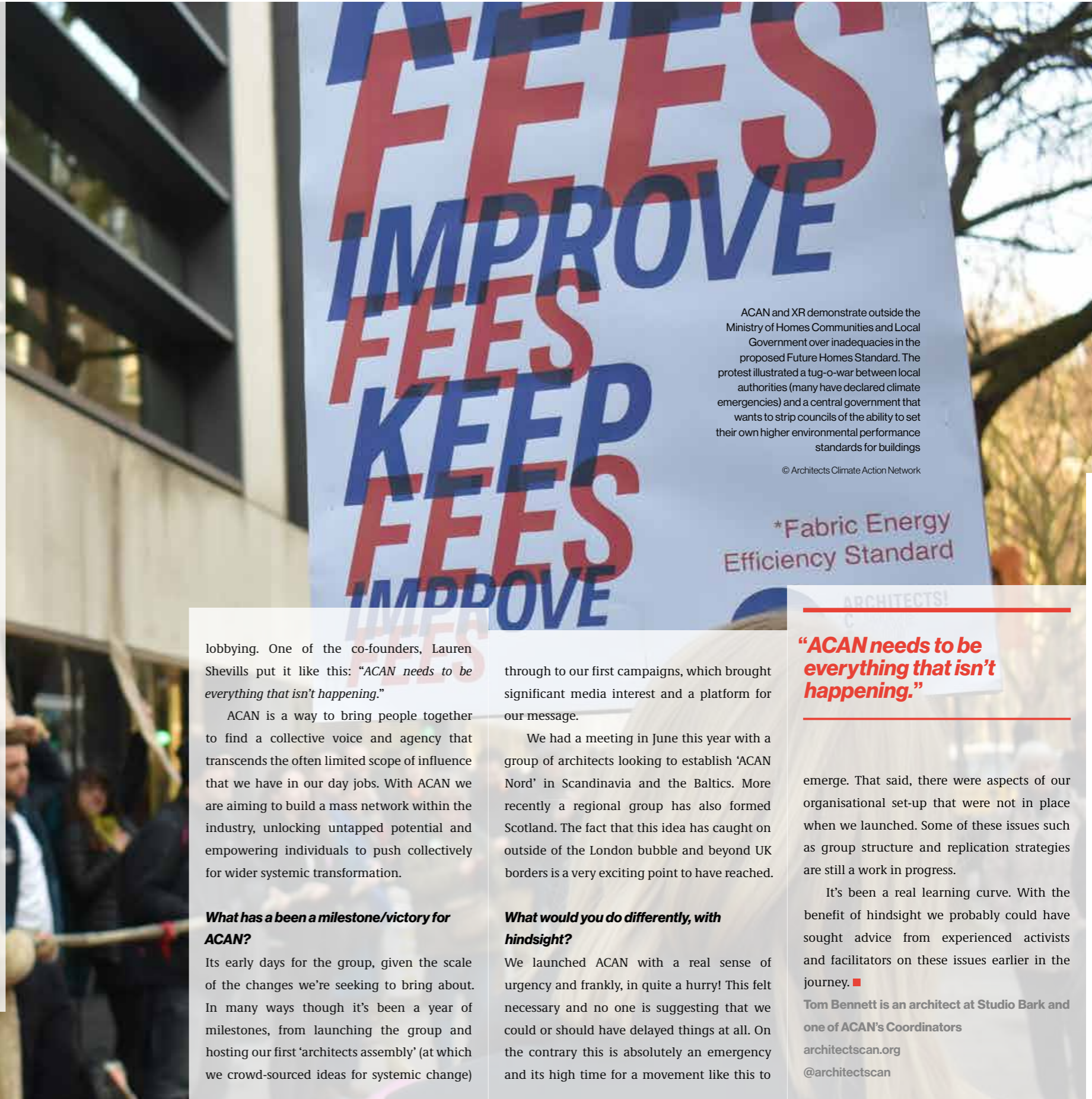
Why do you campaign on this issue?

The degradation of our environment and destabilisation of our climate are massive crises confronting humanity right now. If we don't tackle this situation with urgency and ambition, as David Attenborough puts it: "the collapse of our civilization is on the horizon."

The built environment makes a massive contribution to the problem: somewhere between 40%-50% of our national carbon emissions in the UK, depending on which dataset you're looking at. At the same time, the way we extract materials and build has a huge impact in terms of pollution, habitat destruction and often encourages unsustainable lifestyles. As architects, designers and workers in this sector we recognise the massive impact that systemic change in our industry could have in addressing this crisis.

What action/strategies do you deploy to achieve your goal?

We believe in a diversity of tactics and use a range of strategies from knowledge-sharing and media-engagement, to protest and



ACAN and XR demonstrate outside the Ministry of Homes Communities and Local Government over inadequacies in the proposed Future Homes Standard. The protest illustrated a tug-o-war between local authorities (many have declared climate emergencies) and a central government that wants to strip councils of the ability to set their own higher environmental performance standards for buildings

© Architects Climate Action Network

*Fabric Energy Efficiency Standard

lobbying. One of the co-founders, Lauren Shevills put it like this: "ACAN needs to be everything that isn't happening."

ACAN is a way to bring people together to find a collective voice and agency that transcends the often limited scope of influence that we have in our day jobs. With ACAN we are aiming to build a mass network within the industry, unlocking untapped potential and empowering individuals to push collectively for wider systemic transformation.

What has been a milestone/victory for ACAN?

Its early days for the group, given the scale of the changes we're seeking to bring about. In many ways though it's been a year of milestones, from launching the group and hosting our first 'architects assembly' (at which we crowd-sourced ideas for systemic change)

through to our first campaigns, which brought significant media interest and a platform for our message.

We had a meeting in June this year with a group of architects looking to establish 'ACAN Nord' in Scandinavia and the Baltics. More recently a regional group has also formed in Scotland. The fact that this idea has caught on outside of the London bubble and beyond UK borders is a very exciting point to have reached.

What would you do differently, with hindsight?

We launched ACAN with a real sense of urgency and frankly, in quite a hurry! This felt necessary and no one is suggesting that we could or should have delayed things at all. On the contrary this is absolutely an emergency and its high time for a movement like this to

"ACAN needs to be everything that isn't happening."

emerge. That said, there were aspects of our organisational set-up that were not in place when we launched. Some of these issues such as group structure and replication strategies are still a work in progress.

It's been a real learning curve. With the benefit of hindsight we probably could have sought advice from experienced activists and facilitators on these issues earlier in the journey. ■

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Tenants' truth to power

Joey Simmons introduces Living Rent – Scotland's grassroots tenants' union, who are organising across the country to confront housing injustice.

Who are Living Rent, and what is your goal?

Living Rent is Scotland's tenants' union. We are a democratic organisation run by and for tenants, and we seek to unite and represent all tenants, whether they rent from the private or social sector. We campaign for better rights, and better protections against rent increases, evictions and poor-quality housing, and for decent and genuinely affordable housing. By building tenant power and challenging landlords collectively, we not only win for our members but also fight for a housing and political system that puts people before profit.

Why do you campaign on this issue?

A decent home is a fundamental right and human need and, as the current crisis has shown, central to the health of both individuals and society as a whole. The current profit-driven housing system is instead failing tenants on a massive scale: the decimation of public housing, the growth of the private sector, inexorable rent rises across all tenures, poor housing quality, insecurity, and eviction are its dominating features. Only by building a strong tenants' movement can we redress the fundamental power imbalance at the

heart of this system, and provide the base to influence, and transform, the present political framework, rather than relying on the goodwill of politicians, landlords or charities.

What action/strategies do you deploy to achieve your goal?

One of Living Rent's strengths is our diversity of tactics and strategies. In disputes with landlords, our member defence teams use everything from letter-writing to direct action, training tenants to win their own cases, lead negotiations, mobilise friends and neighbours, and pass this experience on to others. Through winning concrete victories, we demonstrate the effectiveness of the union not as a service, but as a body that moves people to action and empowers tenants to fight their own battles. In larger campaigns, for example against Serco's mass eviction of asylum seekers, SSE's standing charges in the Wyndford scheme in Glasgow, or around holiday lets in Edinburgh, we use power mapping to strategically approach how we can mobilise allies, and target the pressure points of those who currently hold power. At the same time, we have produced national policy proposals, for example on rent control, in

A decent home is a fundamental right and human need and, as the current crisis has shown, central to the health of both individuals and society as a whole.

order to try and shift the legislative framework in Scotland, and through our communication, research and events teams, seek to change the wider political discourse around housing itself.

What has been a milestone/victory for Living Rent?

A crucial milestone has been Living Rent's response to the coronavirus pandemic. Through the course of the crisis, hundreds of new members have joined, and new local branches of the union established in different communities across Glasgow and Edinburgh. Through online organising and campaigning,



Above

Peaceful protest against lock-out evictions of asylum seekers and refugees, at the Serco-run Caledonian Sleeper

© Chris Moses

... we use power mapping to strategically approach how we can mobilise allies, and target the pressure points of those who currently hold power.

abide by social distancing rules and protect the health of our members.

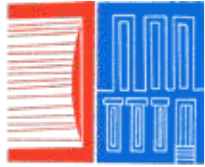
What would you do differently, with hindsight?

After transforming Living Rent from an activist-led campaigning group into a tenants' union, we started by establishing city-level branches in Glasgow and Edinburgh. This was successful in establishing the union's presence, and gaining an initial base of members, but tended to replicate some of the 'activist' structures that we were trying to move away from. We have now moved to a model firmly based

on the growth of union branches in local communities, and this is really the key to our future strength. Whether or not we could have done things differently, the idea of building power at a neighbourhood level was the vital perspective we had to arrive at and now put into practice. ■

Joey Simmons is a Pollokshields branch member and events coordinator with Living Rent

livingrent.org
@ILiving_Rent



Catherine Cosgrove, Chris Stewart, David Seel and Sandy Halliday reflect on SEDA's almost 30 years of championing sustainability and sharing ecological design knowledge across Scotland.

Who are SEDA and what is your goal?

The Scottish Ecological Design Association actively promotes design of communities, environments, projects, systems, services, materials and products that respect ecological limits.

We unite the voices, knowledge and experience of Scotland's active green designers to engage students, academia, professional bodies, the public, third sector and legislators to support a design ethos that is not harmful to living species, supports planetary ecology and enhances life quality for all - locally and globally.

Why do you campaign on this issue?

SEDA was formed (1991) in response to evident anthropocentric environmental harms including global pollution, waste, soil erosion, resource depletion and species extinction.

We seek to develop and promote robust practical, technical and scientific information into evidence-based best practice to demonstrate sustainable solutions to our most pressing needs. Through this we aim to ensure that design enhances and supports resource efficient, non-polluting and community enhancing behaviours that offer long term sustainability of our ecosystems, support healthy lifestyles with long term life quality.

We seek to develop and promote robust practical, technical and scientific information into evidence-based best practice to demonstrate sustainable solutions to our most pressing needs.

Above
SEDA Social, Tombreck
© Sandy Halliday
Right and below right
Bridgend Bothy Builders
© Will Golding
Self-build tour, Edinburgh
© David Seel



What action/strategies do you deploy to achieve your goal?

We hold knowledge sharing events on technical, practical, philosophical and visionary issues in the form of lectures, workshops, fairs, book launches, conferences, project visits, self-build, cycle tours and film screenings. Our regular Green Drinks provide for social exchange around a range of topics.

We produce guidance to demonstrate best practice and to help with practical issues like renovation and resource efficient deconstruction of buildings and detailing to reduce energy and avoid toxic chemicals. We produce freely available Exploration Tour Maps of sustainable sites in Scotland. Our regular magazine covers a range of issues in depth.

We promote sustainability education through our practitioner/academic members. Our annual Krystyna Johnson Award goes to the best student sustainable design project nominated from Scottish Schools of Architecture.

We lobby professional bodies, participate in working groups and collectively respond to Government consultations.

We liaise and align with likeminded groups to share knowledge, agitate and organise public campaigns for maximum effect.

What has been a milestone/victory for SEDA?

- Events have always been a mainstay of our influence. These address housing, food, fashion, waste, biodiversity, resources, communities and environmental health.
- An annual Howard Liddell Memorial event, on the relevance of ecological pioneers, has seen a timely engagement of young people.
- Our authoritative Guides by leading ecological design and research practitioners have become essential references around the world with some aspects incorporated in Accredited Construction Details that sit alongside Building Standards.
- The RIAS Festival of Architecture 2016 helped SEDA develop a number of projects. This included a series of Urban and Island

Dealing with any single issue however critical or important will not solve our fundamental ecological crisis.

Expedition maps, the Edinburgh Green Drinks festival, the planning application for our self-build, straw bale Bridgend Bothy; and our 100 Scottish Sustainable Buildings Book.

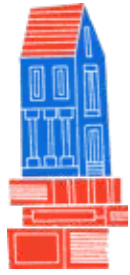
- The Gaia Group/SEDA "Scotland's Housing - More than Just the Numbers" seminar - May 2019 proved to be an influential provocation for real change in housing options in Scotland.

What would you do differently, with hindsight?

Many of us have been environmental campaigners for a long time and whilst it can sometimes feel like a largely thankless Sisyphean-struggle we have been poor at communicating that our members do have a lot of fun trying.

SEDA began within the architecture profession and the built environment sector remains our significant strength in both influence and membership. We have sought to broaden our base by working with others to communicate that the environmental crisis requires holistic solutions. Dealing with any single issue however critical or important will not solve our fundamental ecological crisis. We therefore continue to talk to and learn from the broadest range of people, to address health & wellbeing, ecology, biodiversity, food supply, pollution, natural capital, resource use, waste, climate change and a whole host of other issues holistically and practically. ■

Catherine Cosgrove is an architect and is SEDA's Chair; Chris Stewart and David Seel are current Directors and past Chairs of SEDA; Professor Sandy Halliday is Principal at Gaia Research.
seda.uk.net
@ScotEcoDesign



Making retrofit people-powered

Domestic retrofit shall be key if the UK is to achieve its carbon emission reduction targets but the sector is small and experience with owner-occupier projects is in short supply. Marianne Heaslip and Liam Schofield share their experiences of developing a replicable, householder-led approach for a new retrofit service: People Powered Retrofit.

There is science in domestic retrofit, but it is not a purely technical discipline. You're altering a home, with all the emotional attachments and practical implications of that, often for a first-time client. This personal scale contrasts with the enormity of the task, with almost every home requiring a retrofit to tackle the climate emergency. Launched in 2013, the 'Green Deal' treated commissioning a retrofit like buying

Past failed programmes have damaged the trust of supply chain companies as much as householders.

a TV on hire purchase. It assumed people just needed to be told about the benefits and they would act. It didn't acknowledge that many people care about more than simple financial return, or that there are easier ways of earning a few hundred pounds a year. Over the past decade, we have created a small market for retrofit in Greater Manchester by taking a client-centred and values-based approach, enabling a small group of householders to work towards deep, whole house retrofit. With support from BEIS, we are now piloting our 'People Powered Retrofit' service for 'able to pay' owner occupiers to scale up retrofit delivery in our area.

We have learned a lot from this and share some of our key lessons here:

Work with early adopters

Successful retrofit needs willing clients. Early adopters are keen to take action and are prepared to invest their own money to do so. They are often motivated by climate and health concerns or a desire to make comfort improvements, but have faced barriers, such as worry about the risks of getting things wrong, or lack of trusted people to offer advice and do the work. As a trusted, independent and community-based intermediary, we help householders overcome these barriers - and many are willing to pay for this service. These households often then become retrofit advocates, both normalising it and creating demand for a high-quality retrofit supply chain.

The supply chain needs support: Past failed programmes have damaged the trust of supply chain companies as much as householders. There are a few specialist, retrofit firms, but not enough to meet the demand even just from early adopters. This is despite the huge scale of the "Refurbishment Maintenance and Improvement" (RMI) sector. Mostly made up of

micro-businesses, many with solid craft skills, familiar with both refurbishment and with working with domestic clients, they would make ideal 'whole house retrofit' contractors, but don't identify as such. We're building a network to support these companies to get involved in retrofit and connect with potential clients. This 'soft infrastructure' is crucial for the development of a trusted and skilled local retrofit supply chain.

The retrofit supply chain includes designers

The new PAS2035 standard places an emphasis on design in retrofit. Small practices are ideally suited to taking on the roles it identifies of retrofit assessors, co-ordinators and designers. Having both technical and client facing skills already, this work is well suited to sit alongside the domestic scale work that is the 'bread and butter' of many small practices. People Powered Retrofit acts as an intermediary, supporting householders to be clear about their project brief and signposting them to professionals with the aim of making jobs run more smoothly for both designer and client.

... taking a whole house approach means thinking about systems and interactions, rather than elements in isolation. This will require training and CPD, but also a shift in culture.

Quality is about culture, expectations and skills

Quality is fundamental in retrofit - to mitigate the risks and to avoid the performance gap. There are lots of people out there with existing skills that can be adapted to meet the challenge. However, taking a whole house approach means thinking about systems and interactions, rather than elements in isolation. This will require training and CPD, but also a shift in culture. Collaborative problem solving needs to be encouraged over adversarial buck-passing. Checklists can be useful, but managerialist approaches do not ensure quality - for example, achieving good air-tightness relies on the commitment and skill of the tradesperson carrying out the work. Classroom based training can give people a grounding, but experience is the best teacher. To help make this shift we are building a network of like-minded organisations who take pride in their work. We support them by facilitating peer learning and hands-on training. With a group of householder clients demanding this better-quality work, we hope this will become a virtuous circle.

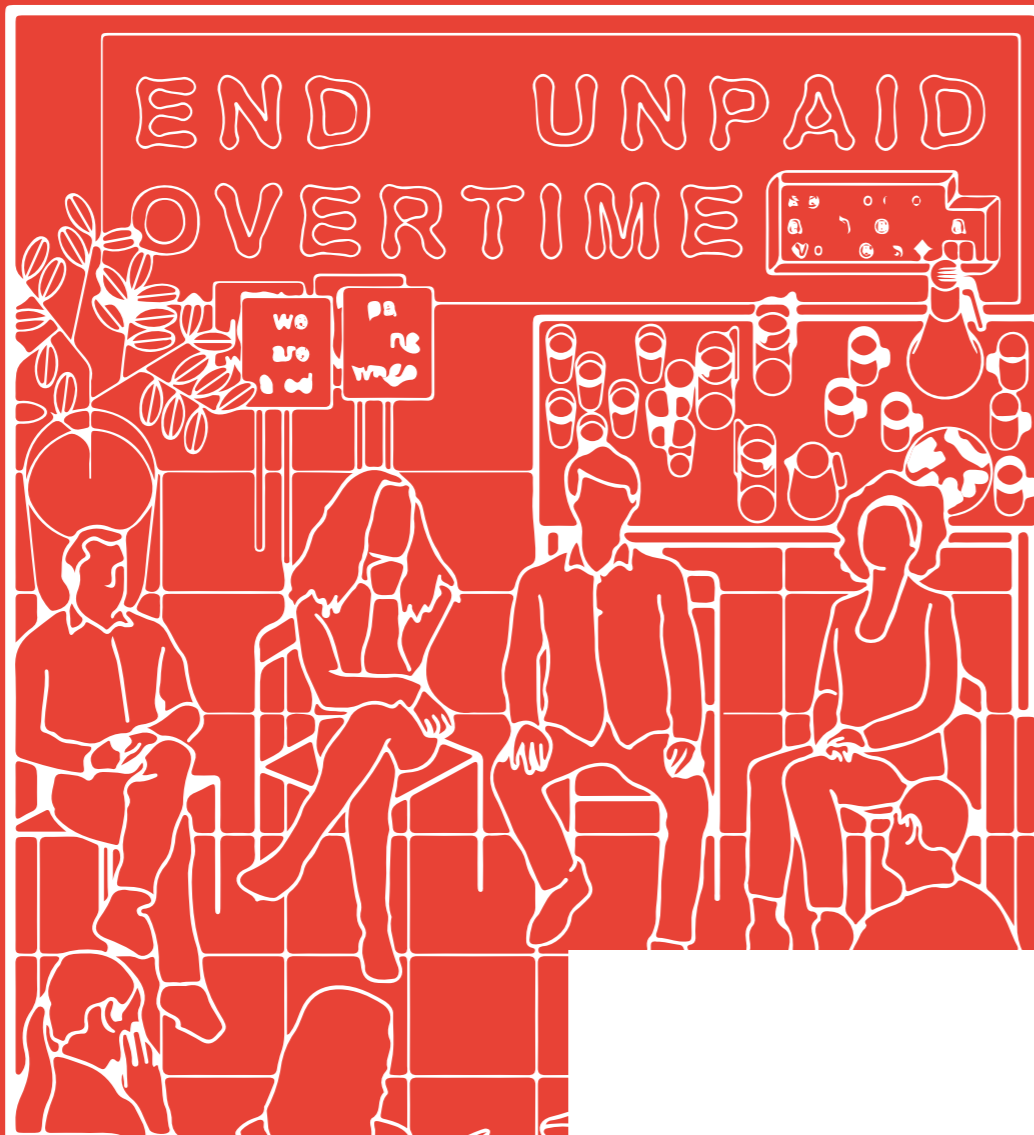
The People Powered Retrofit funded pilot runs until March 2021 and will continue as an independent service after that. We are sharing our knowledge with other local authorities and community energy organisations who may want to replicate our work, building a network of people with shared values to combat the climate emergency and improve our homes. With 2.5 million homes in Scotland, it will need more of us to get involved as both professionals and householders! ■

Marianne Heaslip is an architect and Certified Passive House Designer; Liam Schofield is the People Powered Retrofit Service Manager.
carbon.coop
@CarbonCoopy



Change your workplace, unionise!

By United Voices of the World – Section of Architectural Workers (UVW-SAW)



Architectural workers are certainly exploited: unpaid overtime, overwork, discrimination and precarity are features of the typical architectural office. Yet some of us are reluctant to recognise the extent of structural issues within our sector and even fewer feel empowered that there is anything that can be done about it. The only way to change the sector is through worker empowerment – taking action in your workplace!

Twin myths at work perpetuate the balance of power in the industry and foreclose the possibility of any alternative. One, epitomised by the trope of the starchitect, puts forward the eponymous practice owner as sole author while invisibilising an office of workers, their late nights, skipped meals, poor mental health, and labour. This myth also tells graduate students that while they might be pushing foam now, one day they too will be a director, a near impossibility for those not born into money.

The other, as embodied by progressive McMindfulness studio culture, makes employees feel grateful that they have it 'good': flexible working hours, an in-office chef and designer office chairs. Hierarchy, while still present, is unspoken. Partners are present on worker councils and there are free drinks on Fridays - it's harder to complain about the root causes of problems at work when you are also offered free yoga sessions in your lunch break.

Both arrangements of architectural work block meaningful worker empowerment: foregrounding apparent avenues for improving personal working conditions - going to the

'right' university, dressing well, putting in the hours - while hiding both the shared nature of work and the real possibilities of collective action. These routes for individual career progression also reinforce categories of societal exclusion further within our sector. Individually or collectively, workers are discouraged from acting on their workplace issues: through sheer exhaustion, fear of retribution or the misplaced recognition that 'things are worse elsewhere'.

The professional identity of the architect also erases the many different workers necessary to the production of architecture, even within the office: draftspeople, technicians, assistants, office cleaners, administrative staff, security guards.

Fundamentally, workplace myths hide the common power that workers have in their workplaces.

By unionising, we challenge these myths of architectural work. We recognise ourselves as architectural workers, and organise action together. Our trade union, United Voices of the World (UVW) is one of a new wave of member-led unions who use the power of worker organising to great effect. UVW champions previously 'un-unionisable' groups: be they migrant cleaners or lawyers, demonstrating loudly, fighting outsourcing, underpay and precarity.

Members of the Section of Architectural Workers (UVW-SAW) take action together within workplaces to challenge redundancies, negotiate better pay and working conditions. Across offices and between members, collective casework is our way of re-orienting individual issues.

We pool our knowledge and experience, host collective training and co-produce legal resources:

This myth also tells graduate students that while they might be pushing foam now, one day they too will be a director ...

Workers need to tackle the issues they face together: only then will sector-wide change be possible.

whether learning how to map a workplace and the connections between its workers, or participating in a workshop on redundancy negotiation.

Through sharing skills, knowledge and resources, these relationships of active solidarity empower us. They give us a bigger collective voice, more able to exert organised pressure on our employers. We're less able to be singled out by acting together: as well as following the process of legal challenges to employer misdoing, we organize through formulating collective demands, proposing alternatives, and by direct action.

By supporting others through their issues at work, organising across workplaces and across 'professional' roles, we empower each other to change the sector from below.

Becoming active in your workplace takes on an added urgency with the COVID-19 pandemic, and economic downturn: UVW-SAW members face redundancy, pay-cuts, dismissal, with mounting pressure at work and at home. Even if you're not worried about losing your job, you can take proactive steps to start conversations with colleagues: around health and safety at work, or alternative arrangements of working hours. The myths of architecture tell us that individual pay-rises are possible: but personal success isn't enough to challenge the structural inequalities that hold up our sector.

Workers need to tackle the issues they face together: only then will sector-wide change be possible. ■

United Voices of the World – Section of Architectural Workers (UVW-SAW) is a trade union for all architectural workers. They collectively take action and fight against the negative impacts of architectural work on workers, communities, and the environment. www.uvwunion.org.uk/saw



Make-do-and-mend

Malcolm Fraser reflects upon how an advocacy for placing value upon existing buildings and recognising the power – and systems – at play in procuring buildings now influence his ongoing work with Common Weal.

potential for royally screwing the public being never-ending.

I occasionally went, to try to understand what was happening to us, and at one such conference I heard it explained that what the industry wanted from Government – from the obedient civil servants in the room – was Deal-Flow.

There's a wee phrase used in our industry, that's key to understanding the reasons we build as we do: the short-termism, the inbuilt-obsolence, the demolition and waste. I first heard it in 2007, after I resigned as Deputy-Chair of A+DS over their institutional refusal to investigate whether PFI – the private financing of public buildings – represented value for money. My appearance in the media alongside PFI, bizarrely, got me onto invite lists to conferences run by this novel industry, built upon the vast profits extracted out the common weal – conferences themed around, for instance, the selling-on of PFI debt, the

It was such a clarifying moment. I've heard the phrase many times since and on every occasion it perfectly captures our shared industry endeavour, to have the floodgates regularly opened and a river of money poured down our gullets.

To enable that we need a decent, short-term, "regeneration" cycle: demonisation of the existing built-environment as tired-looking, non-compliant, unfashionable, not-

fit-for-purpose and "needing thousands to fix the roof". Replacement and rebuild for many tens of millions (spot the price inflation), with its associated consultancy fees; then decay, demolition and landfill and then replacement again, ad-nauseam. For us, as architects, the clear incentive is to follow the money and take our percentages; and there's also the obvious pull on our architectural egos, that we're supposed to be out there making big, bold, novel shapes, bending the built environment to our unfettered egos. Though we might note we are increasingly but wage-slaves to the big construction conglomerates and the financier-gods that control them, and even the fees that we might charge for the regeneration degeneration get chipped away at by novel consultants touting their urbanist, educationalist, managerialist and general boosterish specialities.

Don't get me wrong: I believe in the beauty, integrity, placemaking and ecological potential of what good new building can do. But we get allowed little of that by our public procurement processes, and I get mind-bending moments like when one local authority asked me, as someone with a reputation for finding new

I continue to fight the madness of PFI, or PPP or MIM – the Scottish Government's latest attempt to rebadge and continue to privatise the provision of our public buildings.

uses for old buildings, to advise them on a future for their abandoned Victorian schools; and I looked at the buildings' crafted stonework with hundreds of years of life left in it, their big, enlightening windows as perfect aids to learning, and their location at the hearts of their communities where children could easily walk to, and advised them that they would make good... Schools. Better than the shoddy, deep-plan, mean-windowed sheds they'd built out-of-town – no doubt with plenty of deals done, lots of boosterish stuff about fitness for contemporary educational practice and local politicians boasting of how much public investment they've secured for the community.

And, in general, when we look around us at the result of our degeneration cycles we see a city like Glasgow, that has torn itself apart, displaced its people and loaded our landfill sites with sickening regularity, and we look at a whole infrastructure, across Scotland, of solid, Victorian and even 20th century schools being abandoned and demolished, or "saved for housing" of the social or chi-chi tendency.

And rather than be complicit in the Deal-Flow I look at such a building and see its retention and upgrade as not just a matter

of conservation, but that it hits a sweet-spot where the interests of conservation and tradition match those of placemaking and, most importantly, our climate and resources emergency, where the condemning and copping of a 100-year structure and it's replacement by a 30 year one is seen as the evil it is. And I have, I hope, some track-record here, my practice's conversion of the old Royal High School, for the University of Edinburgh, into the Edinburgh Centre for Carbon Innovation, meeting its brief for modern, flexible teaching and research spaces, but also being awarded the world's first BREEAM "Outstanding" for a listed building. And I love the virtues of bringing old fabric back to life and am clear that I can forego the glam of the big newbuild, for the quiet satisfactions of the renew.

I continue to fight the madness of PFI, or PPP or MIM – the Scottish Government's latest attempt to rebadge and continue to privatise the provision of our public buildings. I'm working with the Common Weal "Think and Do Tank" – whose Board I sit on – and Jubilee Scotland, on new models for ensuring that it is the public interest, and prudential borrowing, that leads the provision of public buildings.

But I'm also working on a specific strand which will question whether it is actually prudent to not do the big, shiny new project, and that a rational examination of lifespan, adaptability, location, solidity, lightfilledness and urban integrity might mean that the old

Below

Oxgangs Primary with its 25m deep floorplates and walls that fall down

© Malcolm Fraser



building, with the thousands spent on its roof and even with some of the millions otherwise-available spent on upgrades and extensions, might be the right option. That that great old school might make a great new school, and that that big old infirmary, so nicely-located for an great upmarket, chi-chi urban quarter, with is sunny outlook onto the park, might also make a great new hospital.

I call it "Make-Do-And-Mend" – MDAM, as this is the world of acronyms – and I like its deliberate homespunness, though I am very open to other suggestions. And I'm needing help with evidence, and a rational analysis of Schools, Hospitals and other public buildings, and good examples of where things have gone wrong. If there's anyone out there who can help with such Advocacy and Activism, please let me know!

Malcolm Fraser is an architect, Director of Fraser/Livingstone Architects, and sits on Common Weal's Board
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@common_weal



This much I know

The pooling of experience, hindsight and advice is key to being more effective in the change we seek. Andy Summers asks some contemporaries to share why they undertake the work they do, reflecting on what they've learnt so far.

In being active taking care of yourself and others around you is important. Progressive change is a long-haul flight, and there's not much fight in that flight if you constantly over-stretch and burnout. Beyond highly recommended rest, key to that care is sharing - sharing knowledge, experience, reflections and advice: nourishment, if you will.

In architecture in Scotland we seem to lack a collective, open-access resource to nourish ourselves, a go-to place where we can learn of, or remember, people and moments in time that have gone before us or are, indeed, still with us. Somewhere where we can pass what we've learnt, on. It is rare that the change we seek is achieved in a clear-cut way, from one day to the next, and things take time - time that can start before you are born and time that continues after you die. To achieve collective change, to win, requires organisation and the sharing of learning to others to build a collective resource from which wisdom, reflection and resolve can be drawn. One day we will have such a resource.

Here, we hear from some of our fellow contemporaries, sharing just a little of what they know.

Thierry Lye

A young architect from Malaysia working at BDP Glasgow Studio, keen urban critic, vice-chair of New Glasgow Society

Why do you do what you do, what drives you in your work?

I arrived in Glasgow in 2012 after years of living in Singapore, a city-state with its close-to-perfection urban design and architectural inventions due to their scarcity in land and resources. After I decided to call Glasgow home, I feel the city of Glasgow is beaming with vast potential in urban design and masterplanning, and I wish to contribute more to the urban realm.

Where do you think being active as an architect can make the biggest difference to society, what should we be doing?

While I was at university we were often told that we, as architects, need to 'design for real people'. Being relatively new to the city, I felt the urge to meet people beyond the architecture circle, explore local cultures, and go in search of urban masterpieces for the city. That's why I joined New Glasgow Society (NGS), a civic society established in 1965. My involvement allows me to meet old and new Glaswegians from all backgrounds; artists, designers, curators, finance officers, politicians, retirees and more. Listening to their inspiring stories about Glasgow enriches my personal view towards the city that I call home, and their comments further influence my design rationales during my years of architectural practice in the city.

What might be the smallest, most modest action that someone could take to begin to help make a difference?

The rise of social media democratises the consultation process in the city and beyond. Share what you like about a city you just visited, and how it can happen in your own city.

Who or what inspires you as a wonderful example of great activism?

The members of NGS since 1965. Many of them might not have specific backgrounds in architecture or construction, but their passion for Glasgow's built environment at that time was unparalleled.

Lastly, in one sentence, why do you think architecture needs activism?

Architecture needs activism from time to time - it is like an alarm clock that reminds us of what we do. It breaks the routine of designing and delivering buildings, and allows architects to step back and reflect on the spaces that we are carving out for wider society.

Grace Mark

Community Programme Manger, The Hidden Gardens, Glasgow

Why do you do what you do, what drives you in your work?

What motivates me is the amazing people I work with, the sense of community and kindness. I also love helping underrepresented, underestimated people make their ideas happen.

Where do you think being active as an architect can make the biggest difference to society, what should we be doing?

I think architects can make a difference by focusing more on the social and environmental aspects of their work. Architects also have a vital skill - creativity - which has been at the core of every movement for change.

What might be the smallest, most modest action that someone could take to begin to help make a difference?

Inspired by the great advice I recently heard from Angela Davis, I'd say make some time to ask yourself; What are your talents, skills, and proclivities? Where are the movements for positive change in the communities you are connected to? How can you contribute using your talents while also developing yourself? Then start doing it.

Who or what inspires you as a wonderful example of great activism?

My grandparents showed me how simple and consistent acts of kindness make a difference. For example they always had people over for food. Neighbours, students, community members... When they passed on it was amazing to see hundreds of people whose lives they had touched celebrating them.

Lastly, in one sentence, why do you think architecture needs activism?

In this digital age, our shared physical spaces need to be places where we make meaningful connections with other living things.

Michael Davidson

Architectural Designer at Byspel, Studio Tutor at ESALA, Action Westbank Team in Portobello, Chair of Friends of The George in Portobello, Occasional Shepherd in the Scottish Borders

Why do you do what you do, what drives you in your work?

An inherent desire to reshape or reorganise, underpinned by being frequently dissatisfied by society's places and spaces whilst simultaneously excited and energised by their potential. So, mild megalomania harnessed for the common good.

Where do you think being active as an architect can make the biggest difference to society, what should we be doing?

Existing malfunctioning procedures and processes permeate many infrastructural spheres. Activism often requires a balance between pragmatism and idealism, and grassroots action needs to be connected to top-down infrastructural investment. So, intervention is required across the board and I'd hesitate to direct focus, but for too many communities an incremental disenfranchisement with their built environment means development is something to be feared and / or resisted.

Anything which promotes engagement and nurtures faith in the idea that change can and should be positive, is beneficial.

What might be the smallest, most modest action that someone could take to begin to help make a difference?

Starting locally is useful. You'll bring site-specific insight into existing neighbourhood "desire lines". Simply attending your community council meetings (COVID-19 permitting) will almost certainly raise your awareness of contemporary and upcoming local issues relating to planning, placemaking and community action.

Who or what inspires you as a wonderful example of great activism?

The indefatigable Jude Barber.

Lastly, in one sentence, why do you think architecture needs activism?

Architecture needs activism urgently in the face of the climate emergency, and in the longer term (fingers crossed!) because the civic platform is all too often shaped by entrenched processes, procedures and delivery mechanisms; these tend to produce rather lamentable places and spaces which are either neglected and underperforming, or designed to deliver financial profit, rather than being created for the common good.

Natasha Huq

Architect, Studio Tutor at ESALA, programme lead for Talks At The Lane

Why do you do what you do, what drives you in your work?

I've often felt like an outsider and whilst that's given me an incredibly rich experience, it's made me stand up for inclusivity and diversity. I wouldn't have made it this far without mentors who believed in me, and I want to help empower young architects to act beyond the established hierarchies. It's essential that everyone has an equal opportunity to have their voice heard.

Where do you think being active as an architect can make the biggest difference to society, what should we be doing?

I think it's about understanding where your strengths lie and what you're passionate about - you'll make the biggest difference where you care most. Architecture is such a universal and omnipresent subject, a small change can have a big impact on a person's physical and emotional experience and act as a catalyst for further development.

What might be the smallest, most modest action that someone could take to begin to help make a difference?

Don't be afraid to question the established way of doing things. Take responsibility. If you think there's another way which might be better, start discussing it with like-minded people. If you can do something about it, you should.

Who or what inspires you as a wonderful example of great activism?

Jane Jacobs was an urbanist and activist who empowered communities to take ownership of their cities. Her relentlessness is inspiring.

Lastly, in one sentence, why do you think architecture needs activism?

Activism is needed everywhere, we must always question ourselves and be compelled to make things better, by tackling societal and environmental issues through well-informed design.

Architects also have a vital skill – creativity – which has been at the core of every movement for change.
Grace Mark

Lee Ivett

Baxendale Studio, and Grenfell-Baines Institute of Architecture

Why do you do what you do, what drives you in your work?

My concern is with the inequalities of opportunity and to what extent the built environment perpetuates and maintains a status quo that favours the needs and desires of some people more than others. I am really interested in why people behave the way they do and how visual, physical and spatial conditions inform and compel this behaviour.

Where do you think being active as an architect can make the biggest difference to society, what should we be doing?

We need to be simultaneously active at both the micro and the macro levels. Constantly engaging with the local, the immediate and the everyday but advocating and informing at a political and economic level and not just in terms of architecture and the built environment. We need to make the case that architecture is not an issue that is distinct from crime, health, education, the economy, or the environment but an intrinsic and unavoidable aspect of common society.

What might be the smallest, most modest action that someone could take to begin to help make a difference?

I believe in identifying where our own skills, creativity, intellect and privilege have immediate agency and the potential for enacting progressive and sustained change no matter how small. Start by identifying the things you can change that are closest and most immediate. Don't ever underestimate the power of a simple act of generosity. Make someone a cup of tea, call someone you haven't spoken to in a while, cut your neighbours' lawn, enquire after a relative. Most of my own work is just one step on from trimming hedges and oiling the squeaky hinge.

Who or what inspires you as a wonderful example of great activism?

As a student I was always inspired by the work of Rural Studio. This combination of social action and architectural education through the act of making continues to inform and inspire everything I do. This work taught me that participation in the act of making could be just as transformative as what is produced through the act of making.

Lastly, in one sentence, why do you think architecture needs activism?

Architecture needs activism to ensure that we are always critical of what we are doing and who we are doing it for. We need to question the motivation behind every act of production and present alternative actions that increase collective well-being rather than perpetuate inequality. Architecture is the primary facilitator for everyday life and should be the means through which society creates possibilities without prejudice for all people, all of the time.

We need to make the case that architecture is not an issue that is distinct from crime, health, education, the economy, or the environment but an intrinsic and unavoidable aspect of common society.

Lee Ivett

Akiko Kobayashi

Architect and Design Tutor at ESALA

Why do you do what you do, what drives you in your work?

I grew up seeing and being involved in demos for various causes such as the Miners' Strike, the Campaign for Nuclear Disarmament (CND) and the protests against apartheid in South Africa, as well as having witnessed more immediate acts of self-defence and defence of others. Sometimes there are just situations where there's no choice but to take action.

Where do you think being active as an architect can make the biggest difference to society, what should we be doing?

I don't believe there are specific areas that architects should be focusing on to make a difference to society - everyone's values vary, and everyone's inclination to get stuck in is different.

What might be the smallest, most modest action that someone could take to begin to help make a difference?

In one's local community is a good place to start. If lending a hand with activism further afield, architects could think just as much about empowering local people to take part in shaping their own built environment, as well as contributing to a broader perspective as the outsider architect.

Lastly, in one sentence, why do you think architecture needs activism?

I think that a lot of the time those whose practice seem to be regarded as radical or alternative but don't consider themselves as such – they are just talking common sense and delivering work in their field in the only way they know how.

Civic Soup

Architecture and design collective

Why do you do what you do, what drives you in your work?

Civic Soup seeks to listen to and amplify voices outwith architecture in response to a professional landscape that is resistant to cooperative public action.

Where do you think being active as an architect can make the biggest difference to society, what should we be doing?

Start locally. The contexts you know best are those you are best equipped to engage with. Acknowledge that activism is not simply contained to a discipline but also an acceptance of personal responsibility and accountability.

What might be the smallest, most modest action that someone could take to begin to help make a difference?

Engaging more fully with our local contexts perpetuates a wider and more reciprocal culture of care in our immediate communities and environment. Accomplishing any change, even a small one, requires us to be ambitious – ask yourself, *what's at stake?*

Who or what inspires you as a wonderful example of great activism?

Arika: a political arts organisation empowering connections between artistic production and social change.

Black Females in Architecture: a network and enterprise founded to increase the visibility of black and black mixed heritage females within architecture and the built environment.

Coalition for Racial Equality and Rights, Extinction Rebellion, Fringe of Colour, Gaada, Kem Warsaw, Lighthouse Bookshop, Missing in Architecture, Nish Doshi, Resolve Collective...

Lastly, in one sentence, why do you think architecture needs activism?

Activism is necessary to garner momentum for a more inclusive, diverse and sustainable engagement with and production of place; where much of traditional architectural production is obtuse, expensive, cumbersome and materially intensive, activism is dynamic, participatory, agile and self-aware. ■



Open access

The arrival of the Architecture Fringe has helped inspire a new wave of activism and creative engagement across Scotland. Co-Founder Andy Summers explores a much-expanded architectural landscape which directly engages its social, political and cultural contexts.

This page

Queer Space by OH141 (Sarra Wild) and Cécile Ngoc Suong Perdu

© Sarra Wild and Cécile Ngoc Suong Perdu

Activism takes many forms and at a plurality of scales, situations and contexts. To act is a decision to do one thing rather than another, and the propulsion that comes from a cascade of affirmative decisions fuels activism.

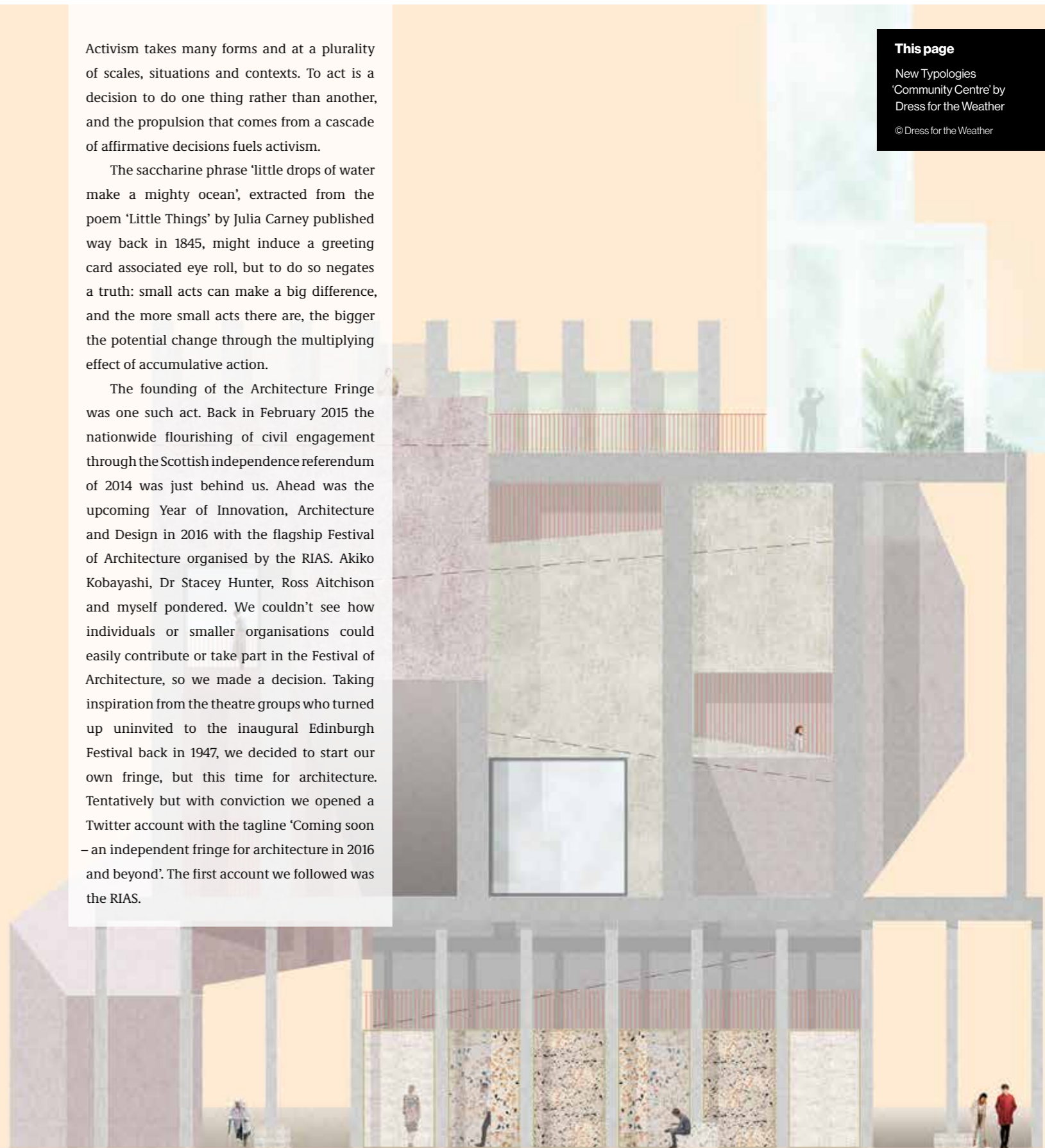
The saccharine phrase 'little drops of water make a mighty ocean', extracted from the poem 'Little Things' by Julia Carney published way back in 1845, might induce a greeting card associated eye roll, but to do so negates a truth: small acts can make a big difference, and the more small acts there are, the bigger the potential change through the multiplying effect of accumulative action.

The founding of the Architecture Fringe was one such act. Back in February 2015 the nationwide flourishing of civil engagement through the Scottish independence referendum of 2014 was just behind us. Ahead was the upcoming Year of Innovation, Architecture and Design in 2016 with the flagship Festival of Architecture organised by the RIAS. Akiko Kobayashi, Dr Stacey Hunter, Ross Aitchison and myself pondered. We couldn't see how individuals or smaller organisations could easily contribute or take part in the Festival of Architecture, so we made a decision. Taking inspiration from the theatre groups who turned up uninvited to the inaugural Edinburgh Festival back in 1947, we decided to start our own fringe, but this time for architecture. Tentatively but with conviction we opened a Twitter account with the tagline 'Coming soon – an independent fringe for architecture in 2016 and beyond'. The first account we followed was the RIAS.

This page

New Typologies
Community Centre by
Dress for the Weather

© Dress for the Weather



The introduction of an annual theme in tandem with a publically funded core programme has been central to the focus and ongoing development of the Architecture Fringe.

We initiated the Architecture Fringe for a number of reasons. In the first instance we had become used to the sustained, collective exploration and questioning demanded of us and the rest of the population about what exactly a society at the northern end of an island might want to do with itself, politically. Reflecting upon our social, political and cultural contexts and realities was in/formative and highly necessary. We were of the opinion that for architecture this work needed to continue.

Then there was what we perceived to be a real dearth of contemporary activity, the almost total absence of what might be called a scene. There seemed to be so few talks, debates, exhibitions, publications and socials. The welcome and nurturing output from The Lighthouse throughout the first decade of the century was no more, and there was no regular critique of or challenge to contemporary architectural culture, no discussion of uncomfortable topics, no fostering of previously unheard voices.

Lastly there was the energy, the still irrepressible vitality of people in architecture based in Scotland who appeared to have few avenues in which to channel it. We weren't remotely interested in being gatekeepers or arbiters of taste or thought. We wanted the Architecture Fringe to amplify, to platform new ideas, new work and new voices on their own terms, not ours. Still to this day the Architecture Fringe does not curate the open programme. We trust our fellow participants. And this encouraging, structured hands-off strategy has helped establish a real plural flourishing of self-initiated work.

Since the inaugural Architecture Fringe in 2016, the open programme has encouraged and amplified over 260 projects, exhibitions, events and summer schools. Wide in range and geography, areas of focus have included land reform and aesthetics in the Highlands lead by the Shieling Project and annual events initiated by Dr. Mairi McFadyen featuring Moxon Architects and Lesley Riddoch; gentrification and working class culture with Creative Electric and Cunningham Heavin Architects; analysis of evidence and collective learning drawn from the public enquiry into the Grenfell Tower fire

by ESALA, and a call to action on the climate emergency by the Anthropocene Architecture School. Other work includes the online, interactive Edinburgh Slavery Map, strategies on getting architecture into the curriculum for excellence with ArchiSchools, new student-lead editorial magazines Crumble and -ism, curated film screenings by Aspect Cinema and a series of talks on contemporary architectural practice by Custom Lane.

The introduction of an annual theme in tandem with a publically funded core programme has been central to the focus and ongoing development of the Architecture Fringe.

Through the thematic provocations of 'Infrastructure' in 2017, 'Common Senses' in 2018 and 'In Real Life, (IRL)' in 2019 much work has been undertaken to investigate, illustrate and imagine future directions for architecture in Scotland. Across the last three programs we have examined and reimaged our shared civic infrastructures and building types through New Typologies, Frankentypes and Retypes. Highlights of this work includes Dress for the Weather, McGinlay Bell and Adam Nathaniel Furman creating new incarnations of our community centres, health centres and town halls respectively; Missing in Architecture exploring equalities in construction and space through their Institute of the Everyday, and Ann Nisbet Studio reviewing the potential of our abandoned coastal saltwater swimming pools and outdoor leisure culture - all in drawing, model and animated form. With House Rules lead by urban designer Sam Comrie we critiqued the current state of volume house building in Scotland, drawing attention to their business model of repetitive, mass constructions in order to challenge this approach and raise collective aspirations. Debates have been held on public procurement and the planning system. Commissioned work has explored structural racism in architecture with /other collective, the potential in queer(ed)



Main image

Architecture Fringe 2016 programme

© Robb Mcrae

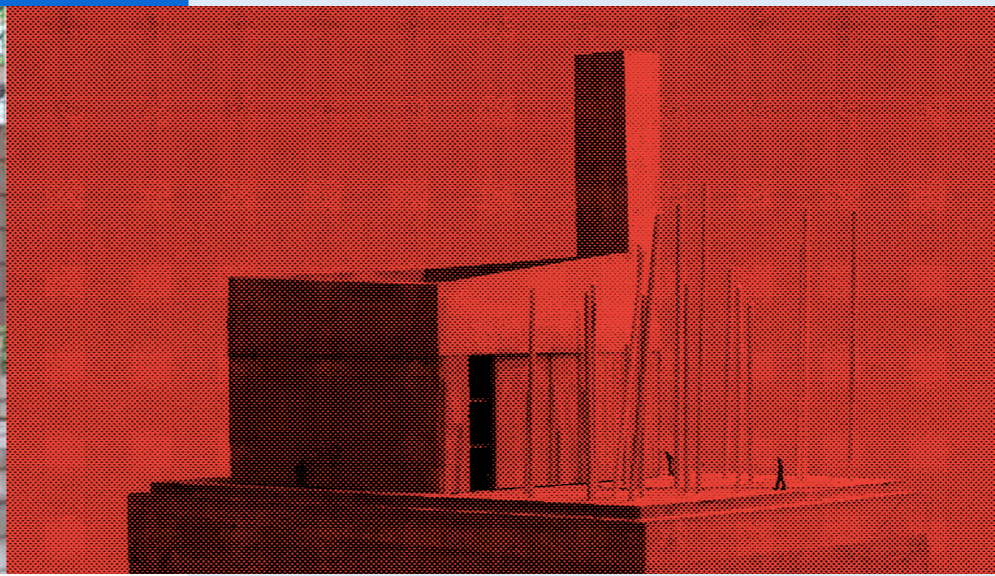
Left

Closing lecture

© Chris Scott

Events – Talks – Exhibitions
An Independent Fringe for Architecture
Scotland 1–24 July 2016
architecturefringe.com
#ArchiFringe @ArchiFringe

Right
New Typologies
'Democratic Monument'
by Adam Nathaniel
Furman at Civic House,
Frankentypes 'Garden
Plant' by Loader
Monteith,
AF2019 Open Call
© Robb Mcrae



space through the LGBTQi+ Glasgow club scene, and future alternatives to care home culture for collective later living with choreographer Janice Parker and Sue John and Adele Patrick of the Glasgow Women's Library to highlight just a small selection of the work produced.

In 2018 the Architecture Fringe was invited to contribute to the CANactions festival of architecture in Kiev, Ukraine, to share our approach and working methods in facilitating an open programme in tandem with the curation and delivery of a core series of projects. Despite our best efforts we are yet to reach a point where we have regular, structured financial support to develop the Architecture Fringe to its full potential. Throughout the world we benchmark our work against funded organisations such as the Architecture Foundation and London Festival of Architecture in England, Hello Wood in Hungary, the Oslo Architecture Triennale in Norway and Parlour in Australia. If we imagine for a moment that we do not have the

The Architecture Fringe 2019 was the largest and most geographically widespread to date, with 100 projects in 68 venues across Scotland from 279 contributors to an overall audience of 45,000 people.

Architecture Fringe, if the last five years of work and four annual festivals never existed.... what would have taken its place? Where would the invitation, and challenge, come from for us to collectively debate key issues which face our sector or imagine potential future directions for architecture in Scotland? The Architecture Fringe is the only ongoing legacy of the 2016 Year of Innovation, Architecture & Design.

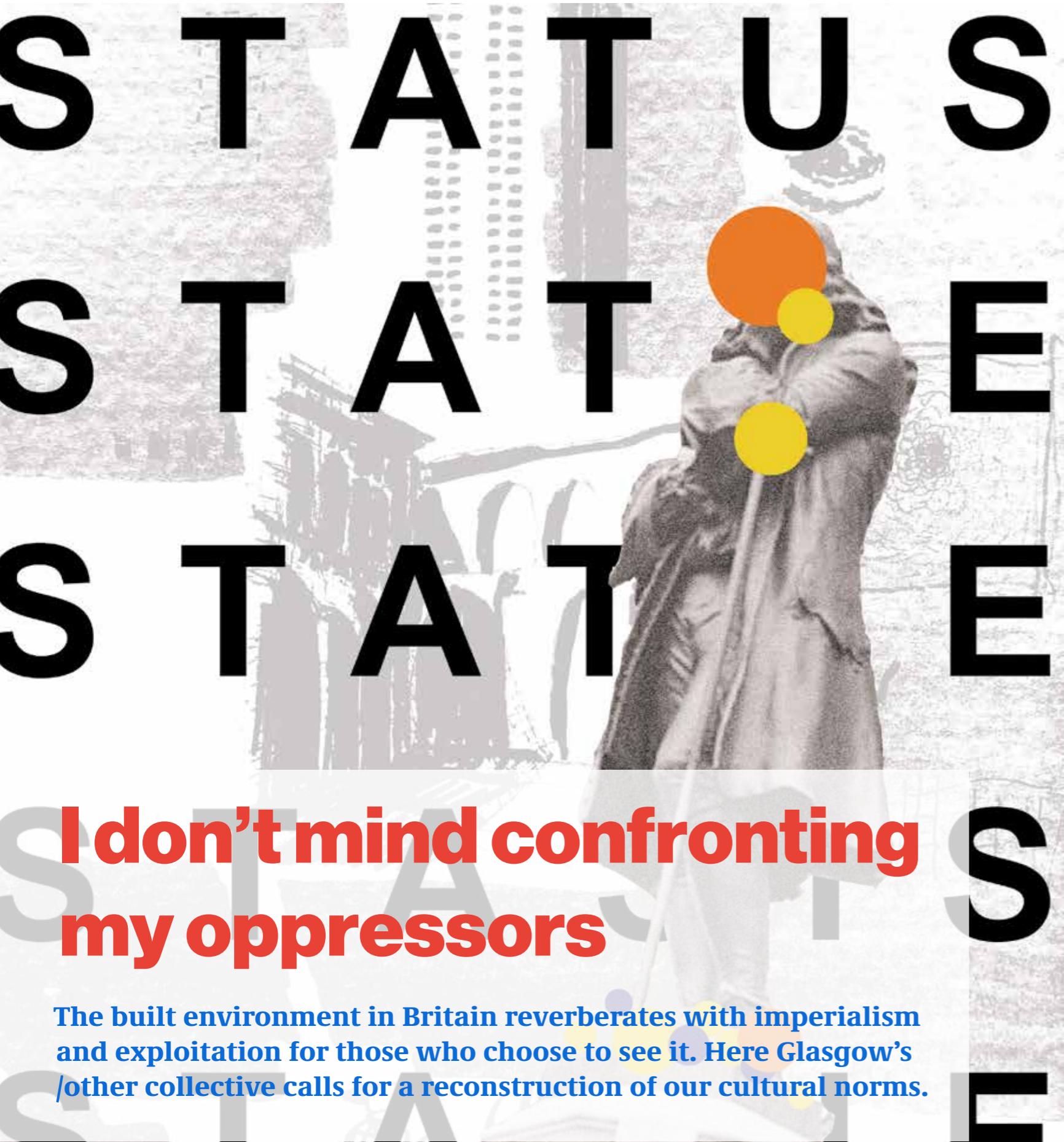
The Architecture Fringe 2019 was the largest and most geographically widespread to date, with 100 projects in 68 venues across Scotland from 279 contributors to an overall audience of 45,000 people.

This building of collective critical mass encourages co-learning and wider cooperation, creating opportunities to effect meaningful change.

Over the course of the last five years the vision, ambition, hard work and professionalism of the Architecture Fringe production team past and present has been nothing less than extraordinary. They are architects, curators, designers, engineers, facilitators, landscape architects, photographers and urban designers. In first name alphabetical order they are Akiko Kobayashi, Andy Summers, Chris Dobson, Crystal Bennes, Dhamintha Wickremasinghe, Eilidh Izat, Grace Mark, Lauren Coleman, Leah Lockhart, Lee Ivett, Liane Bauer, Livvy Turner, Louisa Butler, Marion Preez, Matthaios Lymperopoulos, Nachinji Mumba, Neil McGuire, Raina Armstrong, René Sommer Lindsay, Rūta Turčinavičiūtė, Ross Aitchison, Sam Comrie and Shona Common – Thank You. ■
Andy Summers is a Co-Founder and Co-Director of the Architecture Fringe
architecturefringe.com
@archifringe



Above
ReTypes: Ann Nisbet Studio explores the re-use of Scotland's coastal pools
© Ann Nisbet Studio



I don't mind confronting my oppressors

The built environment in Britain reverberates with imperialism and exploitation for those who choose to see it. Here Glasgow's /other collective calls for a reconstruction of our cultural norms.

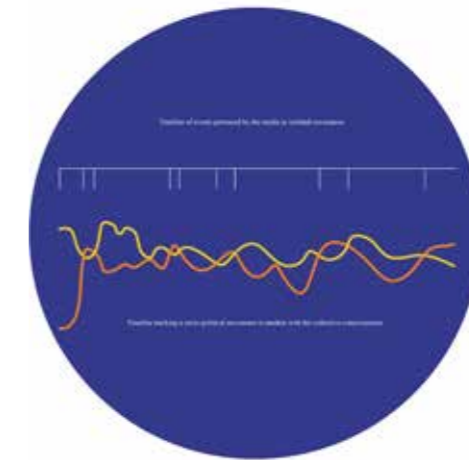


Space is easily swayed by power. Power that is wielded and woven into the fabric of our environments. The architect is as intertwined with the role of the oppressor as they are with the role of the enlightener. For this reason, a statue doesn't solely exist as the culmination of its physical properties: it exists to immortalise, to celebrate, to educate. As a tribute to the past, the function of a statue is not singular and so, as it is revered on a pedestal, we must question what it immortalises, whom it celebrates and the narrative it regales.

In this time when the meaning of public spaces is changing in front of our very eyes, /other has talked with POC creatives within both industry and education. Some are starting their journey of critical questioning, others are well established within it. Together they form a chorus that rings as one yet simultaneously offers distinct voices - a reflection of how we as people of colour seek commonalities amongst ourselves through our differences. We strive to move beyond being defined as a homogenous other and find solidarity in asking ourselves,

“When we wear our cultures with our skin, how do we rejoice in who we are and celebrate that in an environment content with our erasure?”

No matter the generation, each perspective explores how our existences come into conflict with the spaces that we occupy. No matter the generation, our eyes are clearly set towards the future – towards change.



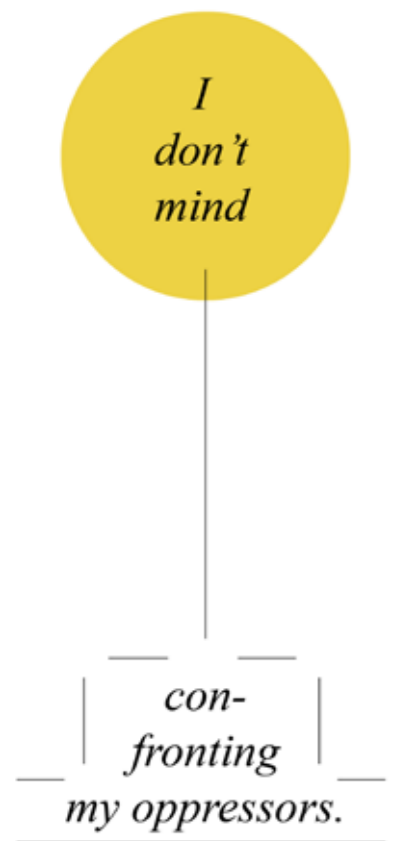
“It's really funny that we're ok with erasing it, rewriting it and glorifying it, when it works for them, but the one time someone wants to alter [...] one statue, [they] actually feel sentiment? Nah...”
Anjola Soji-Oyawoye

Toppling a statue is a moment of cultural and physical reckoning. It is an act that takes ownership of the built environment and demands attention. To believe it solely erases history is to deny the history of the movement toppling it. Regard it as the dismantling of a culture, the deconstruction and reconstruction of cultural norms. A refusal to continue bathing in the embers of a vicious and insidious Empire. Regard it as an opportunity to analyse the purpose of a statue, such as the slaver Edward Colston's, or the purpose of naming schools and streets after him. By existing within environments created as tributes to a man who profited off of his hatred for black lives, you celebrate his entire legacy, not solely his philanthropy for white Britain.

History becomes subjective as it is moulded time and time again by various interpreters. It is notoriously written by those who prevailed. Ideally, history should serve to educate, however, without rigorous critique, it is incapable of doing this. Humanity is neither a paradigm of good nor evil and those immortalised by monuments shouldn't be viewed as such either. For this reason, Britain must confront the history of the Empire beyond the status it brought, and acknowledge the millions devastated by its cultural and socio-economic effects. Above all, as Britain champions the good, it must learn of and from the bad with equal fervour.

Remnants of the great British Empire exist within the very fabric of Britain's built environment – from the existence of the Merchant City in Glasgow to the use of the term 'masterplan' in architectural language. But the present built environment is incapable of conveying the source of merchants' wealth and the connotations of the word 'master'. And so we must challenge things ourselves.

Revolution at the very least gives power to the voices otherwise distorted by society. It reveals the humanity of those history has erased, enabling their environments to finally be shaped by their existence. Tearing down statues is at the forefront of this, for better or worse.



The duality of a nation's exploits, as manifested in statues, have been commented on, with nuance, in the past. Memento Park, an open-air museum located in Budapest, is dedicated to remembering Hungary's communist history. It displays monumental statues and serves to educate about the past without holding it in high regard. Changing the context of a statue greatly impacts how it commands space whilst allowing for discussion into the ideals it represents. Alternatively, critiquing the history behind a statue can be achieved through its interactions with other monuments. A recent example is Kristen Visbal's Fearless Girl that started a staring contest with the famous Charging Bull on Wall Street, thus underlining the perceived masculinity of economic strength. Recognising that the history regaled by a statue is one perspective which must be challenged by modern ideals and historical accuracy, is part of the desired discourse.

On 15 July, artist Marc Quinn installed a statue of protester Jen Reid on the empty Colston plinth, with her fist raised, and her

gaze straight ahead. 24 hours later, the statue was removed by Bristol council. While many lamented the short lifespan of the statue in the public eye, others questioned its installation. Quinn, a white man, was accused of being opportunistic, despite his claims that he wanted to tackle white silence.

Contrary to the older statues within this debate, the primary problem of Jen Reid's statue pertains not to the subject herself, but to the motives of the sculptor behind her. Quinn disregarded how the silence of the empty plinth already speaks volumes. It's the foundation for a new type of monument, a testament to the fact that we've evolved from the current idea of a statue. The space created in Colston's absence has been freed to redefine 'celebration' as manifested in the public realm.

At the end of the day, the Reid statue incident can be regarded as an awkward footnote to the tome that is white supremacy. It's the latest manifestation of the endless story in which white privilege is synonymous with always being in the comfort of a safe, self-boosting space. Differing amounts of privilege that is wielded by individuals can be gleaned from the spaces they move in, and the way they're affected by everything from walls that divide nations and cities, to street furniture that is anti-homeless.

But to simply focus on certain oppressive architectural elements would be to see the forest for the trees, or the buildings for the ornaments. Similar to how the glitz of giant skyscrapers are markers of capitalism, it would be no understatement to say that any institutional building erected across the British Empire, signalled the hegemonic power of the mother country.

If total upheaval of remnants of colonialism was the goal, there would be no telling where to stop. We'd have to tear it all down.

As made clear from the many possible futures of a statue already discussed, no one is asking for such an absolutist approach. Indeed, many of us are yet to fully realise the spatial magnitude of the issue.

With the ubiquity of the exploitation and trampling of people of colour, it's not

surprising that it takes a while for us to wake up to the fact that these buildings weren't for us, whether one is taking a stroll in Glasgow or Dhaka. The dogmatic thinking is

“deeply embedded not just in Cecil Rhodes’ philosophy of the so-called master race, but in our own psychology, so each one of us carries part of that pseudo-science of race and racial supremacy.”

Elsie Owusu



Many people of colour thus end up subscribing to the standards set by the oppressor - and so colonial thinking perpetuates as 'internalised colonialism'. For the rest of us, then, it's a constant process of learning and unlearning, of opening the eyes of the skin that have been closed for so long.

“Part of being an architect activist is the process of understanding your own place in the built environment and being able to explain to people why cities are the way they are.”

Elsie Owusu

Architecture's role is so intertwined with the oppressor, yet despite this, or probably because of this, it is a taboo subject in British architecture schools: from the lecture halls where the oppressive aspect of Britain's use of a neoclassical language is skimmed past, to the tutorial spaces where all-white tutors brush away any type of architecture “they don't understand”. The schools become an echo chamber where the dissonant relation to reality bounces around until it becomes deafening. The discourse is an incomplete set of drawings; a plan and section that don't match up, due to a crucial detail missing.

The result is that students graduate with preconceived notions not only about European architecture, but its dominant relation to other architectures. Recently, one of us recalls when a friend and classmate of Scottish background visited our own home country in Asia: “After a week of exploring the new place and learning in depth about the culture, my friend's final comment on the trip was, “Do you think it will ever look like Europe?” I think this says all about why we need non-Western architecture in the curriculum - sure, the intent of my friend was well-meaning enough, but their words betray an underlying expectation that European architecture is the benchmark of progress.” The validity of vernacular, both as its meaning and as a term, is undesirable.



“It's our city, so we have to claim it again.”

Leonie Berlin

You might ask: so what is it you actually want?

We want to belong within the spaces that we have occupied our entire lives. To destroy them when they are incapable of change. To maintain them and educate people on what

they truly represent. To build spaces worthy of us. To make political statements that become art, that becomes joy that in turn becomes architecture. To be more than an afterthought in the design of our own environments.

So, there is no pre-packaged answer that is palatable to every person within society. As architects, we must be self-critical of whether we have championed equity and freedom and be willing to learn when we have not. To truly be equal in this society, we must eradicate racism systemically and from within our own minds. Such a multi-faceted issue is deserving of a response with empathy, passion and discourse. No singular response can express a singular method to achieve equality. Nor should it. We are not one identity: we are many.

■ /other is a collective of POC artists that formed in Glasgow. Placed in the intersection between architecture, critical theory & research, and the contemporary culture of diverse creative expression, they work within multiple disciplines to shed light on the stories of black/yellow/brown/Oriental/Western/other.

Alysha Choudhury, Carl CZ Jonsson and Mia Pinder-Hussein of /other have spoken with Anjola Soji-Oyawoye, Ayesha Hussain, Elsie Owusu, Esemé Ayiwe, Ewan Brown, Imi Phillips, Khisha Clarke, Leonie Berlin and Luiza Queiroz Silva.

slashother.com
@slash_other



Radical households

Seeking an alternative to care home culture, Raising the Roof are on a mission to create a model of later living which has equality, sustainability and creativity at its heart. Adele Patrick shares their story.

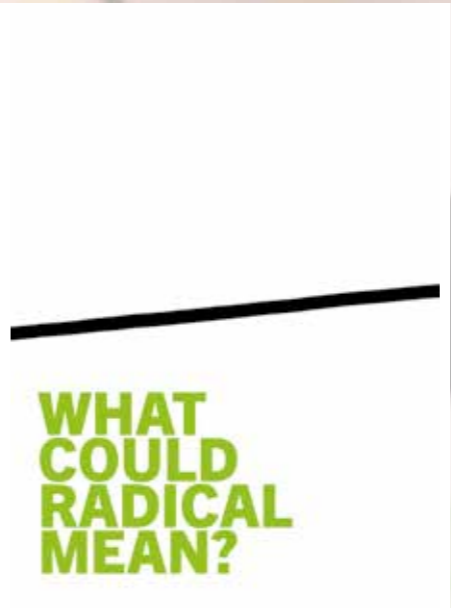
Raising the Roof (RtR) is a radical and anomalous project: an architectural initiative led by non-architects; a housing development taking inspiration from feminist economics; and a project aiming to provide care and homes for older people, shaped by them. RtR is radical in its aim to straddle the manifest rupture between, on the one hand, the industries of architecture, land ownership and care home culture, and on the other ethics, equity and diverse housing needs of older people.

People moving into older lives, other than those with independent means and cultural capital have little or no agency in determining how they will be housed. Whereas space/land/property has become synonymous with capital; 'care' (unequivocally in the 'post'

COVID-19 world) has becoming inextricably linked to exploitative, not to say dangerous, conditions for carers and the cared for. Indeed, the two work spheres of architecture and care work are (still) worlds apart in terms of relative conferring of professional status, pay and the metrics of inequalities in gender, class, and for People of Colour.

RtR are drawing on new economic systems thinking in which people and the environment are equal partners in not only the growth of our economy but in its future sustainability and resilience, part of a quiet revolution that has, in this pandemic period moved into the spotlight. In this process we are benefitting from decades of 'architectural activism'; from the Matrix Collective to co-housing projects including those rooted in the Walter Segal method, in current community making initiatives 'glocally' from Civic Square

People moving into older lives, other than those with independent means and cultural capital have little or no agency in determining how they will be housed.



in Birmingham, the philosophical urban visioning of Kate Raworth, Katherine Trebeck's refiguring of the responsibility of 'wealth' (shifting the focus from enlarging the economy to improving it), and the community led forms of architecture illustrated in *Feminist Futures of Social Practice*, 2017 (eds. Schalk, Kristiansson and Maze)

Harnessing and unleashing the agency of people and the power of communities, issues of equality, 'ownership', 'wealth', custodianship, the meanings of civic space and the climate emergency (fundamental concerns for RtR) are all issues dynamically moving from the margins and demanding a compelling moment of expanded public reflection, recognition and debate. Our personal concerns; our homes, wellbeing, health and our access to green space have become indubitably fused with heightened, urgent social, political and personal discussions.

The case for a radical rethinking and refashioning of the relationship between the design of homes and the involvement of those to be housed in the post-war period has been articulated by an activist minority in the sector and those who want to live and support people to be housed differently. The burden of tangible change making, including getting the sparse few models of true innovation literally off the ground more often than not has fallen to those in housing need, those without professional clout, remote from power and often up against the guardians of culture and

Background

Adele Patrick, Janice Parker and Sue John at The Lighthouse as part of the Architecture Fringe 2019

© Robb Mcrae

Posters

RtR provocation posters

© Kirsty McBride

Architecture Fringe 2019 (In Real Life) is about the extraordinary here and now. It considers the fabric of everyday life, the contradictions it creates and the opportunities it presents. In a world where the only constant is 'rapid change', how architecture help us understand and navigate the complexities of modern life.



the global attachment to economic growth and laws of supply and demand.

Many projects have floundered in the face of political ill will, false and profit-led economies of scale, and an architectural sector that until recently might find little glamour and professional approbation in developing small-scale housing for the elderly. One of the sobering and startling observations we have made is the lack of co-creation projects involving older people and architects that are green, inspiring, affordable and amplify living independent later lives. It is clear, work is required (by RtR and others) on radical alternatives to the limited models of ownership/tenancy/residency.

RtR, was conceived in 2017 by Janice Parker, a pioneering choreographer and dance maker, Adele Patrick, and Sue John (RIAS Client of the Year 2016 for her work in the design team for the refurbishing of GWL) both

senior managers at Glasgow Women's Library (GWL) as they shared their hopes and fears about where and how they would live their later lives. Galvanized by the literal passing of time and finding the prospect of ending their lives in a precarious care culture, a five-year plan was seeded to research and build homes fit for the rest of their lives. Moribund aspects of conventional care homes were set against the sense of what it might feel like to wake up (and dance!) in a space that uplifted creativity at whatever age; could their specific experiences and research towards generating in real time a ground breaking, alternative model to solve their own housing needs inform and contribute to a wider discussion about radical alternatives to conventional care of the elderly? RtR group members have (co-)founded and nurtured other creative organisations for Scotland (in earlier instances of necessary activism – literally creating resources where none existed). Like many others in the creative

and cultural sector, charting an innovative counter-cultural course equates with relative home insecurity in later life.

RtR finds itself working in a global context of flux and at a critical moment in Scotland's creative, cultural, political and social history. Design, architecture and the creative industries are being asked to provide solutions to a cluster of issues: an ageing demographic; health and (social) care at a critical moment of 'resetting'; and the climate emergency within a febrile economy all whilst developing community resilience and participatory approaches to housing solutions with an expanded equalities agenda. RtR (and the individuals involved) are sitting at the pivot point of this cluster of complex and intersecting concerns; they seek a radical solution to their real housing needs which in turn may provide a blueprint for change. In this process RtR have been buoyed by colleagues in the sector undaunted by the

Above

Raising the Roof AKA
Janice Parker, Adele
Patrick and Sue John

© Robb Mcrae

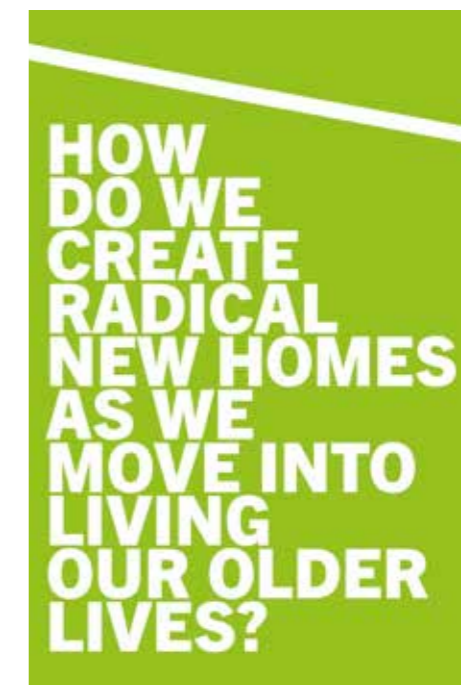
The case for a radical rethinking and refashioning of the relationship between the design of homes and the involvement of those to be housed in the post-war period has been articulated by an activist minority in the sector and those who want to live and support people to be housed differently.

scale of the challenge, keen to share knowledge, support and learn from the RtR experiment and see the timeliness (in all respects) of this initiative.

The Architecture Fringe has been a stalwart champion. In 2019 RtR was invited to create a shifting public/private zone *Home, At Last*, at The Lighthouse, as part of the festival's core programme. RtR used this opportunity to address a key set of questions to propel momentum towards the goal of building. During the Fringe RtR group members worked in public on the question 'What do we want?' and invited guests, event attendees and participants to add their responses (in discussions and specially design 'chapbooks'), to further questions *Why Now? Who can help make it happen? What else is happening? What do we need to know? What could radical mean?* This 'residency' provided champions, advice, and rooted the direction and focus of RtR for example: *Radical visions are more likely to be generated when we are not limited by the prospect of future saleability?* RtR took space and time at the Fringe to initiate a public and private process of ongoing reflection on their housing histories (including Sue and Adele's involvement in earlier radical housing projects such as Four Walls and Take Root) and meet with an array of professionals who could lend knowledge expertise and support.

Involvement in the Architecture Fringe conferred confidence, compounded through a subsequent collaboration that resulted in Raising the Roof and the Architecture Fringe teams being shortlisted to represent Scotland at the Venice Architecture Biennale 2021.

RtR are committed to their work continually being done 'in public' with a raft of architects, housing innovators, politicians and economists. Critically, experiences of those currently dwelling in innovative homes in Europe (as well as industry professionals) are being sought. A 'Go See Share' grant from Creative Scotland is facilitating visits (albeit stalled during lockdown) to existing models of small scale, environmentally sustainable housing that refigures notions of co-housing, home and care. RtR are interested to talk to and learn from the champions behind and the older people experiencing life in a range of initiatives including Lilac Housing in Leeds, Shirl Hill co-housing in Sheffield and projects from Baugruppen Berlin, and Solarsiedlung, Freiburg to Almere Poort, Netherlands as well as projects with shared values in Scotland. RtR aims to learn how to make manifest homes that are affordable, secure and embody change; the vision is multi-faceted, a form of radical urbancrofting that is off grid, relevant to the complexity of living into their personal



Below

RtR provocation posters

© Kirsty McBride

futures, privately, communally, responsive to its specific locale and contributing to the critically urgent debates on how we/they might live independent lives until death and leave homes that can be repurposed.

The support of Voices of Experience (VoE), a project committed to spotlighting the 'lost' heroines of Scottish architecture has also given vital ballast to RtR from the outset. The co-founders of VoE award winning architects Jude Barbour and Nicola McLachlan (Collective Architecture, but here in their personal capacity) and Suzanne Ewing, Professor of Architectural Criticism, Edinburgh College of Art have given support to Raising the Roof from the outset. In 2020 RtR were invited to 'concretise' their visions of home in a collaboration with some of the legendary older women architects participating in the VoE project. 'Households: Living Our Older Lives' is a ground-breaking initiative which sees older women architecture professionals design spaces for older women creatives, who in-turn are active in the design process as future householders. During 'Lock Down' RtR and VoE have been generating visions of future homes based on the answers to the question *What do we Want?*; for RtR this has enabled visioning the ways that shared library, pantry, garden and off grid energy, personal archives, introspection and spaces for connecting with wider communities, forms of hospitality, moonlit bathing, dance and care can be made manifest in design. The project will continue the public sharing of the RtR process with work due to be exhibited during the Architecture Fringe 2021. A further radical step towards literally Raising the Roof. ■

Adele Patrick is an artist, feminist and co-founder of the Glasgow Women's Library Podcasts and a film chart the learning and sharing:

www.youtube.com/watch?v=ZopyBg-Zmds
soundcloud.com/raisingtheroofscotland



Reality check

the very real choices and challenges of being an architect in Scotland today



Becca Thomas shares her experience of forging a non-traditional path into architectural practice that places community empowerment, and social purpose at its heart.

There are many ways to be an architect. An 'iconic' designer, a workhorse, a visionary, a business-owner or a technical wizard. Understanding what type of architect you want to be is key to the journey we all embark on, our origin stories. I knew what architect I didn't want to be long before I figured out how I would practice architecture. My formative experience was watching peers design contextless new cities from offices in New York, Dubai, or London, while I designed social housing in my adopted city. I knew then that 'starchitecture' wasn't for me. But that didn't mean my ambitions were small or that the work would be unimportant.

What began as an academic project in 2010, through agit-prop explorations of the city, initiation of design challenges and thinking up big ideas, has grown into something much more, something exciting, new and relevant to the world today. New Practice is a new type of architecture practice led by myself and Marc Cairns, anchored in a commitment to the design and delivery of beautiful, practical places.

With our team, we have spent the past decade seeking out new ways to practice architecture – long before I was even an architect – that challenges the status-quo

I knew then that 'starchitecture' wasn't for me. But that didn't mean my ambitions were small or that the work would be unimportant.

of who is allowed to 'do architecture' and who architecture should be 'for'. Through grit, determination and some luck we have carved out a portfolio of non-traditional, multi-disciplinary and collaborative projects internationally and across Scotland. First learning to work as freelancers, then how to run a sustainable business and now today as practice directors providing thought leadership across the industry.

More often than not a building does not solve the problem at hand. We only encourage and support community-led development and buildings when it is the right thing to do. Instead we work in a number of sectors including public realm, creative engagement, strategic communications, participation and urban strategy.

Community-led development is a passion for our practice. Shared decision making is vital to planning and delivering neighbourhoods that people feel connected to. Paired with creative engagement, strategic architectural design processes shape better places for our communities to live, work, learn and play.

Architecture is political. So who architects work for matters. Much as we hate to admit

it, architects are not final decision makers, we work for clients. We can advise, we can suggest, we can recommend and we can try to nudge. But, ultimately decisions are out of our hands, that is, unless you become your own client.

Faced with the challenge of finding a sustainable workplace, somewhere that formed a valuable network as well as meeting practical needs, we chose to self-initiate the renovation of a vacant market building in Glasgow's world famous Barras Market, in collaboration with the end user and operator - Many Studios CIC (Community Interest Company), of which Marc and I are also founding directors. Many Studios is a CIC which operates as a not-for-profit social enterprise with its focus on supporting and generating growth within its community of interest: the creative industries. From this unique position of both designer and client we were able to take the risk on ourselves that others couldn't. Through this, my first solo architectural project, we developed a light touch adaptive reuse which has brought over 10,000 sqft of floorspace back into daily use as creative hub, comprising: gallery; workshop, event and meeting space; retail units; and, studios for a range of creative practitioners.

That experience inspired us to make more opportunities for others to shape the world around them and become their own clients. We focus on finding and working for initiatives - community-led, through local and national government and with other social enterprises - to deliver transformative changes to buildings and civic spaces and thinking.

Since 2017 we have been working with Kinning Park Complex to find a way to make sure their building, which they have fought tooth and nail to bring under their ownership, is functional, flexible and accessible for generations to come.

KPC is a vibrant community hub housed in a red sandstone Govan Parish School Board building dating from 1916. The building has been in community hands since 1997 when a group of the centre's users and supporters began an occupation of the building after finding it had been slated for closure. For 55 days and nights the group stayed in the centre, 24 hours a day, before reaching an agreement to allow for the centre to remain open under the management of a new community-led organisation - Kinning Park Complex.

With tight budgets and big ambitions, our adaptive reuse approach focuses on celebrating and making practical use of the school building's original features, which despite increasing water damage in recent years, have remained largely unchanged over the last century. Accessibility is the key design driver, from the addition of a lift allowing for level access to all floors and the introduction of a 'quiet space' specifically designed to provide a break from the bustling community hub for prayer, breastfeeding and silent rest; to the design of a bespoke colour and signage strategy and uncovering the central double helix staircase, recreating the original open circulation routes, and, enabling intuitive

Architecture is political. So who architects work for matters.

More often than not a building does not solve the problem at hand. We only encourage and support community-led development and buildings when it is the right thing to do.

wayfinding to support the diverse population of users, including asylum seekers and young people. Proposed internal reorganisation also allows for the introduction of additional floorspace to devote more of the existing floor area to community facilities supported by an improved community kitchen and two large halls with flexible partitions.

KPC is, like most community and third sector organisations, a one-time client. This whole process has been new to them, every decision has been one they need to think about. Throughout our working relationship, we have made time to explore hypotheticals. We speak to each other in questions rather than statements so that we can be honest about where our relative expertise lies. KPC know their users and how they want to be able to use their building in the future. We know how to make that building safe, weather-tight and how to create adaptable and enjoyable spaces. Together we built a brief that responded to the accompanying business and operational models as they developed. These have been our vital tool for decision making between the client and the design team. This is a journey that New Practice has been on together with KPC, learning as much as we can about their process and future plans to ensure that our designs are truly functional, flexible and fit for the long future of this building. It's not always been easy...

But, the process has enriched both organisations, and created shared learning

that we wanted to share. In 2020, New Practice developed the first phase of a resource programme for those thinking about how to make change happen in their neighbourhoods. With original plans for workshops and events cancelled by the coronavirus pandemic, we released the series as a free to access digital resource and publication. 'A Building for Your Community' is a beginner's guide to the basics of community-led development, aimed at organisations, individuals and community groups to share some tools on how best to approach the transformation and improvement of community buildings and other land assets, creating a support network that helps groups go from community to client.

We start by asking if a building is the right solution. Architecture is slow and this can come as an unwelcome surprise, even the quickest buildings take years to complete. Also, the bottom line is important. With access to both the Community Right to Buy and Asset Transfer under the Community Empowerment Act, communities in Scotland are well supported legislatively to provide futures for underused buildings and public spaces, but funding is limited and takes experience and work to apply for. Building resilience and thinking long-term is vital for communities if they want to become clients for community-led development.

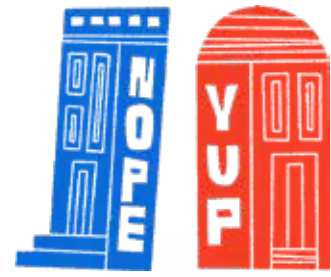
For the past decade I have acted as a translator between other architects and the general public for some of the largest development projects in the UK and London. Placeshaping and design should be a dialogue with the people who will use our work to live in, to work from, to gather and play around.

There are so many ways to be an architect. Shaping the architect I want to be has in turn

forged our practice. I want to make practical buildings that form a city like James Miller did for Glasgow, I want to explore absurdities like Cedric Price, and I want to inspire like Elemental did for me. I know that I needed to see the likes of Sarah Wigglesworth, Jude Barber and Jane Wernick stand out, their breadcrumb trails helped me build a path. The architect I strive to be is the person I want to be. Someone who is constantly learning and optimistic whilst remaining practical and realistic. Someone who is honest, creative, and curious while proudly being myself. I am a workhorse, a thinker, and a business-owner. The choice I made was being an architect with a conscience, to be a social entrepreneur and to work for the common good. That is how I practice architecture. ■

Becca Thomas is an architect based in Glasgow working across the UK and internationally. She works with communities and local stakeholders to directly translate their ideas and values into practical design outcomes from public realm to buildings. Her work is anchored in a commitment to the design and delivery of beautiful, practical places that offer social and environmental sustainability for healthier and happier neighbourhoods.
new-practice.co.uk
@_newpractice

Background
Kinning Park Complex:
Top floor render
© New Practice



Doing it for themselves

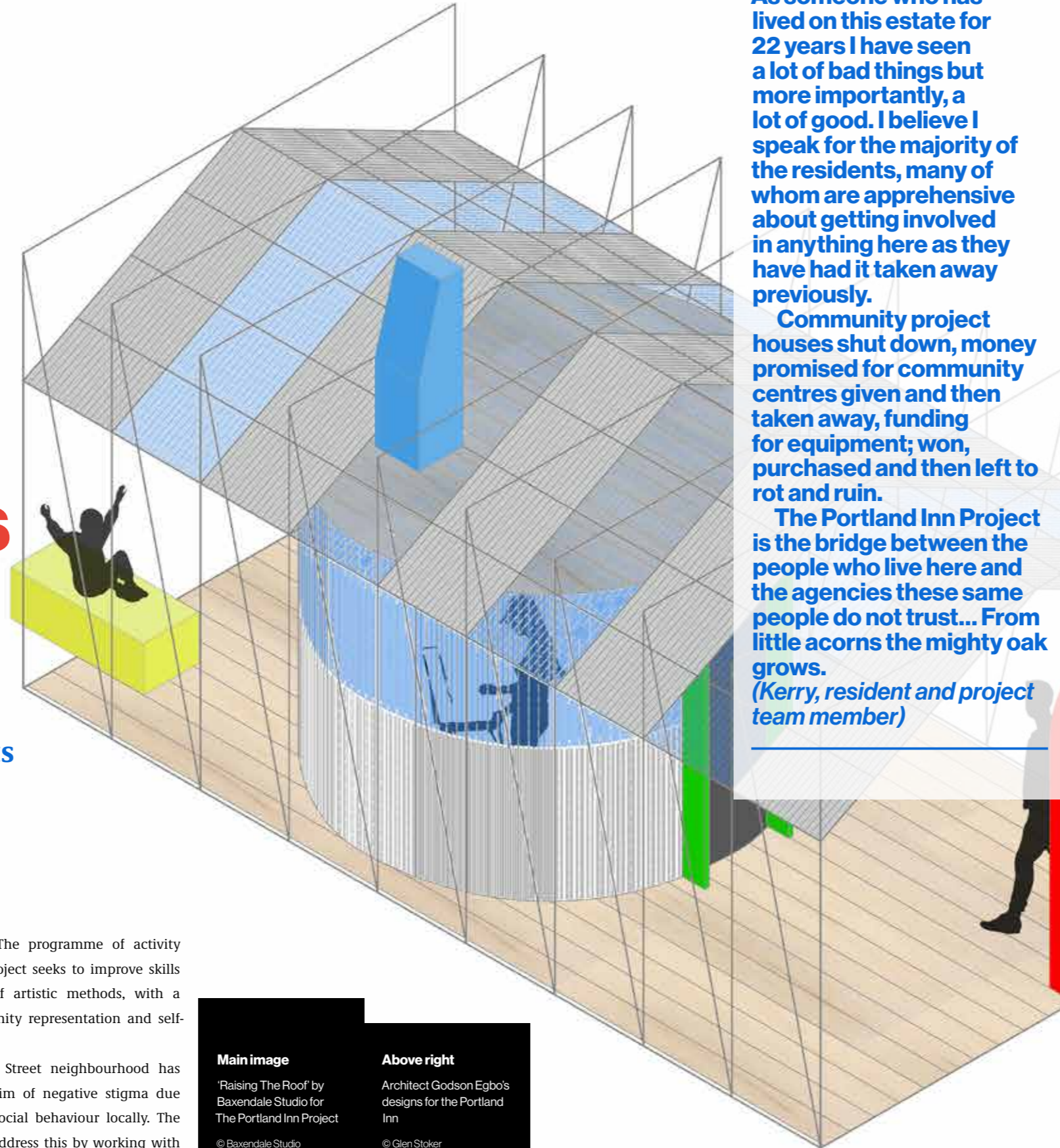
The Portland Inn Project supports a local community in Stoke on Trent to take the lead on collaborative change. Artists and co-founders Rebecca Davies and Anna Francis share the story so far.

In 2016 we set up The Portland Inn Project Community Interest Company, in a residential area of Stoke on Trent, working in collaboration with other artists, arts organisations and residents to improve the area and renovate an old pub building to become a community space.

The project advocates for people-led change, and champions the importance of art in leading that change in cooperation with

public services. The programme of activity offered by the project seeks to improve skills using a range of artistic methods, with a focus on community representation and self-organising.

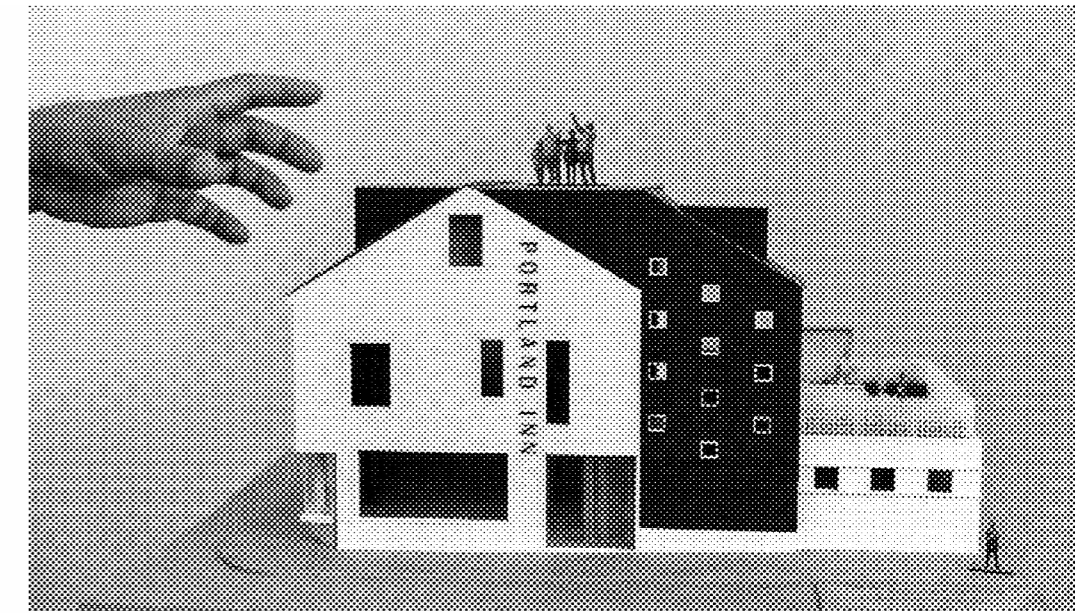
The Portland Street neighbourhood has long been a victim of negative stigma due to years of anti-social behaviour locally. The project seeks to address this by working with public services to respond to local issues and,



As someone who has lived on this estate for 22 years I have seen a lot of bad things but more importantly, a lot of good. I believe I speak for the majority of the residents, many of whom are apprehensive about getting involved in anything here as they have had it taken away previously.

Community project houses shut down, money promised for community centres given and then taken away, funding for equipment; won, purchased and then left to rot and ruin.

The Portland Inn Project is the bridge between the people who live here and the agencies these same people do not trust... From little acorns the mighty oak grows.
(Kerry, resident and project team member)



importantly, deliver a creative programme that champions the diverse skills, knowledges and experiences of our community members.

Back in 2015, Rebecca was living in London, leading a UK touring project – The Oasis Social Club. She was concerned with regeneration schemes, and our diminishing affordable housing and social spaces. The club travelled to Stoke on Trent and was based on Portland Street. A manifesto was drawn up with a committee of local residents, who ‘wanted a space to exchange and socialise’.

That same year Anna was running her project, Community Maker, on Portland Street, in the community she had just moved to as part of the widely reported ‘pound housing scheme’ where empty properties were offered for a deposit of £1. Her project with the residents drew a similar conclusion – that there was an acute need for shared space. The following year, after a phone call from the council offering the temporary use of the old pub building which had lain, derelict for 9 years, we sought Arts Council funding to run a programme that would get to the root of local need, and test a range of activities to explore this.

We evaluated the work as part of a business plan (we had never written a business plan before), and delivered it to the council

in 2016, and in 2018, successfully negotiated a Community Asset Transfer of the old pub building. That same year a temporary space (Raise The Roof) was designed and built with Baxendale, who was appointed for the practice’s collaborative approach to design and build.

The programme was taking a clearer purpose in working towards the renovation of the pub building. A crucial part of that summer was the Portland Architecture School delivered with Godson Egbo (our architect on the pub building), inviting residents to outline uses for the building and make design decisions in response to those uses. This temporary building and programme was shortlisted for the 2019 RIBA MacEwen Award, recognising ‘Architecture for the common good’.

This approach to the design process applies also to our programming and efforts to collaborate with local services – an outside-in (as opposed to top-down) approach to decision making; A space for everybody at the table and an opportunity to not only be heard, but for actions to happen in response to what is heard.

On the 16th April, 2020 – one month into Lockdown – our project posted an excerpt from

Main image

‘Raising The Roof’ by Baxendale Studio for The Portland Inn Project

© Baxendale Studio

Above right

Architect Godson Egbo’s designs for the Portland Inn

© Glen Stoker



Jane Jacobs, Death and Life of Great American Cities on Instagram:

The street neighbourhoods of a city have still another function in self-government (...) and a vital one: they must draw effectively on help when trouble comes along that is too big for the street to handle.

The post read “We’re a project that creates space for people to come together, exchange and collaborate. It is always important for our neighbourhood to stay connected and be heard. We are ‘real people’ not ‘statistical people’ that until right now, rely on a physical space to make those connections. Now we, like all, are thinking of the space between us, no matter how remote, and how we can make that space smaller, to draw us closer and connect in meaningful ways without ‘contact’. It’s about drawing that support effectively – and how we as a community-based organisation can continue to create that support for and importantly WITH our neighbourhood.”

Just before lockdown, we submitted our final architectural plans for ‘PIP’ – an ambitious proposal for the old pub building. It has been an inclusive and empowering process, reflected in the designs for the building – which will house a ceramics workshop, social space, community kitchen, roof garden, artist residency and key

They tried to bury us. They didn't know we were seeds.

holder flat. Its multi uses reflect the requests of locals, and the project’s commitment to making the building viable.

What we have learned during this collaborative process to redesign a community building has been overwhelming at times, but what has been the most significant learning is what happens when people are enabled to make change for themselves and their neighbourhood. This is what means the most. Trust has been built here, and now we need to see this through to show what can happen when people work together.

We hope that Stoke city council’s planning team are able to recognise the deeply collaborative approach to the future of this building. A building which we hope to be truly iconic not only in its design, but in its representation of people-led change. ■

Rebecca Davies and Anna Francis are artists interested in participatory practice and are co-founders of The Portland Inn Project

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Rely on it.

Top right
Portland Inn Project
© Glen Stoker

Above
Portland Inn Project
event posters
© Portland Inn Project



New Glasgow Society

Civic groups are a key locus of activism, playing an important role in bridging the gap between profession and public, as Thierry Lye explains.



I came across with New Glasgow Society (NGS) back in 2014, after my postgraduate diploma at the Mackintosh School of Architecture. Driven by my passion to contribute to the city I called home, I joined NGS and attended their committee meetings. Since then my involvement with the Society has led me to many exciting moments over the last six years.

The longest recurring battle for NGS in that era has been against the rapid expansion of motorways in Glasgow. A City Highway Plan was drawn up by Glasgow Cooperation in 1965, aimed at building eight motorways and at least ten expressways within the city boundaries by 1990.

The past

New Glasgow Society was founded in 1965 amid the realisation that Glasgow is one of the finest remaining Victorian cities in the world. The Society worked with its architectural background at the outset, but soon developed wider interests to meet the challenges of large scale transportation and industrial planning. Famous Scottish architects like Jack Coia and Isi Metzstein from Gillespie, Kidd & Coia, and town planner Sir Robert Grieve were involved from the beginning alongside many others from all sorts of backgrounds. An office was set up at 1307 Argyle Street to serve as a meeting and exhibition space. Funded entirely by donations and membership fees, NGS continued to meet and organise monthly talks, tours and visits for members.

Before the Internet and social media, NGS took up 'interest' on many large-scale developments in and around the city, and conveyed information on these developments

to its members via newsletters. For example, the Society was the only objector on the amenity grounds to the proposed oil refinery in Longhaugh Point of Bishopton in 1968. A sub-committee was set up to inform itself and the society's members on the issue at stake via newsletters, and took action when possible. The proposal was later turned down by the Secretary of State for Scotland due to environmental considerations.

The longest recurring battle for NGS in that era has been against the rapid expansion of motorways in Glasgow. A City Highway Plan was drawn up by Glasgow Cooperation in 1965, aimed at building eight motorways and at least ten expressways within the city boundaries by 1990. NGS has raised objections to Glasgow Cooperation over the proposal to widen Great Western Road. A NGS-initiated walk with 400 attendees has led to a submission of an alternative proposal. As a result, significant alteration was made to Glasgow Corporation's plan.

Even before the Skeffington Report was published in 1969, Glasgow was prominent in public participation exercises. NGS and many new local associations co-operated with the Planning Department in the detailed planning of schemes, and organised public meetings and exhibitions of plans and models. Glasgow Urban Design Panel (formally the Amenity Liaison Group) became the bridge between amenity groups and the planners in discussing broad issues.

NGS was on a considerable strain in the 1970s with key members and funds lost to other new amenity groups, such as Scottish

Civic Trust at national level and several local associations. The rise of the Internet further rendered NGS newsletters irrelevant as a tool of communication. The Society went through years of inaction and dwindled memberships until the relaunch in 2011.

The bridging platform

It's often said that architects need to work outside their professional ghetto, to hit the street and to engage with real people.

In my perspective, NGS forms a vital bridge between architects and the public in Glasgow. It opens up opportunities for young architects like me to explore my adopted city, and to meet with people from all walks of life. Even the current committee members are formed with less than half of us with any architectural backgrounds! Our differences don't put us apart; instead it brought us together under the same roof of dedication to shape the future of Glasgow's built environment.

Operating as a completely grass-root charity, NGS continues to act as an 'urban critic' in Glasgow. The relaunch in 2011 initiated its transformation to suit the 21st century. By removing its membership fee, the Society echoes the vision of providing an equal platform for all. NGS monitors, comments, and raises awareness on proposed urban developments in and around Glasgow. Unlike other heritage-focussed groups, NGS encourages both the preservation of heritage buildings and the provocation of new inspiring ideas in the city. For example, Imagine Glasgow is an annual exhibition Grace Mark (committee member) and I initiated back in 2015. The curated exhibition extracts fantastic Glasgow-based architecture and interior design ideas from degree shows, and exhibits in our galleries for public discourse.

Opposite page

'Facelift Commandos'
© NGS Archive

Background

Bruce Plan for Glasgow
1945

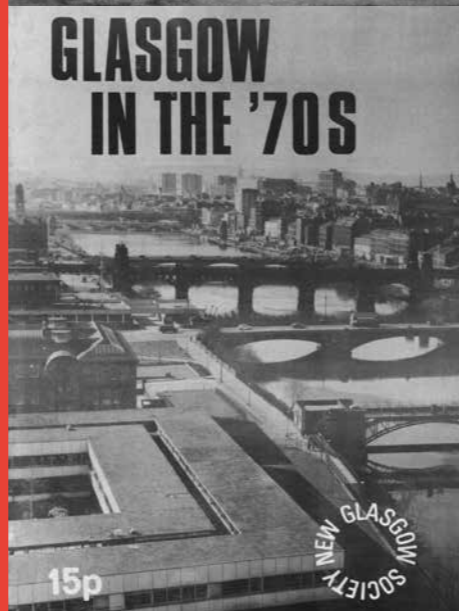
© NGS Archive

It's often said that architects need to work outside their professional ghetto, to hit the street and to engage with real people.

Campaigning forms an important part in NGS. The Society campaigns to save buildings under threat, or to promote positive developments within Glasgow's built environment. Under the guidance of Scottish Civic Trust, NGS continues to serve as panellist on Glasgow Urban Design Panel after the relaunch. In 2017, NGS issued an objection to the erection of student housing immediately to the south of the fire-torn Art School Mackintosh building. Here's a quote from NGS objection letter to Glasgow City Council:

"The siting of the proposed development is such that it will have a major impact on the wider Central Conservation area in addition to one of the 'jewels in the crown' of the city, the Mackintosh Art School building at Renfrew Street, which the proposal adjoins. It is our belief that the form and character of the development would also have an adverse impact on the important attempts by Glasgow City Council and its partners to have the Glasgow School of Art listed as a World Heritage Site."

Due to its prime location in the trendy neighbourhood of Finnieston, the office-turned-gallery space became a popular venue for hire among students, emerging architects and artists. NGS further expanded with a new High Street gallery space in 2019 under the Meanwhile Space Programme. The income directly funds NGS-initiated projects while covering the operation and maintenance



costs of both galleries. Despite its tight budget, NGS is active in providing sponsorship to amenity groups that share similar aims with the Society. The galleries have been used as a consultation ground for public engagement on the future use of George Square, the launch of architectural magazine -ism, and the Glasgow hub for the Crisis Studio by the Anthropocene Architecture Studio. NGS also participates in many art and architecture events like the Architecture Fringe, Glasgow International festival and Glasgow Doors Open Days.

The pandemic might have brought the country to a standstill, but it doesn't stop NGS from engaging with activism through social media. Instead it provides a rare opportunity for the public to pause, debate and create the future of our own built environment! ■

Thierry Lye is a chartered architect working in BDP Glasgow, and currently the vice-chair of New Glasgow Society.
newglasgowsociety.org
[@newglasgowsoc](https://twitter.com/newglasgowsoc)

Above:
 NGS organised tour of the Clyde circa 1972 / NGS premises at 1307 Argyle Street before refurbishment / NGS pamphlet

© NGS Archive



Scotland's National Surveying Service



- ### Residential
- Home Report
 - Mortgage & Re-Mortgage Valuation
 - Home Buyer Report
 - Energy Performance Certificate (EPC)
 - Private Sales Valuation
 - Inheritance Tax Valuation
 - Capital Gains Tax Valuation
 - Separation Valuation
 - Driveby Valuation
 - Desktop Valuation
 - New Build and Plot Valuation
 - Portfolio Valuation
 - Rental Valuation
 - Expert Witness Reports
 - Council Tax Appeals

- ### Commercial
- Commercial Valuation
 - Commercial Agency
 - Acquisitions & Disposals
 - Commercial Lease Advisory
 - Rent Reviews
 - Asset Management
 - Project Consultancy
 - Development Appraisals
 - Rating
 - Energy Performance Certificates
 - Property Management
 - Professional Services
 - Licensed Trade / Leisure

- ### Property & Construction
- Quantity Surveying
 - Building Surveying
 - Project Management
 - Dispute Resolution Support Services
 - Principal Designer
 - Clerk of Works
 - Commercial EPC
 - Fire Engineering
 - Health & Safety Management
 - Employer's Agent
 - Energy Department
 - Housing Services
 - Development Monitoring
 - Mediation Services



Coming out of COVID-19

Following the disruption of the pandemic, Missing in Architecture call for a radical rethink on how we teach architecture.

The pandemic has thrown us from the treadmill of everyday life and given us time to confront what many have been kicking down the road for years – our lack of urgent action addressing the climate emergency and the clear imbalances of power, race, class, privilege in the world. If we look at this in relation to architecture and architectural education, it highlights the need for urgent action within schools, NOW. Our students demand it. Our planet needs it. In the UK alone the built environment contributes around 40% to the country's total carbon footprint. That schools should tackle this as a core part of the curriculum is a given, we have no choice. The statistic is immense but it doesn't reveal the amount of waste, global ecological destruction and exploitation which goes on behind this figure. Architectural design is inextricably and deeply connected to the ethical and fair

In 'Provocations' we openly raised issues of gender inequality and prejudice in architecture. Our model of 'The Institute of the Everyday' for the 'Frankentypes' exhibition at the 2018 Architecture Fringe addressed architectural design and the Equalities Act.

treatment of people, our planet and its ecology. In response we need to put ethical education into the heart of what we do and provide a platform for a much wider range of voices to be heard in our teaching and our practice.

The collective, Missing in Architecture (MiA) was initiated in 2017 by a group of like-minded educators within the Mackintosh School of Architecture. Addressing climate emergency is a priority for us all, MiA's particular modus operandi is moving the mindset to explore architectural design from both an ethical and an environmental dimension. This is not constrained to just what we teach but also how we deliver it.

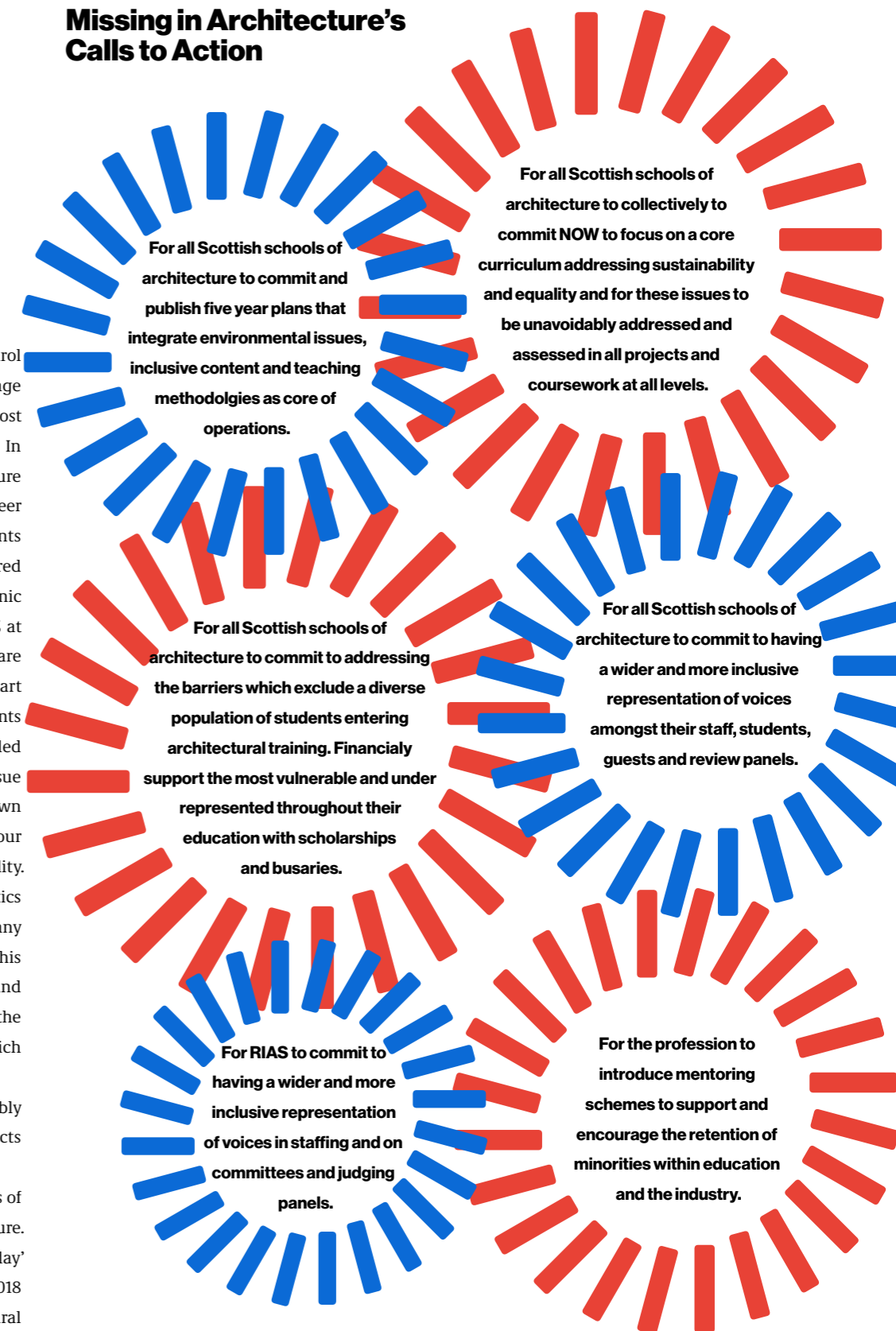
The lack of diversity and parity within the profession is well documented. In relation to

gender inequalities, 44% of students who enrol in architecture are female, this percentage drops during Parts 2 & 3, with retention post qualification dramatically low as 19%. In comparison to their male colleagues this figure continues to fall for females across their career lifetime. The proportion of white students entering architectural education compared to those of black, Asian and minority ethnic backgrounds is 68.4%, this increases to 88% at Part 3. Only 7% of students entering Part 1 are black which reduces to less than 2% at Part 3 level and beyond. Of the 1% of students identifying as disabled most are recorded with problems of mental health, another issue within education which deserves its own article entirely. A tiny proportion, 0.006% of our student population have a physical disability. The RIBA has no disaggregated statistics relating to class so we don't know how many are from disadvantaged backgrounds. This raises the question, how do we design and serve well if our profession is missing the diversity we find in the communities in which we operate?

MiA work collaboratively and equitably with people to develop and support projects parallel to the curriculum.

In 'Provocations' we openly raised issues of gender inequality and prejudice in architecture. Our model of 'The Institute of the Everyday' for the 'Frankentypes' exhibition at the 2018 Architecture Fringe addressed architectural design and the Equalities Act. The proposal was neither predetermined or 'complete' instead we provided interactive 'tools' of building elements and scaled people, simple and accessible enough to allow any child or adult

Missing in Architecture's Calls to Action



Missing in Architecture urge everyone to join us in this action by supporting and implementing the aims. We need everyone who has an interest and a connection to architecture and the future of our profession, to stand up and take action.

Our students show appetite and deep intention to address the issues we face, working with them, Schools can build curriculums of integrity to equip our students to confidently tackle the ecological and ethical imbalances of the world beyond academia.

to explore and play with architectural ideas and generate discussion. MiA also developed a network of voices through our 'Equal Architect' symposium held on International Women's Day 2019. Funded by Architecture & Design Scotland / Creative Scotland, it was a collaboration with invited guests such as Sarah Wigglesworth, Jos Boys of the DisOrdinary Project, Alisha Morenike of Black Females in Architecture and Dr Harriet Harriss. It was sparsely attended by our male colleagues, a timely reminder of the 'inclusive' issues that we face in our profession.

At the Mack, MiA and our colleagues have already implemented curriculum changes relating to diversity, sustainability, the circular economy and low energy. Projects closely combine studio and technology briefs which investigate strategies for dealing with design, construction and climate change. We explore diversity with our Year 1 students, in 'Being Human' researching and working with disabled people, to develop creative responses through a heightened awareness and understanding of the senses, ergonomics and anthropometrics. We have projects where students are looking at adaptive re-use of existing buildings, such as the work of year 2 with the library in Bo'ness. We already incorporate the aims of

the United Nations Sustainability Goals 2030, the Equalities Act, RIAS Sustainability Policy and the RIBA 2030 Challenge in many of our briefs. This coming year the theme of the 'ethical city' allows our final year students to develop their own architectural position, in preparation to step into practice. There is still much more to do. The COVID-19 hiatus offers opportunities to rethink and instigate further and deeper changes in our curriculum. We need to diversify and make relevant our curriculum content, change our teaching and delivery methods to support mutual respect, allow wider range of voices and importantly listen, absorb and act. Moving online allows us to rethink studio culture and structures of delivery for the better. Our students show appetite and deep intention to address the issues we face, working with them, Schools can build curriculums of integrity to equip our students to confidently tackle the ecological and ethical imbalances of the world beyond academia.

With the best will in the world, the super tanker nature of academia still wants to chug in the old direction but somehow, we must turn it around. Now is the opportunity to take more radical steps. This is a call to EVERYONE to make vital changes in all schools now. It can't happen fast enough. ■

Missing in Architecture is a collection of architects and educators interested in filling the gaps in architecture through creativity and action, founded by Isabel Deakin, Kathy Li and Miranda Webster
missinginarchitecture.net
[@MissinginArch1](https://twitter.com/MissinginArch1)

Useful resources

Invisible Women. Exposing Data Bias in a World Designed for Men

Criado Perez, C. 2019. Chatto and Windus.
This book exposes how 50% of our population has been overlooked by the world. Get angry, if this is happening to women, it also affects other sections of society excluded by an unquestioning status quo.

Where are the Women Architects?

Stratigakos, D. 2016. Princeton University Press.
This is an excellent book providing insight into the issues women face in architecture and practice.

Dr Harriet Harriss, Pratt Institute – interview with Dezeen. May 2020

www.facebook.com/dezeen/videos/2658362334484465/
A great video if you want to know how a school might develop its approach to architectural education this is a place to hear some good ideas.

DisOrdinary Project

disordinaryarchitecture.com/wp/
Architect Jos Boys has been leading the charge for action on disability and design for many years. Some really interesting projects.

Black Females in Architecture

www.blackfemarc.com
A newly formed group who are doing great projects including provoking an awareness of issues of race in our profession from another perspective.

UN Sustainable Development Goals 2030

RIAS Sustainability Policy
aberdeenarchitects.org/rias-sustainability-policy/

LETI publications

www.leti.london/publications

Sustainable Construction

Halliday, S. 2019. Routledge.

The Environmental Pocketbook

Pelsmakers, S. 2nd Ed. 2019. RIBA Publishing.



'Race' and space

Why does the nexus between 'race' and space matter in architectural practice? Dr Catalina Ortiz explains through a new curriculum for self-study at The Bartlett UCL.

Silence is complicit.

It is long overdue for architectural practice and education to engage explicitly with the struggles and debates around racial justice. When we bear witness to the unrest on the streets, it becomes unavoidable to examine the untold or unheard nexus between this unrest and the discipline. This new wave of mobilisations in different geographies is resurfacing the demand for structural changes fuelled by long-term revindications and new solidarities: from the critique of the monumentalisation of slavery icons to calls for abolition and reparations. In this context, what is the responsibility of architecture in the reproduction of racial inequalities and the symbolic and physical violence it entails? Racialised capitalism underpins many facets of the production of urban spaces and in this process architectural design(ers) have been complicit in putting the logics of segregation and racism in motion. In this way, the 'white gaze' has defined what counts as the canon of the architectural discipline making 'other' perspectives not apt or legitimate to be an integral part of that 'canon'.

We all need to unlearn white privilege.

It becomes an imperative that cannot longer wait, to ask how that privilege has not only produced the absence of certain voices, bodies, views and sensibilities but the systemic oppression of racialised minorities in the field. As a consequence, we need to disentangle how the canon of the discipline has remained silent about how universities operate, who teaches and studies architecture, how the discipline gets practiced, who owns the practice firms

“Racism, specifically, is the state-sanctioned or extralegal production and exploitation of group-differentiated vulnerability to premature death.”

Ruth Wilson Gilmore, *Golden Gulag: Prisons, Surplus, Crisis, and Opposition in Globalizing California, 2007*

and how urban regulatory systems get enacted. In this historical juncture, the imperative to imagine new ways of collective life require a radical shift in how we imagine spaces for co-habitation under the premises of racial and climatic justice and against coloniality and patriarchy. For tackling this imperative, architects need to get a better understanding and ability to imagine how to dismantle the racial disparities embedded in the institutional settings and the built environment where they operate.

A new pedagogy on 'race' and space has the potential to unsettle whiteness from architectural practice. We present in this magazine the curriculum for self-study developed collaboratively at The Bartlett UCL. The aim of this curriculum is to provide an accessible set of resources mainly for students and teachers interested in questioning racial disparities in the myriad disciplines linked to the built environment. The guiding questions defining some key entry points were: "where is 'race' in the canon, new theory, empirical research, research methodologies and pedagogy? And where do I begin to introduce or advance anal-

ysis of 'race' in the built environment?" (p13.). We structured the curriculum in six sections: 1. Encounters with 'race'; 2. Racialised landscapes; 3. 'Race' becomes place; 4. The colouring of space; 5. Speculative futures; and, 6. Call to action. Each section contains a trigger question, a set of core readings and what we call primary resources that encompass pieces from the creative world such as film and literature along with non-traditional academic formats such as podcasts and blogs. We see this effort as a starting step to promote solidarity with the collectives doing anti-racism work, and to foster new imaginations among all those interested in challenging the status quo of architectural education. ■

Dr Catalina Ortiz is Associate Professor in Development Planning at The Bartlett School of Architecture, UCL

The curriculum is co-authored with:
Zewolde, S., Walls A., Sengupta, T., Ortiz, C., Beebeejaun, Y., Burridge, G. and K. Patel (2020). 'Race' and Space: What is 'race' doing in a nice field like the built environment? London: The Bartlett, UCL Faculty of the Built Environment.



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Neurodiversity in architectural education



Architectural education attracts a diversity of creative minds but its traditional structure assumes we all learn in one uniform way. Caitlin McLeod explores developing changes around mental health in academic spaces.

As a student diagnosed with depression and Generalized Anxiety Disorder, it took me some time to accept that my mental illness was not incompatible with a career in architecture. This meant acknowledging that there were ways in which the course was unintentionally working against 'neurodivergent' students like myself.

The umbrella term 'neurodivergence' is used to describe those who may think, interact or learn differently from a 'neurotypical' person. This encompasses conditions that can affect learning such as autism, ADHD and dyslexia, as well as mental health issues. Despite the nature of the profession (which demands creativity and problem-solving skills in equal measure) attracting many neurodivergent individuals to study and practice architecture, there are a number of ways in which architectural education is typically tailored towards neurotypical students - some which we are starting to discuss more openly, and

some that are perhaps less widely addressed or even recognised.

It seems that now more than ever we are willing to confront the mental health crisis in our architecture schools, and as such, finding help is not the monumental struggle it perhaps once was. However, this help is still far from easy to obtain. The processes involved are often long and arduous, requiring students to have the time and energy to put in the work themselves to get the support they need. This is less than ideal, considering that, particularly in the case of those experiencing mental illness, neurodivergent students are most likely to be unable to source the time and energy needed to stick with the painstaking processes involved in getting help.

The other problem with placing the onus on the student to equip themselves with the support they need is that it also requires a strong conviction on their part that they require this help in the first place. Students may struggle, for whatever reason, to either identify themselves as neurodivergent or ask for help upon realising they could benefit from it and suffer as a result.

There are better ways to meet students halfway. In architectural education, there are longstanding practices - currently considered par for the course which could be re-examined through the lens of better accommodating neurodivergent students. For example, we might better consider the needs of autistic and/or anxious students who suffer from Intolerance of Uncertainty (a tendency to react negatively on an emotional, cognitive, and behavioural level to uncertain situations and events) in how we approach scheduling, avoiding where possible last minute changes

'studio culture' can be a force for good, but it can also be weaponised against students who learn differently from others.

to crit venues, tutorials without rotas, and allowing presentations to run way over allotted time-slots.

Greater acceptance and awareness amongst tutors as to why some students (for example, with sensory issues) might prefer to work outside the studio would be welcome: 'studio culture' can be a force for good, but it can also be weaponised against students who learn differently from others. And perhaps the most widely discussed issue, which always bears discussing in these contexts, is the persistent culture of overwork which is birthed in schools and bleeds into the wider profession. It goes without saying that it is considerably unhealthy for both neurodivergent and neurotypical architects alike to feel guilty about taking time to spend with their families and to place work above sleep; it is in our schools we learn these attitudes, and it is there we should focus on changing the conversation.

Should there be a wider awareness and acceptance of neurodivergent needs (which are, again, common in a degree such as this) then perhaps we would see an improvement in those statistics that we are all so concerned about, of architecture students who suffer unreasonable levels of stress and anxiety during their studies. ■

Caitlin McLeod is a Masters Student at ESALA



As the building was being designed, one important question kept being asked...



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Changing Climate Scene

© Richard Carman



Design in a changing climate

Just over a year ago, in the second half of 2019, the world witnessed a series of climate strikes and manifestations, many led by children and young people inspired by climate campaigner Greta Thunberg and other young activists. The climate emergency was central to our debates. Whilst the impact of COVID-19 has moved the protest predominantly online, the activism around the climate emergency is as urgent as before.

We know that Scotland's climate is changing. We are already experiencing this through increased rainfall events, warmer seasons and rising sea levels. This is both a challenge and opportunity to rethink how our places are planned, delivered, adapted and used. If we do this well and at pace, we help to futureproof our villages, towns, cities and regions from the more extreme and costly impacts of climate change. In turn, we can help to support places to be healthier, happier, just and thriving.

In 2019, the Energy and Climate Change Directorate of the Scottish Government asked Architecture and Design Scotland to help

implement Scotland's Climate Change Plan and Act at a local level. Over the last decade, A&DS has collected intelligence on sustainable design. However, with the introduction of a target to be a net zero carbon society by 2045, we recognised we could both support and gain more understanding of the practical and creative ways places can help achieve this ambition.

We spent the past year working in four local authorities to pilot Carbon Conscious Places. On October 6 we will launch a report that outlines our learning. We have used four scales of places – an urban neighbourhood, a city centre, a town and a rural community to illustrate what Scotland in 2050 could look like if we work together and support a holistic approach to designing for the changing climate and delivering on the United Nations Sustainable Development Goals. Each example shows a combination of measures to reduce, repurpose and absorb carbon and adapt to the impacts of climate change.

The report is not designed to be read as a manual. It does not suggest a fixed set of

solutions for how to alter places. Instead it offers examples, principles and illustrations to help guide and inspire people to support a whole place approach to responding to the climate imperative, carbon targets and their place conditions.

This report has been written during the COVID-19 pandemic. This experience has brought into focus the need for the local provision of services, improvements to walking and cycling infrastructure, the delivery of quality open space, the diversification of local town centres and the fragility of some communities. The thinking which underpins the ideas offered in this report, align strongly with the emerging thinking of a green recovery. ■

Architecture & Design Scotland

The report will be available on www.ads.org.uk from 6th October 2020



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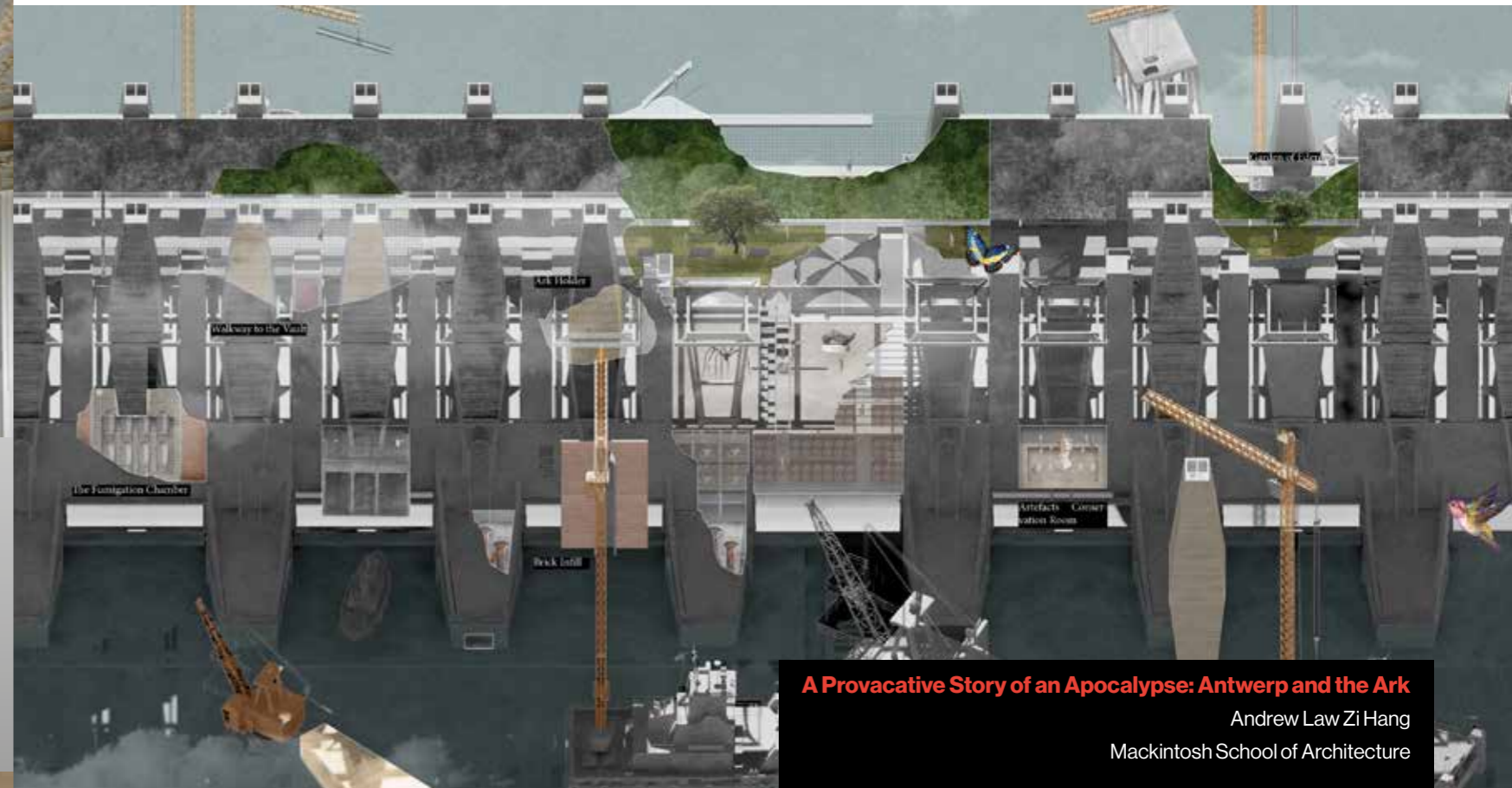
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The A&DS and RIAS Scottish Student Awards for Architecture 2020



A Provocative Story of an Apocalypse: Antwerp and the Ark

Andrew Law Zi Hang
Mackintosh School of Architecture

The Architecture and Design Scotland (A&DS) and the Royal Incorporation of Architects in Scotland (RIAS) Scottish Student Awards for Architecture aim to showcase and celebrate the best of Scotland's emerging talent.

Since 2019 the student awards have been open to all students at Scotland's architecture schools, and this year we received over 90 entries. The winning projects were announced during the online RIAS Convention: *WITH THE GRAIN* on 1st October.

RIAS Quarterly Issue 43 Autumn 2020

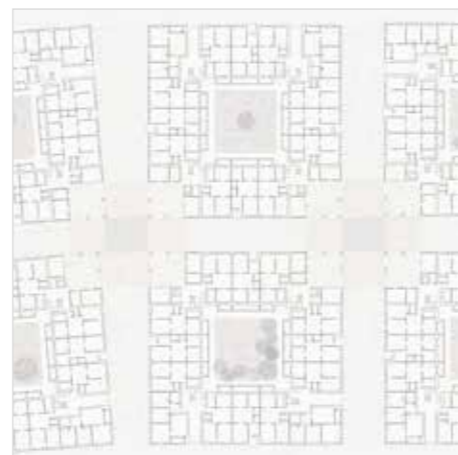
This year's judges were A&DS Board Members, Alistair Scott and Bruce Ross, RIAS President, Christina Gaiger, Scottish Government's Chief Architect, Ian Gilzean and guest judge Jude Barber who delivered the RIAS Andy MacMillan Memorial Lecture on 24th September.

RIAS Rowand Anderson Silver Medal for Best Scottish Student

Shortlisted



Commended



Winner



“A bold, spiritual project exploring a series of spaces and divisions in Glasgow. It has a very brave brief resulting in a powerful contemplative project; where tension turns into architecture. It was refreshing to see a project take something like this on and explore social sustainability in this manner.”



Architecture and Design Scotland Award for Best 3rd Year Student

Shortlisted



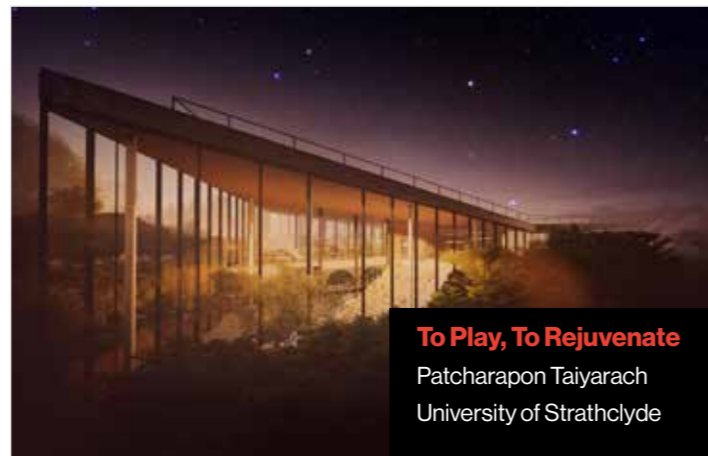
Meet at Denburn
Dalibor Baran
Scott Sutherland School of
Architecture and Built Environment



Bird Observation Centre
Megan Ellis
Edinburgh School of Architecture
and Landscape Architecture

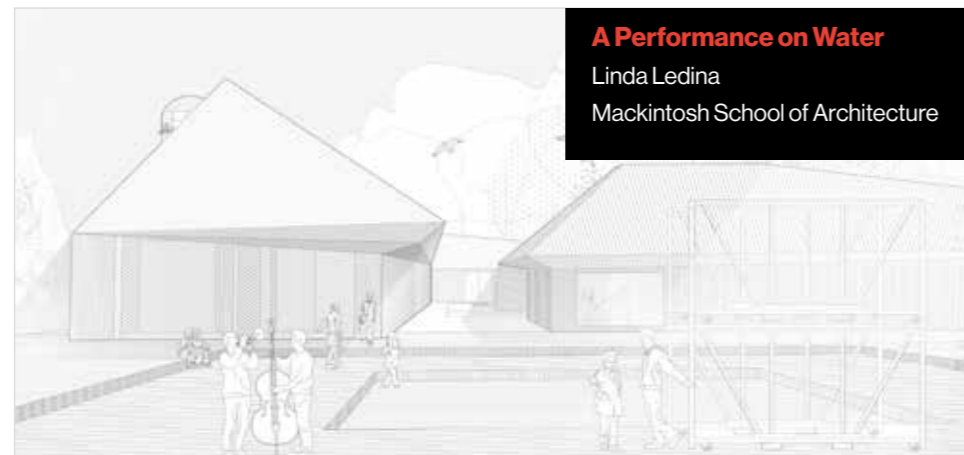


A Palimpsests for Wellbeing
Remy McLeod
University of Dundee



To Play, To Rejuvenate
Patcharapon Taiyarach
University of Strathclyde

Highly Commended



A Performance on Water
Linda Ledina
Mackintosh School of Architecture

Winner



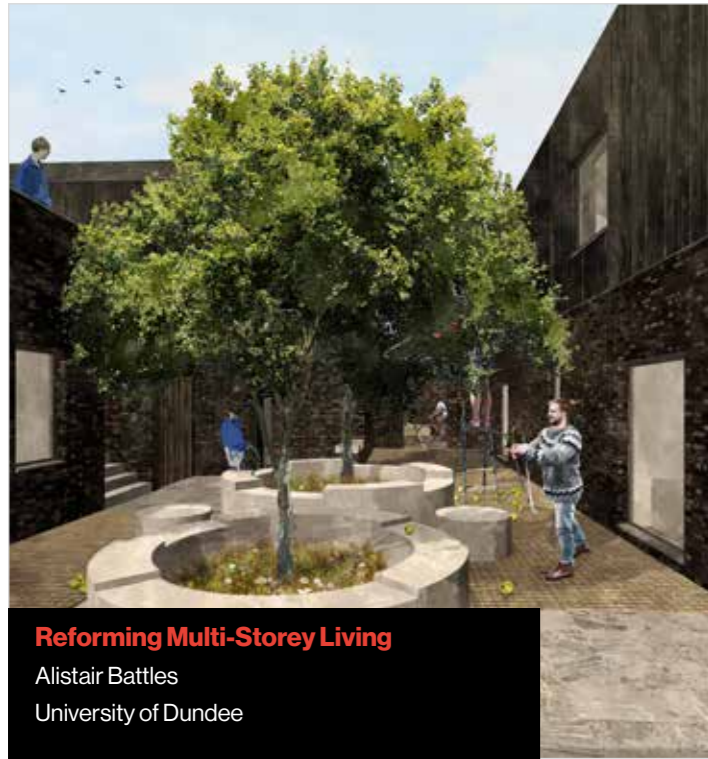
Amphibious
Lily Whitehouse
Mackintosh School of Architecture



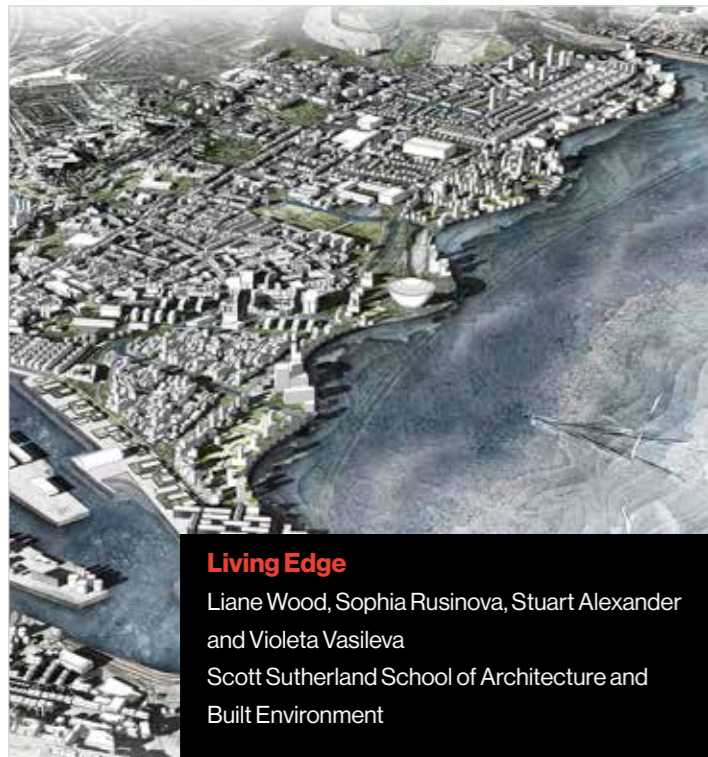
“From the moment of encounter of this project from a trout’s perspective, one is reeled in. ‘Amphibious’ draws reference from Aldo Rossi’s floating *Theatro del Mondo*, as it co-exists, momentarily, periodically, on land and on water.”

Architecture and Design Scotland Urban Design Award

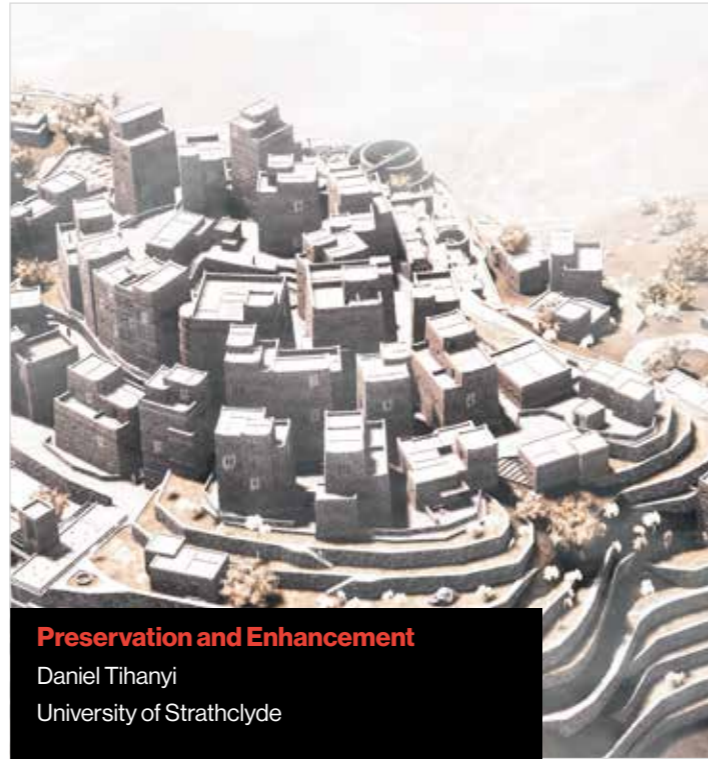
Shortlisted



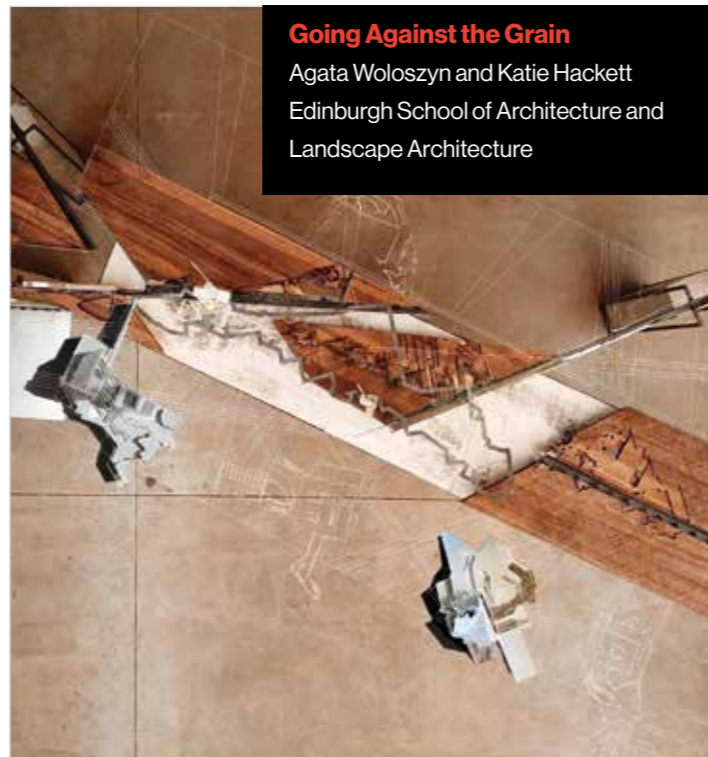
Reforming Multi-Storey Living
Alistair Battles
University of Dundee



Living Edge
Liane Wood, Sophia Rusinova, Stuart Alexander and Violeta Vasileva
Scott Sutherland School of Architecture and Built Environment



Preservation and Enhancement
Daniel Tihanyi
University of Strathclyde



Going Against the Grain
Agata Woloszyn and Katie Hackett
Edinburgh School of Architecture and Landscape Architecture

Winner

06. Resilient Neighbourhood

Research identified needs of the ethnically diverse and economically deprived residents such as improvement of social cohesion. These informed the masterplan which, with additional housing, work and educational facilities, will generate a new cultural and economic identity for the local area.

Estate of Change
Dana Cherepkova
Mackintosh School of Architecture

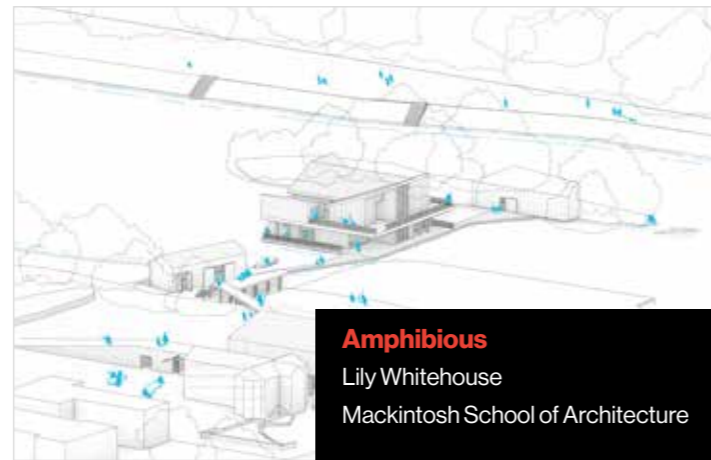
10. Distinct spatial identities

Clear distinction between public streets and semi-private courtyards shared by the residents of the blocks encourages to take 'ownership' of the underused green spaces and creates opportunities for meeting neighbours and building trust.

“Presented in a clear and concise way, this project shows how a neglected and uninspiring physical environment can be transformed into a place of wellbeing and joy, where people would actually choose to live.”

Architecture and Design Scotland Sustainable Design Award

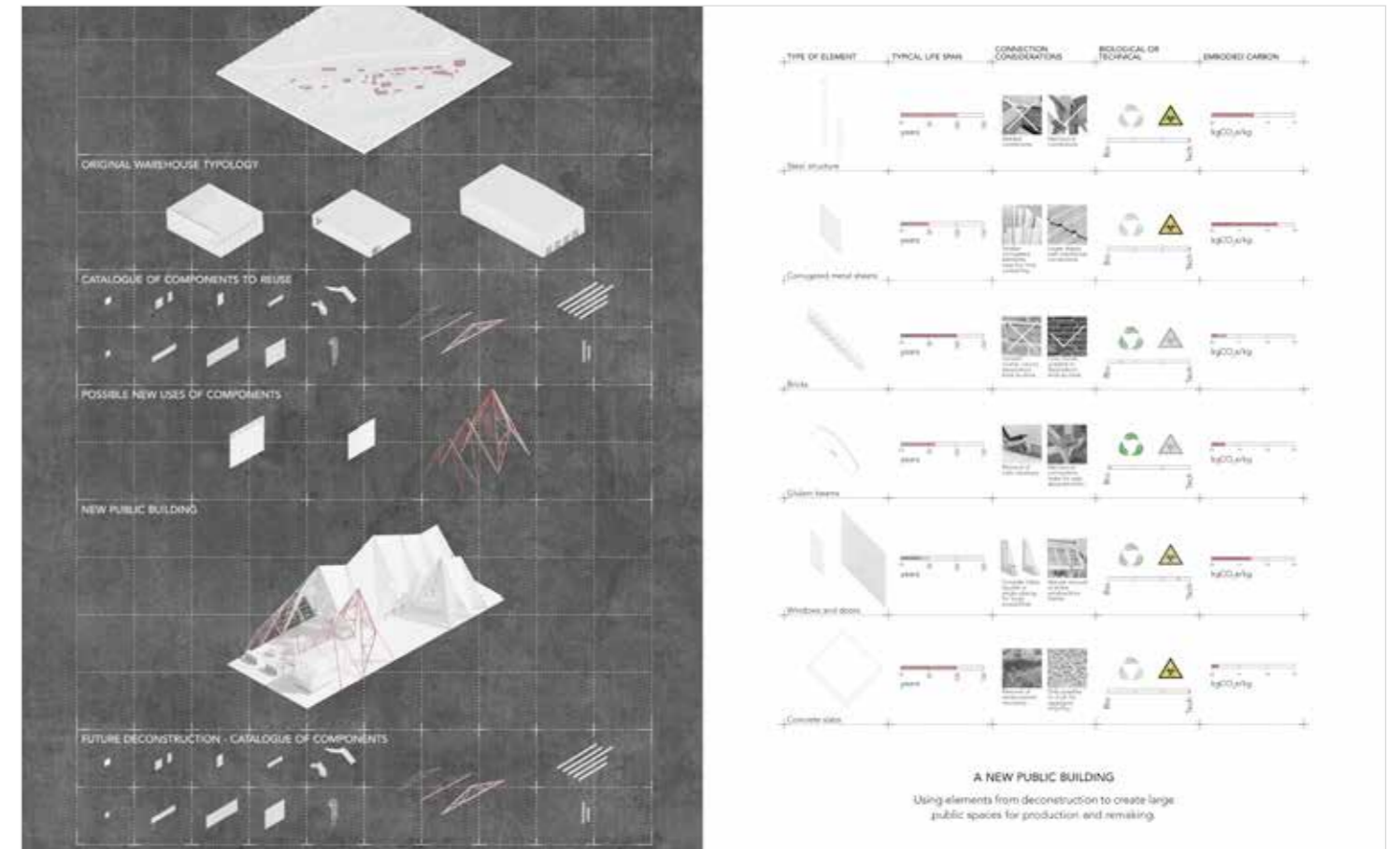
Shortlisted



Commended



Winner



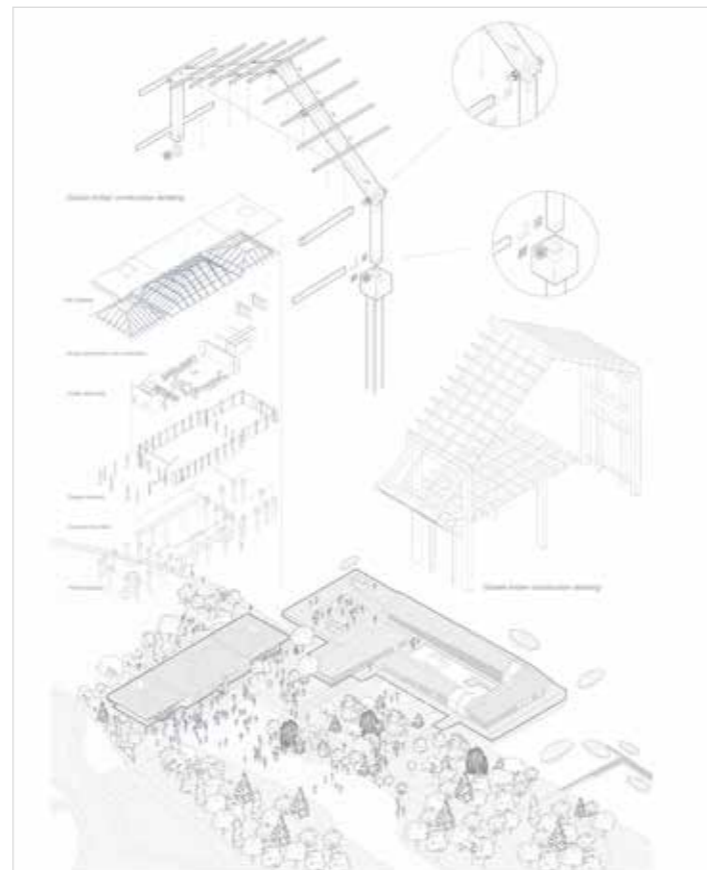
“This project challenges norms and establishes a prototype that could be applied in a variety of locations. The attention to detail and creative thinking around supply, form and construction is particularly strong and well-handled.”

The RIAS Andy MacMillan Drawing Award

Shortlisted

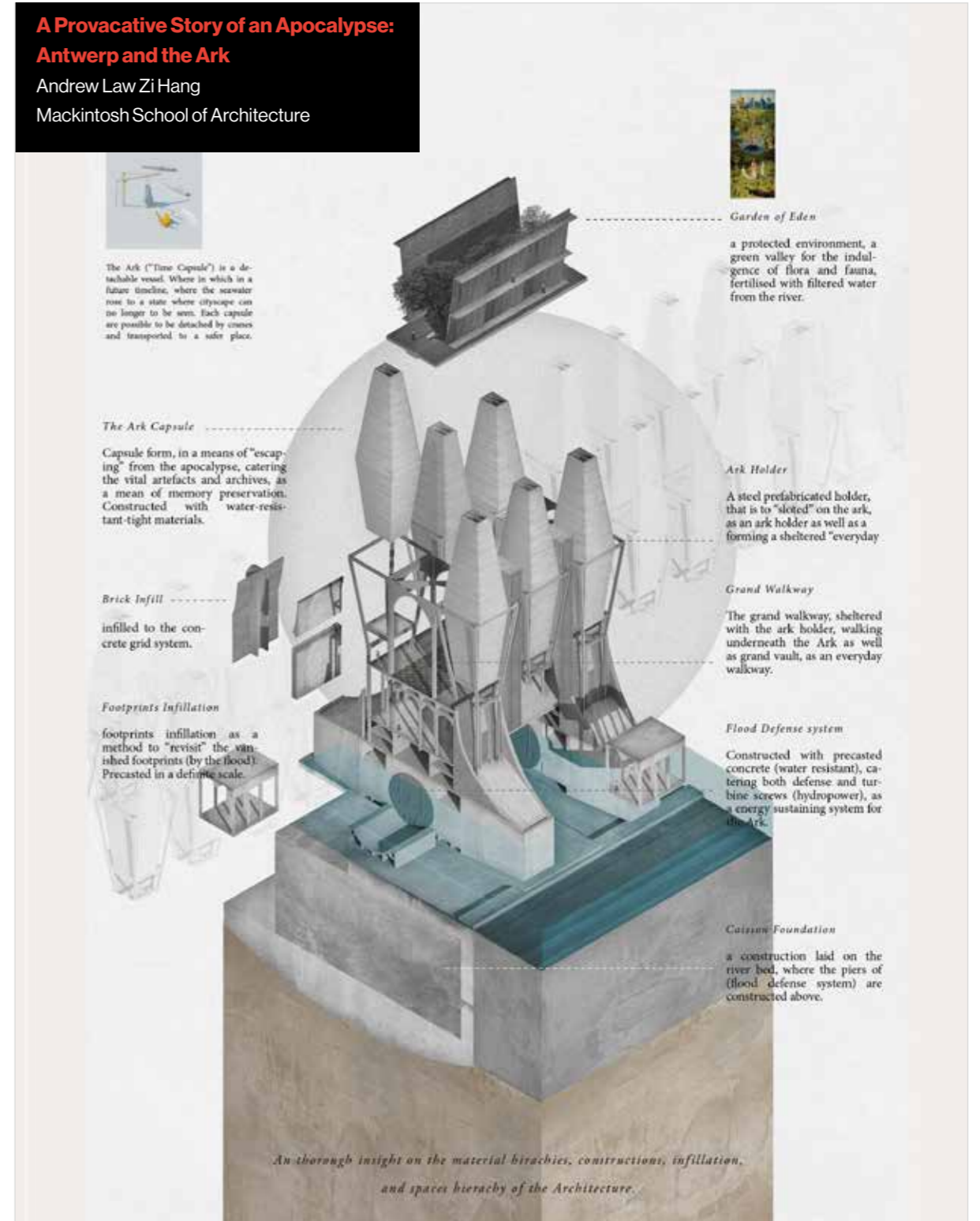


Commended



Winner

“An exemplary set of drawings which provide a clear narrative, delivered with great skill and imagination. Every sheet very rich in detail, beautifully rendered and could easily be part of a publication. The judges felt that the combination of theatricality and atmosphere which this project communicates make it a worthy winner of the RIAS Andy MacMillan Drawing Award.”



Legislating for sustainable, systemic change

In the first of a new series of contributions on sustainability Sandy Halliday CEng Hon FRIAS asks: What proactive policies might best reflect our professionalism and encourage buildings and built environments that are more socially accountable and less damaging to the environment?

Introduction

The majority of buildings are more expensive to run, more polluting, generate more waste, cause more damage to biodiversity and are less efficient and supportive of health, well-being and community than they could be. Changing global, regional, national and local guidelines are seeking to reverse unsustainable trends but environmentally and socially accountable design remains rare. Ironically we cannot now use “glacially slow pace” to describe progress towards achieving one planet living.

The built environment could be a focus for policies that bridge the unsustainability gap because architectural quality, pollution, biodiversity, travel infrastructure, indoor health, energy use local amenities and the relationship between town and country all impact our well-being. The Building (Scotland) Act 2003 acknowledged its role in our social, economic and cultural well-being by making provision for building regulations to go beyond sustainable *construction* and ‘*further the achievements of sustainable development*’. If, in the wake of Schoolstrike4Climate, XR, climate emergency and COVID-19, we wish

to deliver net zero, fairness, health & well being and strong communities, there are exemplar policies from nations, municipalities, professional bodies and practice.

Urban policy – design quality framework

Making better places needs rules on quality, amenity, jobs and connectivity - not just houses. In 1990’s Tübingen, development began of a derelict barracks.

Rather than sell the land, the local authority oversaw the project using a contract to set standards for resource effectiveness, and avoidance of hazardous materials beyond the regulations. The profits that would have gone to developers supported transport, amenity, employment and landscape infrastructure. This “City of Small distances” policy offers potential in the wake of COVID-19 to re-vitalise towns and cities.

Urban policy – supporting Biodiversity

Bio-diverse rich habitat, limiting the expansion of road networks, reducing sprawl and

promoting higher densities reduce a city’s ecological footprint. In Berlin & Malmö binding Landscape Plans require new development to have up to 30% green or blue space - the Biotope Area Factor. Developers can choose any measures – they are weighted based on: evapotranspiration, permeability, rainwater storage capacity, connection to soil functioning and habitat provision - to meet the overall requirement.

Rural policy – one planet development

Policy on housing is not preventing rural depopulation despite *increasing the population of rural Scotland* being one of four outcomes for the National Planning Framework. The Welsh *One Planet Development Policy* offers a model for low-impact rural living and sustainable land use. It is not working well but we could learn from this forward-thinking, albeit flawed, policy.

Local government policy – carbon neutrality

We need zero energy buildings. Futurebuilt was a collaboration between the financiers



Above
Bute Recycling Centre
© Andrew Lee



Above
Spreefeld Housing designed to the Biotope Factor Policy
© Sandy Halliday

regulators and architects in the Oslo region that rapidly upskilled the sector to create climate neutral projects demonstrating ‘*compact development attractive for walking and cycling and high quality architecture especially with respect to outdoor spaces, universal design, safety and comfort*.’ They swiftly progressed to energy exporting offices, schools, kindergartens and sports centres.

Fiscal policy – energy upgrading

Improving current buildings is low hanging fruit. Energy efficient renovation is embedded in Germany through the KfW (Reconstruction Credit Institute) since 1996. It grants loans at rates never exceeding 1% subject to a forecast of outcomes against current building regulations. A sliding scale of support to 60,000 - 150,000 projects/year aids transition to a low carbon economy and eliminates fuel poverty. KfW generates €1.5 billion p.a selling credits through the EUCO2 trading scheme. For each €1 invested, €2- 4 returns to the public purse in taxes levied on economic activity.

Professional policy – RIAS Accreditation Scheme in Sustainable Design

Embedding skills requires professional leadership. The RIAS has regularly updated its policy on *The Role of the Built Environment in Creating Social, Economic and Environmentally Sustainable Places*. It is underpinned by a Mission Statement that encourages interventions that improve social, environmental and economic well-being and the only Accreditation Scheme in the world that recognises achievement in Sustainable Design.

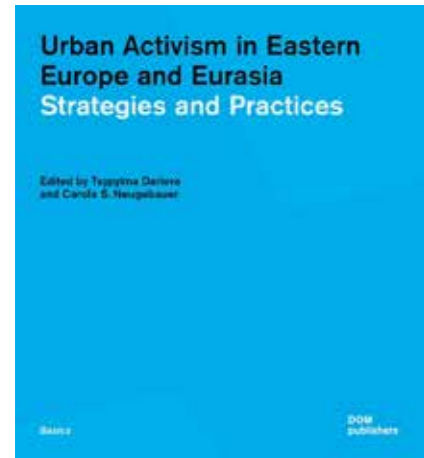
National policy – the rights of nature

We have to put environmental protection first. In 2008 in Ecuador a lawsuit was brought in the name of a river whose healthy functioning was threatened by a road-widening project. The plaintiff, the Vilcabamba River, sought to enforce its constitutional rights to exist and thrive. The Court ruled in favor of the River and became the first country to recognize the *Rights of Nature* in its constitution. In 2017 the

River Ganga was granted rights as a ‘juristic/legal person/living entity’.

Summary

These policies are resulting in beautiful buildings and places. They are more efficient, less expensive to run, less polluting, generate less waste, cause less damage to biodiversity and are supportive of health, well-being and community. **This is sustainable construction.** Most nations and clients are not implementing simple principles or gaining the benefits. Worse, cynicism and resistance create practices that endanger future life quality. The construction industry can respond to current threats by contributing to a fairer, greener Scotland. The continuing dominance of unsustainable practices is indefensible. ■ **More information on policies can be found in Sandy Halliday’s Sustainable Construction 2nd edition, 2018.**



Urban Activism in Eastern Europe and Eurasia – Strategies and Practices

Edited by Tsypylma Darieva and Carola S. Neugebauer Dom Publishers; £30.00

Whilst the ongoing development of the internet and worldwide social media continues to collapse time and distance, geographies appear to remain relatively constant. An online stroll through a series of static moments on streetview doesn't offer much insight into what's actually happening in a particular locale in terms of society, culture and politics. We appear to remain as ignorant as ever to daily contemporary life in places other than our own, even within ones that aren't very far away. What's happening in France, right now, I ask you? Or Belgium? We can't keep up with everywhere, of course, but our collective gaze, attention and storytelling remains very limited in the wider scheme of things. I'm reminded of author James Robertson's wry take on the centering of particular narratives in his *The News Where You Are* – a must-watch on YouTube.

The contextual premise offered by editors Tsypylma Darieva and Carola S. Neugebauer of *Urban Activism in Eastern Europe and Eurasia, Strategies and Practices*, shares this commonality. They argue that the prevailing Western idea of Eastern Europe and Eurasia remains simplistic, with the landscapes and cities there occupied by 'weak, passive and scared citizens'. This ignorance extends to a lack of awareness, knowledge or understanding of contemporary dynamics and activity.

In the cities of Perm, Russia and Vinnystsia in Ukraine there is a developing shift towards alliance-building between activists, committed professionals and some politicians in resisting the detachment between strategic planning and urban development, pushing back against the bluntness of market-orientated Neoliberal practices which replaced Soviet-era centralised planning. Whilst successes remain limited due, in-part, to statutory processes being opaque, the networking and ongoing collective organisation of those who stand for urban change and accountability in civil society, city administration and local politics is increasing.

In Yerevan, the capital city of Armenia, key to the success of the recent Velvet Revolution was a strategic reading and occupation of the city's urban structure and topography. Here, in tandem with the static, well-supported demonstrations in the city's main square, resistance was decentralised towards multiple nodes of

peaceful action across the city's centre and periphery, straining and thinning the outgoing government's ability to respond effectively. As the democratic norms become increasingly fragile in places such as the United States, the United Kingdom, Hungary and Poland, where corruption and the disregard for the rule of law appear ever-more naked, we would do well to pay more attention to parts of the world where people have been facing these challenges for quite some time, to learn how we might confront an increasingly hostile urban environment. *Urban Activism in Eastern Europe and Eurasia, Strategies and Practices* offers many relevant lessons for those seeking progressive change in Scotland and further afield. ■

Andy Summers
Andy Summers is a Co-Founder and Co-Director of the Architecture Fringe

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Books



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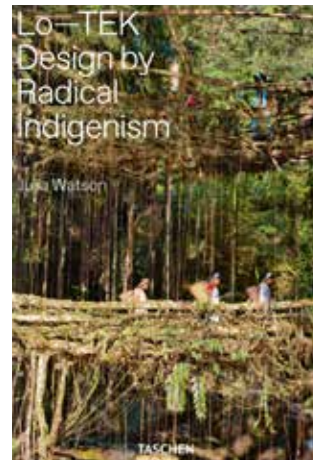


Above
Street blocking during 'Velvet Revolution', 25 April 2018

© Milena Khachikyan

Left
Example spreads

© DOM publishers



Lo-TEK: Design by Radical Indigenism

Julia Watson Taschen; £ 40.00

Today, human activity constitutes the most significant factor influencing the Earth's climate: to the extent that the next geological epoch shall be named the Anthropocene, after us. It is important to note, that the civilisation, social structures, and technologies that accelerated the breakdown of the Earth's climate are not – and never have been – representative of all peoples. With origins in the European Enlightenment, it arose from a mythology of colonialism, humanism, and systemic racism – dismissing millennia of indigenous ingenuity, local wisdom, and traditional ways of life as primitive. *Lo-TEK: Design by Radical Indigenism* is Julia Watson's contribution to countering this Anglo-European narrative of technological "advance" – or, as she terms it, a "Mythology of Technology", and platforming indigenous wisdom and resilience.

It must be noted that the author is not of indigenous heritage, and what this book does is amplify the "Technical Ecological Knowledge" of indigenous cultures. It collates an architectural researcher's exploration and perspective, of cultural practices and technologies that have been passed down for generations, resulting in adapted or built form. Recognising that whilst "modern" societies were setting out to conquer the natural world – to dominate, reshape and subdue the Earth, as lamented by Scots landscape architect Ian McHarg, many cultures lived harmoniously alongside nature, and much can be learned from their approach.

Through chapters divided by climatic region – separated into Mountains, Forests, Deserts and Wetlands – rhythmically punctuated by interviews, *Lo-TEK: Design by Radical Indigenism* compiles possible alternatives by gathering precedents of infrastructures and land management practices of indigenous cultivation and design. Each one a pragmatic, inherently sustainable response to its context and often awe-inspiring. Every stop along the way has been beautifully photographed, tastefully illustrated and accompanied by delightfully technical diagrams, with each medium used to optimum impact.

These case studies are extremely diverse in terms of scale, location, and approach, and alongside them, the author compiles another 100 or so. Their commonality is that each one is the result of a symbiotic design process aiming to benefit people and the ecosystems around them. Interventions range from the Jingkieng Dieng Jri Living Root Bridges of the Khasis – living bridges and ladders capable of surviving monsoons; the Totor Reed Floating Islands of the Uros – aquatic communities built from a local reed and cyclically repaired as the material decomposes; the Bheri Wastewater Aquaculture of the Bengalese – a living and resilient urban circulatory system; all the way to the Qanat Underground Aqueducts of the Persians – that gather drinking water in one of the most water scarce environments on Earth. Each case study offers an alternative perspective through which to look at built interventions,

the very concept of infrastructure, and serve as an introduction to another culture.

Spaced throughout, the interviews are a welcome addition – utilising the platform created by the publication to bring a diversity of fascinating insights and lived experience to the fore. One interview with Dharbajyoti Gosh, esteemed Engineer and Environmentalist, introduces the term "cognitive apartheid" – "the unwillingness of powerful elites to accept new knowledge from the poor", and thereafter the book and its subject matter grow in powerful significance.

Lo-TEK: Design by Radical Indigenism constitutes a manifesto for, what Julia Watson describes as: "A design movement to rebuild an understanding of indigenous philosophy and vernacular architecture that generates climate-resilient infrastructures." This is an essential, eye-opening read for anyone involved in the built environment or set to be in the future: from practitioners to students, and especially educators. These applications of "Traditional Ecological Knowledge" propose an alternative to the one-size-fits-all assumption of "modern technology" that led us, forewarned but ill-prepared, into a Climate and Ecological Emergency. They might even hold the potential to inspire ecologically appropriate responses to build climate resilience elsewhere around the world. ■

Scott McAulay



Race and Modern Architecture: A Critical History from the Enlightenment to the Present

Edited by Irene Cheng, Charles L. Davis II and Mabel O. Wilson University of Pittsburgh Press; £ 35.00

If we recognise the depths to which a racialised worldview has shaped the cultural, social and economic makings of the western world, then why is this rarely discussed within architecture? This is a question tackled in the newly published *Race and Modern Architecture: A Critical History from the Enlightenment to the Present*, a collection of papers authored by various architectural historians and edited by Irene Cheng, Charles L. Davis II and Mabel O. Wilson.

The book comprises six chapters charting the development of modernity. It presents an immersive, scholarly and analytical narrative that explores race as a critical component in European architectural theory and practice. The book examines the foundations of modernity, challenging the idea of architecture as transcendent and unsullied by the western world's original sin. Beginning with the eighteenth-century European-American definition of architecture as a self-conscious act, it concludes in the present day, analysing race, urbanism and citizenship. Cheng, Davis II and Wilson argue that architecture, like other disciplines such as philology, anthropology, archaeology and art history, developed as a way of making sense of a diverse world previously unknown to Europeans. However, these disciplines existed before they were named. Before architecture was architecture, it was building – an act determined by culture, community and

climate. Yet in the naming of the discipline, modernity sought to categorise building traditions through a course of racialisation, defining certain building cultures as 'vernacular' and 'primitive' – or put more straightforwardly, creating a hierarchy of which Europe sat atop; proximity to whiteness defined modernity.

Race and Modern Architecture is engaging throughout, yet a few essays stick in the mind. Mabel O. Wilson's, *Notes on the Virginia Capitol*, presents the inherent contradiction in Thomas Jefferson's quest for an architecture which expressed freedom and liberty in a country founded on enslavement and pillage. Wilson's argument is constructed in two parts; firstly, through an established methodology and then through an investigation of Jefferson's writings at the time of the building's development. She examines the formal architectural qualities of the Virginia State Capitol, exploring its search for civic legitimacy through antiquity. In the latter, Wilson exemplifies what she, Cheng, Davis II define as "the critical tools necessary to articulate the latent cultural underpinnings of our discipline." By looking elsewhere within Jefferson's oeuvre, she formulates an argument that lays bare the need to examine America's early civic architecture in its proper context, in which race was an undeniable factor.

Expanding its focus beyond America, the book explores race in relation to nationalism,

colonialism and urbanism. Mark Crinson's *Race, Architecture, and Colonial Crisis in Kenya and London* focuses on this side of the Atlantic by exploring British imperialism in Africa. Crinson references Frantz Fanon's description of the colonialism as a compartmentalised world in *The Wretched of the Earth* and Jomo Kenyatta's exploration of Gikūyū building culture in *Facing Mount Kenya* to offer a reading of "villagisation" as a violent form of oppression that reproduced the Gikūyū landscape as "reinforced, reshaped and made police-able."

To say that this book is seminal is no overstatement. More than just a work of architectural theory, it is a battle cry for architectural historians, students and designers whose interests in the intersections of race and the built environment have been disregarded as a 'special' interest, lingering on the narrowly defined boundaries of architecture. *Race and Modern Architecture* is in many ways a kind of permission, to speak into the silences and to write in the omissions and circumventions. It is a true companion for anyone working to centre critical race theory within our discipline. ■

Nana Biamah-Ofosu

Nana Biamah-Ofosu is a design unit tutor at the Architectural Association and Kingston School of Art, in practice as an architectural assistant in London and also part of the 2019-20 cohort of the New Architecture Writers.

The latest news from RIAS Practice Services

Practice update

RIAS Practice Information – Printed Edition in folders

We are continuing to review the situation and we will post Practice Information folders and inserts to those who opted to receive a printed version as soon as it is safe to do so. In the meantime, Spring, Summer and Autumn 2020 Editions are available on the Practice Services website.

Contracts Update

SBCC Contracts – Release of 2019 editions for selected contracts

Practices are advised that the 2019 editions of the *Pre-Construction Services Agreement (General Contractor) (PCSA/Scot)* and *Pre-Construction Services Agreement (Specialist) (PCSA/SP/Scot)* are now available for purchase from the RIAS Bookshop. *Constructing Excellence 2019* and *Measured Term Contracts*, 2019 version will be available from mid September.

For more information or to purchase please visit the RIAS Online Bookshop or email Bookshop@rias.org.uk.

CPN 7/2020: Project Bank Accounts: availability and accessibility to subcontractors

This policy note reiterates Scottish Government policy on the inclusion of subcontractors in a Project Bank Account (PBA); and reinforces it in practice through a notice to subcontractors. Information must be available to and accessible by subcontractors to enable them to join a PBA (see sidebar for link).

Project Bank Accounts

www.gov.scot/publications/project-bank-accounts-availability-and-accessibility-to-subcontractors---cpn-7-2020/



Coronavirus (COVID-19) Update

COVID-19 Cost Assessment Toolkit

The Professional Practice Task Group for the Construction Leadership Council COVID-19 Task Force has published a methodology for assessing and reporting the cost implications of disruption due to the pandemic.

The Toolkit acts as a guide to enable better cost forecasting to assist the industry in making informed investment decisions on viability, improving robustness of pipeline and driving long term economic growth (see link in sidebar for further information).

Coronavirus (COVID-19): guidance on individual risk assessment for the workplace

The Scottish Government have published risk assessment guidance and tools for staff across all industries which should be used by employers to support staff and line managers to understand and carry out effective risk assessments (see link in sidebar).

Coronavirus (COVID-19): guidance for homeworking

This guidance is intended to support employers and the self-employed with the continuation of homeworking. It has been developed to complement the suite of COVID-19 related guidance on safer workplaces. The guidance can be applied across any sector where homeworking is a feasible option for both workers and businesses.

Organisations should make every reasonable effort to make working from home the default position. Where a worker can perform their work from home, they should continue to do so (see link in sidebar). ■

Cost Assessment Toolkit

www.constructionleadershipcouncil.co.uk/news/covid-19-cost-assessment-toolkit-launched/



COVID-19 Guidance – Risk Assessment

www.gov.scot/publications/coronavirus-covid-19-guidance-on-individual-risk-assessment-for-the-workplace/



COVID-19 Guidance – Homeworking

www.gov.scot/publications/coronavirus-covid-19-guidance-for-homeworking/



Focus on Inclusive Design

Part 3 – Housing

¹ Dr Ian Appleton, paper 'Essential Access'

² Housing for Varying Needs, a Design Guide

³ Evaluation of Adapting for Change, Scottish Government, 2017

⁴ www.horizonhousing.org/media/1522/still-minding-the-step-full-report.pdf (2018)

⁵ www.ageuk.org.uk

This article continues our series of Practice Notes on Inclusive Design to be published both in Practice Information and the *Quarterly* magazine. The RIAS is very grateful to the authors for their feedback and contribution.

It has been written by Annie Pollock, B Arch (Hons), Dip LA, RIAS, MCLI, Richard Pollock, B Arch (Hons), RIAS, RIBA, Grant Gordon, (Editor) FRIAS and members of the Edinburgh Access Panel.

Everyone requires to be able to use buildings in an independent and equal way, including those members of society who appear to have physical, sensory or cognitive disabilities in some form. The design aim is to produce buildings, interiors and products without the division into disabled and non-disabled people. Inclusive design recognises that supplementary design may be necessary under certain circumstances e.g. for people with dementia and those who need to use Braille.¹

Housing design would seem likely to benefit most from this concept - Alex Gordon, distinguished RIBA President in the early 70s, coined the slogan - Long life, Loose fit, Low energy – i.e. sustainability, flexibility and energy efficiency. This principle had earlier been considered in the Parker Morris report, 'Homes for today and tomorrow' published by HMSO in 1961.

Traditionally, housing has been categorised as either 'mainstream' for general use, or 'special needs' for disabled people and others with particular needs. In practice comparatively few people require purpose built accommodation.

Statistics indicate that just 2% of the UK population are wheelchair users.⁴

The term 'ambulant disabled' embraces a wide group of people with a range of mobility problems or lack of agility and strength, but whose physical disability permits them to walk with or without the use of walking aids. The majority will be in the older age group but many people may have mobility problems at any time, due to accident or temporary illness.²

The design of all new or refurbished housing should recognise the needs of people who, as they grow older, may become ambulatory disabled, the layout of a house or flat should not hinder a person's ability to live as independently as possible. However, this will not be a substitute for dwellings designed specifically for people where increasing frailty must be allowed for, or for wheelchair users who need the full benefits of specially designed and equipped houses.²

Scottish Government policy places a clear emphasis on supporting independent living and enabling people to stay in their own homes for as long as they want to and are able to do so. People having a safe and secure home which meets their long-term needs is at the heart of this policy.³

Though dementia affects about 7% of people age 65+⁵, housing designed specifically for people in this group will be dealt with in a later paper.

It is suggested that about 25% of people aged over 65 use a mobility device. There are twice as many users of walking frames as there are wheelchair users, and the use of walking frames, particularly by people aged over 75, is set to increase.⁴

The majority design need is ultimately for a home that is easy to move around with a walking frame or other aids, but not primarily to wheelchair standards, has a bathroom that can be adapted to ambulant disabled user needs, and fittings and service controls that are within reach and easy to use.

This brings us to the conclusion that we should be designing housing that satisfies the initial needs of the majority of people throughout their lives, but includes

Practice update

the possibility of future minimal adaptations that can substantially extend the dwelling period of the house or flat, making it readily more suitable for older or ambulant disabled people.

This would require the following primary design features:

Movement

- The entrance should be barrier-free, but if steps are unavoidable should have a max rise of 140mm and a tread of 600mm to cater for people with walking frames.
- Car parking within 30m of entrance door.
- Canopy or porch at the entrance.
- Stairs within dwellings should have steps with a rise no greater than 170mm and a going no less than 250mm.
- Flights should be no more than 1.8m rise so that there is a landing between storeys.
- Provision for handrails on both sides, to satisfy one sided disability.
- All internal doors should have an effective clear opening width of at least 800mm. Entrance doors should have a minimum clear opening width of 840mm to permit future wheelchair use.
- Door ironmongery should be of suitable design, e.g lever handles with a return end. Lock turns and keys should be easy to grasp and placed well clear of the door jamb.
- The entrance door should open into a space at least 1200 x 1200 to allow room to manoeuvre with a walking aid.

Kitchens

- Layouts may have to be altered and units designed to enable easier access for older or ambulant disabled people. Drainage should take this into account.

Bathrooms

- Walls should be designed to take support rails in any required position.
- The provision of a floor gulley in ground floor bathrooms allows for adaptation to a 'wet' bathroom for a disabled person.
- If possible, make provision for an outward opening door.

General

- Window controls should be operable with one hand and be at a maximum height of 1500mm or 1350mm if over a worktop or sink.
- Taps should be of a crosshead or lever design, with clear hot/cold indicators.
- All showers should be fitted with anti-scald devices; kitchen taps should be of the swivel spout mixer type, with a minimum clearance of 150mm over the laying surface.

Universal Tip of the Month

Outside lighting to a domestic entrance door should be designed so that the door lock is not obscured by the keyholder's shadow.

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Professional Indemnity Insurance market update

As reported in previous RIAS quarterly Issues, the professional indemnity insurance market for construction related professions is changing for the first time in over a decade. Having sustained large losses in recent years, insurers continue to re-engineer their books in order to return to profit; predominantly by seeking to increase premium income and limit their exposures. The withdrawal of more insurers from the sector over the course of the past year has exacerbated already challenging PI market conditions, typified by a reduction in appetite and capacity.

Although the outcome of the Grenfell inquiry will not be known for some time, the tragic events of June 2017 have heightened the awareness of risk. In light of other major fires since Grenfell, insurers no longer restrict their concern to aluminium composite materials. Consequently, insurers have taken a close look at their exposure and adopted a robust stance to cladding, combustibility and fire safety. In order to allow insurers to consider the risks, they require an increasing amount of information, particularly for practices with any involvement in cladding, high-rise buildings and social housing. Insurers are digging deeper into each risk presented and applying a level of scrutiny that many practices will not have experienced before. For this reason, it is imperative that firms provide as much information at renewal as possible. Brokers will also require significant lead in times in the run up to renewal, given the challenges faced.

One of the overarching reasons to form RIASIS was to provide stability and an enduring professional indemnity

insurance scheme for RIAS members in a volatile insurance market. That message is as important today as it was in 1984 when RIASIS was formed. By virtue of our long-standing relationship with the RIAS and its members, we understand the issues that architects based in Scotland face and the environment in which they operate.

RIASIS is a specialist broker arranging architects' professional indemnity insurance and providing risk management services for RIAS members and other groups in Scotland. Practices should be seeking the best protection that they can afford, and ensuring that cover restrictions are minimised where possible. Some PI policies contain blanket exclusions in respect of combustibility and fire safety, however, the RIASIS policy does not contain these exclusions.

Although, we appreciate that the current economic climate is difficult for many firms, it is crucial not to sacrifice breadth of cover and expert claims advice for a cheaper option. Often, a significantly lower premium may be reflective of the reduced cover being provided. We would also urge practices to consider the stability of the market chosen. Practices should bear in mind that as PI policies operate on a claims made basis, in essence it is the cover in force at the time a claim is notified that responds, rather than the cover in place when the work was undertaken. If the level of cover dramatically reduces, this will have an effect on the cover afforded to services provided retrospectively. ■

Vivian Allison
Client Executive, Marsh Ltd

At RIASIS we pride ourselves in providing a market leading policy wording, an integral support service and fast turnover of documentation.

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Fax: 0131 311 4280
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Here to help:

The Architects Benevolent Society's work in Scotland

The Architects Benevolent Society (ABS) is dedicated to helping those working in the wider architectural community - and their families - in times of need. They help people of all ages who have experienced illness, accident, redundancy, unemployment, bereavement or other personal difficulties. Their support ranges from confidential advice to financial assistance.

The ABS ambassador program was designed as a platform for helping those who wanted to support the work of the ABS as a charity. ABS Ambassadors are part of a regionally based network of volunteers who play a key role in raising awareness of the ABS cause within the wider architectural profession and in leading regional fundraising initiatives.

Andy, Rick, Michael, Gary, Sam and Scott are the current Scottish ambassadors and the ABS feel really privileged to have their ongoing support. Below each one of them has written a little about their experience and how they support the ABS.

Andy discusses how the ABS helped him after an accident. Rick notes how Ambassadors write articles and can provide in or virtual office presentations. Michael has been proactive in fundraising and covers the various events he's arranged and participated in. Gary outlines the Ambassador programme. Sam explains how the ABS support is cross discipline and Scott the support offered to students.



Andy McLeish

Architect & Principal of am | architect, Perth

I was aware of the Architects Benevolent Society before 2014, the same way many of us are, by the flyer that arrived with my AJ, RIBA and RIAS journals. Like most flyers, it was looked at and went in the bin – I was under 70, what need had I of a benevolent society and I'd get around to donating someday.

Then in May 2014 I was the victim of 40% burns from a flash-back off a fire pit. I was in intensive care, then a burns ward for seven weeks before months of recuperation at home, unable to earn and with my business effectively at a standstill. I was fortunate to have some great friends who took over running the business and one long-time friend in architect Willie Watt who advised my wife to contact the ABS.

Whilst I was still enduring pain, operations and intensive physiotherapy in hospital just to get me back to a basic level of frail independence, the ABS stepped in to assist my family financially and emotionally. The compassion of the whole ABS team to our situation and their support was invaluable in allowing my family and I to focus on my and our recovery worry free. Six years on I am back to at least 95% of my former self but with a better outlook on and appreciation of life.

As an ABS Ambassador, I happily give back to them, helping to promote their services and assist their fundraising. Their past financial assistance and ongoing compassionate support remains a big part of my recovery journey.



Rick McCluggage

Architect & Director of Smith Scott Mullan Associates, Edinburgh

In 2017, I attended an ABS campaign launch event in the Storytelling Centre in Edinburgh, supported by the RIAS. I had heard of the ABS before, but I knew little about it or what it does, and I was keen to gather information to share with colleagues. Most people I speak to are in the same boat I was – they know the ABS exist but not much about the support the ABS offer our profession.

When I was approached to become an Ambassador in Scotland I jumped at the chance. We are a small but pro-active group in Scotland who meet fortnightly virtually to catch up on what we can do next to assist the ABS. The Ambassador programme is very much a team effort and it is a good way to give something back to support the profession.

I use my time to spread the word about the help the ABS provide. This is usually by writing articles, presenting short lunchtime CPDs to local practices (currently by Zoom), promoting campaigns on social media and reaching out to smaller companies and sole practitioners who maybe don't have the internal support of larger organisations. My intentions are not to tell everyone I meet about every detail of the ABS, but rather let people know what the ABS is and how to get help when its needed most. If anyone is interested in an informal CPD please get in touch or contact the ABS directly to learn more.



Michael Dougall

Architect & Associate Director of O'Donnell Brown, Glasgow

I was first made aware of the Architects Benevolent Society (ABS) thanks to the efforts of the Glasgow Institute of Architects (GIA) who raise money for the charity each year at their annual member and awards dinner. Typically, the GIA raffle will raise between £1,500 to £2,000 each year for the ABS.

My interest grew in the ABS during my term as GIA President when it was agreed that the membership should extend its fundraising efforts beyond the annual raffle. In early 2014 I called upon the support of a small group of fellow architect cyclists and convinced them to join me on a four-day cycle from RIAS HQ in Edinburgh to the RIBA HQ in London in support of the ABS. A team of 11 architects set off on the 500-mile adventure on the morning of September 14th 2014 and had raised over £8000 for ABS by the time we arrived in London.

Since the RIAS to RIBA cycle in 2014 I have worked with the architect community to plan other ABS fundraisers including; 100 architects running the Edinburgh marathon on the centenary year of the RIAS and most recently a Glasgow to London cycle in 2019 which saw a group of 20 complete a grueling route raising over £11,500.

The fundraising events completed since 2014 have all been immensely challenging and would not have been completed without the camaraderie and support of others. However, fundraising can take any form, such as the popular ABS Bake the World a Better Place event, so I would encourage everyone to support the ABS particularly during the ongoing emergency COVID-19 appeal.



Gary Mees

Chartered Architectural Technologist
& Principal of Gary Mees Architectural
Technology, Dalgety Bay

It was a few years ago that I was asked to be an ambassador for the Architects Benevolent Society, around the time I was President of CIAT. I was honoured and delighted to be asked to represent ABS, although at the time I was a little unsure of what was expected of me.

The role has developed over the years with each ambassador bringing to the role their own personalities and skills. That might be telling their story and the challenges they face or visiting colleges, universities and offices raising the awareness of the society and its work and how the ABS can help in challenging times, however small. The ambassadors work together in doing this, using and extending their network alongside arranging and promoting fundraising activities. There is one common theme to all the ambassadors, they are all committed to pulling together and helping the architectural family.

Having worked within the architectural world for 47 years, I have been extremely fortunate not to have been out of work. Very early on in my working life, following a sports accident, I was off work for nine months but fortunately had great support from both family and my employers during this time, which saw me through that difficult period. I now appreciate the situation where I might have called on the services of ABS. No one can ever know when we may need that bit of help; it is not a weakness to seek it.



Sam Shaw

Senior Landscape Architect at Raeburn
Farquhar Bowen, Stirling

Like many people I chat to about the ABS, their misconception is that they are a charity for Architects and spend most of their time and effort providing financial contributions to the bereaved. Some of this is true, however the ABS offers a huge amount more than that, and to a broader range of people than you would expect, especially if you are (as I am) a member of one of the other professions assisted by the ABS.

The charity's support covers Architects, but also Landscape Architects and Architectural Technologists. As one of two Landscape Architect ambassadors, I'm aware that it's hugely important that I let people know about the support offered by the ABS. Incidental conversations, fund-raising (such as the 460 mile / four day cycle I completed with fellow ambassador, Michael in 2019), talking at events and presentations to individual practices all have huge benefit, informing my peers of this remarkable charity whose sole aim is to be there when times are tough.

The ABS also offer fantastic assistance to students, which is crucial to ensure our young people develop into the confident, secure, well-rounded professionals with whom we will co-create as their careers progress. Confidential advice, financial assistance and counselling is also available to professionals' family members, which is an inventive way of improving quality of family life.

Consider how the ABS might someday provide you with help and also how your backing ensures our continued progress as cohesive and assured professions. It is important to remind ourselves that it's not all giving, ABS need the support of the architectural family to invest in this safeguard for us all, so, with this in mind, please give generously, if you can.



Scott McAulay

Graduate Architectural Assistant

As one of many who completed architectural education with mental wellness struggles - in my case anxiety and depression, I am glad to pass on how the Architects Benevolence Society supports those studying architecture, architectural technology and landscape architecture. 1 in 3 architecture students have received mental health support (AJ, 2018), so this ABS support could prove an invaluable lifeline to many.

All students can be provided with an annual membership of Anxiety UK. This includes a free subscription to the Headspace app - a fantastic resource for proactively looking after your mental wellbeing, access to reduced cost therapies and access to email and phone support helplines. To receive this, students should contact AUK directly on 0844 848 7921 or email abs@anxietyuk.org.uk - including their course title, university and year of study. AUK takes these details, arranges the membership and the ABS will cover the costs.

Students with one year's work experience in the industry in the UK can access an annual AUK membership. They can also receive a wellbeing assessment, a variety of one-to-one therapies such as Cognitive Behavioural Therapy, counselling, clinical hypnotherapy or acupuncture through their network of approved therapists as well as email and phone helpline support. These require an ABS referral, so call or email them as noted below.

In some cases, you may be eligible for financial support or another support service. If you think this might apply, provide some background on your situation and contact details so they can get in touch to ensure you receive the best support the ABS can provide you.

About the Architects Benevolent Society

Since the start of the Ambassador programme, general awareness of the ABS has improved and more importantly the number of people assisted has increased by at least a one-third year-on-year. The #AnxietyArch campaign throughout 2019 with referral link to Anxiety UK saw continuing uptake in assistance for mental wellbeing. National and local fundraising events continue to help fund the ABS activities with regular events such as the Chicken Run 5K, Bake Off on National Baking Day and Time to Sketch seeing good support alongside locally organised events.

As always though and especially during this COVID-19 pandemic, ongoing fundraising is critical. In the first four months of lockdown the ABS gave out over £300,000 in direct financial support and launched their COVID-19 appeal targeting the raising of £75,000 for emergency coronavirus support.

In Scotland over the past three years the ABS has given financial assistance of £220,000 to 68 people including their dependents. Since the COVID-19 lockdown on the 23rd March 2020 they have granted £28,200 and counting to Scottish beneficiaries.

With the usual annual fundraising events cancelled ABS have been creative in arranging events such as the 'Cooped Up Chicken Run' back in May which encouraged participants to get active whilst raising funds taking part in various challenges. At the end of July, they held an online quiz called 'ArchiTest' with participants from across the UK and Northern Ireland taking part via Zoom and seeing £4,500 being raised. This fundraising is critical during the COVID-19 crisis with the ABS seeing request for assistance grow at a time when their assistance is never more needed.

The last ABS virtual event, #Time2Sketch, was on the 24th of September. Participants were given a theme on the day and an hour to draw before submitting their design to a panel of judges. There were prizes and an opportunity for the top drawings to feature in an ABS colouring in book. All proceeds from the event went towards support the ABS Emergency Appeal. Please go to the ABS website for more information, www.absnet.org.uk.

The ABS can help by:



- Giving money in the form of grants and gifts;
- Giving advice about many issues;
- Providing informal support and someone to listen to you;
- Responding very quickly (sometimes even the same day)

In partnership with other organisations they provide a range of support which aims to help beneficiaries with a wide range of issues such as housing advice and representation: employment advice; mental health support: independent living for people with disabilities; legal advice; and money matters.

The ABS is there for us all and is never more needed than now. If you require assistance contact them on 020 7580 2823 or email help@absnet.org.uk or write to Welfare Team, Architect Benevolent Society, 6 Brewery Square, Copper Row, London, SE1 2LF.

If you feel able to donate or assist fundraising, visit the ABS website absnet.org.uk or email fundraising@absnet.org.uk or visit the emergency appeal (see sidebar).

If you'd like to arrange a presentation by the ABS and / or one of the Scottish Ambassadors or volunteer call 020 7580 8588 or email tom.shore@absnet.org.uk ■

Andy McLeish

Architects Benevolent
Society

absnet.org.uk



ABS Emergency
Appeal

[absnet.org.uk/support-us/
covid-19-emergency-appeal](http://absnet.org.uk/support-us/covid-19-emergency-appeal)



Membership update

The following deaths were reported with regret:

- Peter Bailey RIAS
- Neil Ewan RIAS
- Riadh Mirza RIAS
- Campbell Kitson Roxby RIAS
- David Sutton RIAS

Transfers to Retired:

- Nicholas Brent RIAS
- Fiona Coutts RIAS
- Philip McLean FRIAS

Resignations:

- Drew Carr
- Karen Mill

Removals:

- Marcie Ballance
- Robert Goodburn
- George Grier

Reinstatements:

- Natasha Huq RIAS

Election to Associate Membership:

- Andrew Agapiou
- Sean Alavazo
- Josephine Baatzsch
- Andrew Haggerty
- Tee Hang
- Jemima Harold-Sodipo
- Suha Hasan
- Yu Kee
- Murray Marrant
- Ariane Porter
- Holly Poulton
- Meghan Rasmussen
- Teresa Welsh

Elections to Student Membership:

- Madeline Baker
- Rachel Briglio
- Jocelin Chan
- Dana Cherepkova
- Wulfric Kenneth Rainer Clackson
- Joseph Coulter
- Matthew Doran
- Megan Ellis
- Teh Eng
- Katie Hackett
- Linda Lexina
- Eireann Iannetta-Mackay
- Erini Makarouni
- Rose Miller
- Katie-May Munro
- Derrie Pearson
- Alexis Paponides
- Chenjie Qian
- Kacper Ryske
- Katerina Saranti
- Gary Sheng
- Katy Sidwell

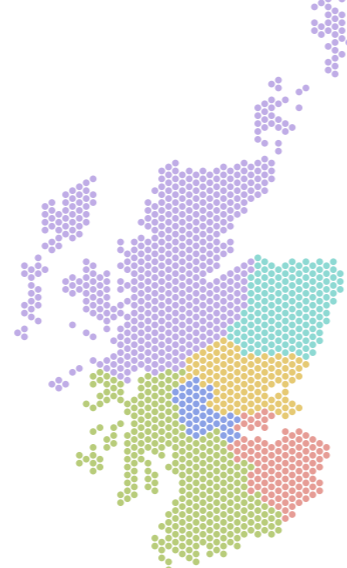
- Martha Smellie
- Imogen Clara Stoppani
- Ilia Stringari
- Maliina Tiovakka
- Lichong Tong
- Caroline Wells
- Emily Wells
- Lily Whitehouse
- Hannah Williams
- Agata Woloszyn
- Juliana Yang
- Xi Zhou

Elections to Chartered Membership:

- Jamie Brown RIAS
- Steven Hallan RIAS
- Laura Harty RIAS
- Martin Alexander RIAS RIBA
- Kevin McAvinchey RIAS
- Andrew Northway RIAS RIBA
- Alexander Reeves RIAS RIBA
- Victoria Scott RIAS RIBA
- David Williamson RIAS RIBA

Nominations to Fellowship:

- Isabel Garriga-Serrano FRIAS RIBA



RIAS Chapters

- Aberdeen
- Dundee
- Edinburgh
- Glasgow
- Inverness
- Stirling
- Outwith

RIAS Membership Categories

- Associate
Graduates/ pre-part III
- Affiliate
Interest in architectural profession
- Students
Student of architecture
- Academic
Architects working in full time education
- Chartered
Fully qualified ARB Registered architects
- Fellow
Highest level of RIAS Membership
- Hon Fellow
Person of distinction nominated by the Incorporation's members
- Retired
Retired from architecture and employment ■

Charlene Rankin
Manager: Membership / RIAS
Consultancy Support

President's diary

Does not include internal meetings

August

- 05 Meeting with Linda Fabiani MSP and Graham Simpson MSP re CPG
- 05 RIAS Governance & Policy Committee
- 05 Meeting with Heads of Architecture Schools
- 10 RIAS Chapter Presidents' Forum
- 10 RIAS Awards Review Group
- 12 RIAS Audit & Finance Committee
- 12 RIAS Interim Non-Executive Board
- 13 Meeting with Executive Director of the Edinburgh Centre for Carbon Innovation
- 14 RIAS Awards Review Group
- 19 Telephone Meeting with Chair of RIAS Planning Committee, Hugh Crawford
- 20 Telephone Meeting with Chair of RIAS Contracts Committee, Mike Towers

September

- 02 RIAS Council Meeting
- 03 Meeting with the Scottish Government Energy & Climate Change Directorate re Retrofit Standards (PAS 2035/30)
- 04 Took part in the judging of the RIAS Scottish Design Tutor Award
- 04 RIAS Awards Review Group
- 07 A&DS/RIAS Scottish Student Awards Judging Meeting
- 09 Meeting with Scottish Government Planning & Architecture Department
- 10 RIAS Special Council Meeting
- 17 Meeting between professional bodies and Minister for Local Government, Housing and Planning
- 17 RIBA Council Induction
- 22 RIAS Chapter Presidents' Forum

- 23 RIAS Governance & Policy Committee
- 23 Meeting with Euan Leitch, Built Environment Forum Scotland (BEFS)
- 24 Meeting with Cabinet Secretary Fiona Hyslop MSP
- 24 Chaired RIAS Andy MacMillan Memorial Lecture given by Jude Barber
- 28 Welcome and introduction to RIAS Convention: WITH THE GRAIN
- 29 RIAS Special Council Meeting
- 30 RIBA Council
- 30 Attended Cross Party Group on Architecture and the Built Environment

October

- 07 RIAS Interim Non-Executive Board
- 07 RIAS and Heads of Schools Forum
- 08 Meeting with RICS and RTPI ■

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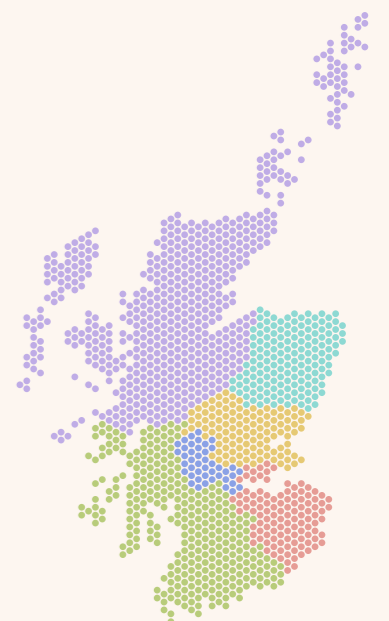
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RIAS Lifetime Achievement Award 2020

Ian and Marjorie Appleton

On behalf of everyone at RIAS congratulations to the Appletons for the award of this accolade. There have been a few illustrious duos- Tom Elder and Dick Cannon, as well as Andy MacMillan and Isi Metzstein, as recipients of this award but this is the first civil as well as business partnership to receive the award.

Some years ago, when Isi, then into his eighties, was presented with this award he thanked everyone, but expressed a wish that it had been given whilst he was still alive. In a similar vein, as a part of life's unerring avoidance of symmetry, it is poignant that in presenting this year's award to both Ian and Marjorie Appleton, Ian cannot be here to receive it. Marjorie's light shines bright enough for both. His many accomplishments, indeed their joint accomplishments, are well enough known to those involved with RIAS governance and wider, particularly in architectural education, with Ian instrumental in the setting up of ASSA the Association of Scottish Schools of Architecture.

In 1964 after Kingston College of Art and a spell working with Chamberlin Powell and Bonn on the magnificent Barbican, Peter Moro on the Royal Opera House, London, Nottingham Playhouse and the Gulbenkian Theatre, Hull, (which has recently been listed) Ian moved to Edinburgh to take a Civic Design course at Edinburgh University, and then to the office of Rowand Anderson Kininmonth and Paul as project architect for the Brunton Hall, Musselburgh. From 1967 also teaching in Edinburgh University. In 1969 he married Marjorie, and they set up the Appleton Partnership in 1974.

In 1985 the winning of the competition in Leeds for the new West Yorkshire Playhouse Theatre and its masterful execution led to the Appleton Partnership focusing on arts buildings, as well as conservation and private



housing. Ian's book *Buildings for the Performing Arts: A Design and Development Guide* became the standard text for this typology.

With Ian and Marjorie, the whole was always more than the sum of the parts; indeed, like Jane Drew and Maxwell Fry or Denise Scott-Brown and Robert Venturi, you always got the whole. An inseparability of attitude and ethos.

In the twenty-five or so years we have been involved in the RIAS and the Institutions in Scotland together, Ian and Marjorie have often been travelling companions, weaving together on occasions, but on our own journeys. Their work for RIAS complemented and contrasted their work in practice, as did teaching in Edinburgh and beyond.

Together they had broad interests and varied tastes. Their time in the RIAS was never spent simply participating, it was about making a difference. Whether initiating the James Miller Trust hardship fund for students of architecture or Ian's particular enthusiasm - the setting up of the Scottish Design Tutor Award - now in its tenth year. They always worked hard at making things happen. I think Rutland Square is their second home. Ian's spirit remains. ■

Prof. Gordon Murray PPRIAS



From top:

In Glen Derby, Perthshire where they designed and self-built their log house;

After winning the Leeds Playhouse Competition;

At their ruby wedding at the Scottish Arts Club, Edinburgh

© Marjorie Appleton

RIAS Scottish Design Tutor Award

Mark Cousins

Mark Cousins, Teaching Fellow at ESALA has been awarded the RIAS Scottish Design Tutor Award. Proposed a number of years ago by the late Ian Appleton, the Scottish Design Tutor Award has been a very positive endeavour, creating additional linkage between the Incorporation and Scotland's architecture schools.

Design skills and knowledge are learned by architectural students mainly through projects. The experience, knowledge and teaching skills of the design tutor are crucial to providing excellence in architectural education.

This year's judges were RIAS President, Christina Gaiger and Marjorie Appleton FRIAS (recent recipient of the RIAS Lifetime Achievement Award along with her late husband Ian Appleton, who initiated this important award). The judges commented that "the narratives within Mark's nomination by current and past students clearly presented the positive impact, influence and outstanding commitment from him over the duration of his career".

Mark Cousins studied architecture at the University of Edinburgh and design at the Glasgow School of Art. His career has combined practice (working in Germany and the UK), academia (teaching in Scotland and Australia) and publishing (writing for a variety of magazines and journals). He is a Teaching Fellow at ESALA (University of Edinburgh) and has over 30 years' experience in the architectural profession.

Comments from past and current students:

"Having been tutored by Mark in my second year at ESALA, his strong and unique influence was vital in developing the character of both my fellow students

projects and the approach of other tutors throughout the year. I have seen the issues of mental health faced by students throughout ESALA, Mark has consistently supported us and encouraged an approach to the course that extracts the best from every individual whilst creating a healthy and balanced working environment.

Mark has always been open to discussion and challenge from myself and other students, remaining as the most engaged and approachable tutor I have had – in a list of very high-quality tutors."

"Mark has been the central figure in my development as an architecture student through his commitment not only to fulfilling the practical requirements of my learning, but also by helping me develop my own identity as a designer. Mark was my tutor during my second year at ESALA. When designing a library in El Cabanyal, Valencia, he recognised my interest in social sustainability and buildings which respond to the cultural and political dynamics of their local communities. Even when I was struggling with the design of the project and facing heavy resistance from a guest critic, he encouraged me to persevere, helping me understand the value at the core of my project and make architecture which reflected and built on these values. As a result of his teaching, the project clinched me the ESALA nomination for the SEDA KJ Sustainability Award."

"I found Mark to be a brilliant tutor due to his innovative approach, sensitive conduct and consistent encouragement



Mark Cousins RIAS

to place design within a wider context. In both group and individual projects, Mark inspired me to push concepts to healthy extremes while maintaining an eye for beautiful solutions. During weekly design tutorials, I always felt on equal footing when discussing ideas; he never encroached but, instead, steered my ideas to a more rigorous and interesting project resolution."

"Mark is fun and flamboyant, yet extremely knowledgeable, organised and dedicated. His strong engagement with his students and the fact that so many of us are still in touch with him, is a testament to why he is truly deserving of this award."

"Mark's teaching was inclusive and complex, he created a network of challenges which engaged us and encouraged us to become more than just graduates of a design course. His legacy is the development of capable design thinkers, who, living in a small Australian town, graduated as a community of curious, and brave architectural practitioners and thinkers."

Obituaries



Laura Coogan FRIAS
21 May 1977 to 7 May 2020

Laura Coogan (née Glen) was born in Glasgow in 1977. She grew up in Newton Mearns and was educated at Hutchesons' Grammar School. She began studying Architecture at Strathclyde University in 1996 and obtained a BSc (Hons) in Architectural Studies.

In 2001, Laura joined CRGP Limited for her Part 1 year out placement. During her time at the practice she was responsible for many projects including, industrial, residential, MOD, care & ecclesiastical projects. She left in 2007, to begin a full-time post-graduate course in Advanced Architectural Design at Strathclyde University, successfully completing the course with commendation. From 2008 to 2010, Laura worked at Anderson Bell + Christie Architects where she was part of the urban design and marketing teams as well as acting as design team leader for a substantial care home project.

In early 2010, Laura qualified as a Chartered Architect and, later that year, joined the recently formed practice of Coogan Architects, as a Partner, with her husband Barry Coogan, whom she had met while studying at University. Laura was instrumental in growing and developing the Practice, while delivering many exciting residential, retail and hospitality projects.

In 2015, upon receiving a cancer diagnosis, Laura stepped away from the practice to concentrate on her health and being a mum to her daughters Orla and Daisy. Laura is fondly remembered, not only as a talented, hard-working architect, but for her warmth, intelligence, infectious smile, selfless attitude, and relentless bravery. A truly wonderful friend, daughter, wife and mummy. ■

Obituary by Barry Coogan FRIAS



Ian Appleton PhD, D Arch, Dip CD, RIBA FRIAS
18 March 1939 to 24 April 2020

Ian Appleton was a gifted architect with an expertise in theatre design, and a greatly respected teacher whose students found him very intelligent, sensitive and approachable.

He studied architecture at Kingston College of Art, and then was employed by Chamberlin Powell and Bonn, working on the Barbican, and later joining Peter Moro and partners to work on the Nottingham Playhouse.

In 1964 he came north to Edinburgh, to take the Civic Design Course at the Department of Urban Studies and Regional Planning, and then joined the office of Rowand Anderson, Kinninmonth & Paul to work on the design of Brunton Hall, Musselburgh.

In 1967 Ian took up a lectureship at the Department of Architecture at the University of Edinburgh, teaching at all levels and completing his PhD in 1980. He was Director of Studies from 1982-86, and ultimately became an Honorary Fellow. He was greatly admired by his students, one of whom wrote "...he had a beautiful touch with a pencil, and was capable of crafting really beautiful designs, which seemed rooted in deeper meaning".

In 1969 he married Marjorie (Niddy) Eunson, an accomplished architect in her own right. In 1974 they set up The Appleton Partnership which lasted for 37 years, and was responsible for a wide range of award winning arts, conservation and new build projects, including a pioneering Community Design Unit at Wester Hailes in Edinburgh. In 1985 his practice won the national competition for a new theatre in Leeds, which was opened in 1990 as The West Yorkshire Playhouse. The critic Michael Billington wrote "What really

matters is that Leeds has gained a superlative playhouse that is friendly, spacious, and free of the antiseptic coldness of much modern architecture." Ian Appleton's book *Buildings for the Performing Arts: a Design and Development Guide* became the text book for this discipline.

In addition to his practice and teaching, Ian was a great supporter of the RIAS. He edited the *Prospect* magazine in the 1980s, and chaired the Education Committee for many years, on which he continued to serve until 2017. He set up the "Design Tutor's Award" for excellence in teaching design 2011. He also chaired the "Little Sparta Trust" to support Little Sparta, Ian Hamilton Finlay's greatest work of art set in the Pentland Hills. Ian also was the driving force behind the erection of a Monument to Patrick Geddes in Sandeman House of the Royal Mile in Edinburgh.

Ian will be remembered for his skill as a designer, his talent as an architect, and his commitment to teaching and to the profession. He was a gentle and sensitive man, with a quick wit and deep intellect, while modest and unassuming despite his considerable knowledge and experience. He was greatly loved. ■

Obituary by Robin Webster OBE PPRIAS RIBA



Charles Prosser Hon FRIAS
27 October 1939 to 10 April 2020

Charles Prosser, the last Secretary of the Royal Fine Art Commission for Scotland, died unexpectedly aged 80 on 10 April of a COVID-19-related infection.

Born and brought up in Harrogate, Charles attended the Bath Academy of Art and The Slade School of Fine Art. His professional career started as an assistant lecturer at the Blackpool School of Art in 1962. A Leverhulme European Arts Research Award led to a year in Stockholm (1964-65), followed by a lectureship in Fine Art at Leeds College of Art from 1965-76.

Charles was appointed Secretary to the Royal Fine Art Commission for Scotland in September 1976, retiring as its seventh and longest serving Secretary in 2005. Over 29 years in post he served five distinguished chairmen: Lord Johnston (1976-78); Professor Sir Robert Grieve (1978-83); Professor AJ Youngson (1983-90); Lord 'Willie' Prosser (1990-95); and Lord 'Kenny' Cameron (1995-2005).

Established in 1927, Commission appointments were made by Royal Assent giving it a measure of independence and a sporting chance to act, in the words of Tam Dalyell, 'as an effective watchdog against undesirable development'. Ten out of the seventeen official RFACFS reports were published during Charles' tenure.

The Commission could ruffle feathers, but it could also defuse confrontations and improve design quality through informed persuasion. Much of this patient work was unseen. It was succeeded in 2005 by Architecture + Design Scotland.

At work Charles was calm, thoughtful and master of the well constructed letter. He kept

the show on the road with gentlemanly charm, good humour and a great deal of diplomacy. Like his namesake Lord 'Willie' Prosser, (Chair 1990-95); Charles saw the role of the Commission as that of a constructive improver of design quality for the longer term benefit of Scotland, which he loved. Charles was dogged in his promotion of the Commission and worked tirelessly to raise its profile. He introduced Summer exhibitions. He made connections and he spoke out.

The Royal Incorporation of Architects in Scotland acknowledged his contribution as a passionate champion of place with his nomination as Honorary Fellow in 1997. Charles became an Honorary Member of The Royal Town Planning Institute in 2002.

Charles is survived by his wife Coral, three children and six grandchildren. ■

Peter Robinson FRIAS FRSA MRTPI

Appointed Secretary to RFACS in September 1976, Charles was passionately committed to the Commission's work, fiercely focused on the delivery and promotion of its mission.

The first report after Charles joined RFACS states: "as a Commission we exist not just to achieve technical improvement ... but to engender a spirit that our surroundings are of lasting importance, and that Scotland's creative aspirations must be constantly recognised and advanced". That spirit burned bright in Charles, sustaining and inspiring him through what former colleague Senga Bate recalls as the "thrust and parry" and resulting, according to former Commissioner David Page, in "an enormous legacy of improvements in our environment".

I joined Charles as Assistant Secretary from 1996-99. Even now I hear his voice, reminding me to "simplify your language, stick to the facts"; as former Commissioner Kathleen Dalyell recalls, "he wrote extremely good letters". At a dinner in the final days of the Commission, chairman Lord Kenneth Cameron remarked that Charles was "the Commission's database before computers were invented" with "an extraordinary catalogue of acquaintance within all the professional and commercial bodies whose work touches that of design".

Charles was a joyful, singular and sometimes stubborn character, devoted to his family. ■

Rebecca M Bailey

Obituaries



Brian M De L Young RIAS
16 April 1934 to May 2020

Brian Young was born in South India, the second son of a British officer in the Indian Army. After prep school where he spent a great deal of time making models, he went to Wellington College, Crowthorne. From the age of eleven he wanted to be an architect and, demonstrating artistic talent, became the top art student in the sixth form. With the support of a housemaster who recognised his ability and took an enlightened approach, Brian was allowed to spend most of his final year in the college's art school preparing his portfolio. He trained at the Architectural Association in London, gaining registration as an architect (ARCUK) in 1959.

After a short period in private practice and at a time of massive civic slum clearance programmes wiping swathes of historic areas from city plans, he experienced a moment of enlightenment, his 'Pauline conversion' as he called it, to the cause of preserving our built heritage. He was among the first cohort of students of the London University Diploma in the Conservation of Historic Monuments while working at the GLC Historic Buildings Division under Dr W A Eden. The graduates of this pioneering course formed the Association for Studies in the Conservation of Historic Buildings (ASCHB) and Brian was among them.

His career was dedicated to the safeguarding and conservation of the UK built heritage. In Portsmouth he was awarded a Civic Trust Commendation for the restoration of his own Regency house in Southsea (1972). He had a huge civic interest. Beginning in local government, first Portsmouth then Glasgow (Assistant Chief Planning Officer, 1973–1975),

he spent six years as Principal Professional Technology Officer with the Historic Buildings Council (HBC). An architect and former colleague later credited him with rescuing threatened parts of historic Bristol – Brian with typical modesty always acknowledged the foresight of the government of the day in setting enlightened policy and providing funding for historic building grants. He was also heavily involved in the restoration of Wells Cathedral Close and there were countless other projects over the years. He completed his career with the Planning Inspectorate in Bristol (Senior Architect Planning Inspector, 1982–1994) and was not blind to the value of avantgarde architecture.

Brian retired to Edinburgh, Musselburgh and latterly Haddington with his wife Alison. Lively involvement with many heritage causes and committees followed, notably he was Honorary Secretary of SPAB in Scotland, Convenor of ASCHB in Scotland, and he formed the East Lothian Panel of the Architectural Heritage Society of Scotland (AHSS) in 2003, the main focus of his activities during his later years. He could speak with the authority that comes with a lifetime of experience and he commanded attention and respect for that reason. But at the same time, he had a quiet confidence; his expertise was lightly worn and made him a competent and effective advocate for historic buildings in Scotland, both in committees and with owners on site. Members of the AHSS East Lothian Panel fondly remember him for his humanity, wit and invariable courtesy which made site visits a social occasion.

As a veteran of the early days of conservation studies he had the perspective to compare what has become mainstream practice with the van of the conservation movement, and it is fair to say that occasionally he found the modern definition of 'conservation' seriously wanting; there was frustration also at blinkered curriculum design outwith his own profession south of the border that ignored the superb contribution of Scotland's historic buildings to the UK's built heritage. ■

Obituary supplied by daughter Juliet Wilberforce



Jack MacDougall CBE FRIAS
10 April 1932 to 1 June 2020

Jack was born and brought up in Mosspark, attending Mosspark Primary and Allan Glen's Secondary schools.

Having studied architecture at the Glasgow School of Art, he served for six years as the Scottish representative of the RIBA council in London, and on the RIAS. In addition, he was twice elected as Senior Vice-President of the Glasgow Institute of Architects and was Fellowship Convenor of the RIAS.

He became Director of Architecture for Strathclyde Region in the 1980s. In 1991 he was honoured by the Queen with a CBE, of which he and his family were extremely proud.

Jack's strength was in organisational leadership, and he passionately believed that the role of an architect was to meet a client's brief precisely, within budget and on time. He was proud of the fact that, under his leadership, his talented team of over 700 never failed to meet these commitments.

He was the lead architect on many important public buildings during his 40-year career, and was particularly proud of his involvement with the Carnbooth Residential School for Deaf-Blind Children and the renovation of the Charles Rennie Mackintosh Scotland Street School

Jack retired in 1991 and enjoyed a lot of foreign travelling with his wife Elspeth later in life. He suffered a stroke while on holiday in Thailand in 2011, and his health deteriorated after this.

He is survived by Elspeth, daughter Anne, son Kenneth, and five grandchildren. ■

Obituary by Jamie Nove (grandson)



Margaret Doolan Hon FRIAS
1933 to 2020



Left
Margaret Doolan with family, Cabinet Secretary Fiona Hyslop and winners of the 2018 Doolan Award.
© Malcolm Cochrane

Born in Kirkintilloch in 1933, Margaret Doolan's father ran a local bingo hall. She left school at sixteen, married a miner and had three children. When her youngest child went to school her career started and ended 36 years later in the local paper, the Kirkintilloch Herald which she loved with a passion as she rose through the ranks.

Margaret Doolan was determined from the outset of her children's lives, that they would be given opportunities which were never available to her. Her son, Andy, became first an architect, then a developer, then a renowned hotelier. Daughter Patricia helped build the Bodyshop chain, working alongside its founder Anita Roddick, to create a major international retailing success. Margaret's other daughter, Kate, joined the licensed trade, ultimately becoming Managing Director of Bass Charrington.

Upon the sad, untimely death of Andy Doolan in April 2004, Margaret and her daughters determined that the Scottish Award

for Architecture, which he had founded, should continue in his memory. Since then, she has continued to support the award, both financially and personally, through her guidance and her presence at the annual award ceremony and was presented with an Honorary Fellowship of the RIAS in 2010.

Margaret Doolan was a lady of great determination, was known for her warmth, generosity and wonderfully eclectic style with a great appetite for adventure and love international travel. She was passionate about education, shared her late son's belief in encouraging the very best of Scottish endeavour and served as the supportive matriarch for her daughters and grandchildren, all of whom she has encouraged towards the highest standards of education and achievement.

Margaret died peacefully at East Surrey Hospital on the 16th April. She will be much missed by her family and friends, including the staff and members of the Incorporation. ■

Obituary supplied by the family

Obituaries



Roy Gerard Walmsley FRIAS
30 June 1926 to 2020

R. Gerard Walmsley was born in Dalehead, Clitheroe, the son of Quakers Cyril Walmsley, a civil engineer, and his wife Ethne Edmonds Hull. When Gerard was three months old the family moved to Perth where Cyril took up the post of Chief Water Engineer.

Gerard attended Perth Academy and then, in 1944, registered as a conscientious objector spending three years from 1945–1948 in China driving ambulances with the Friends Ambulance Unit. On his return he studied Architecture at Edinburgh College of Art where he also obtained a Diploma in Town Planning. He was elected ARIBA in 1954 and that same year married Dorothy Braggins, an art student. He joined Gordon and Dey of 36 Heriot Row and in 1962 became a partner, remaining with the firm until 1990, when he set up Walmsley and Savage with his second wife Jeanne Savage, an interior designer.

Gerard's professional interests and skills were wide reaching. His commissions varied from the design of a new gymnasium for Moray House Training College, the restoration of many old buildings and particularly the leadwork of churches and Merchant Company schools, to work for the Edinburgh Crematoria, renovations at the Perth Theatre and many private commissions. By 1964 he was a representative of the Edinburgh Chapter of the RIAS and in 1973 was President of the Edinburgh Architectural Association. He served as a Governor of the Edinburgh College of Art for many years.

He is survived by his three children Jane, Julian and Anna, his younger sister Caroline, five grandchildren, six great grandchildren and three stepchildren. ■

Obituary by Jane Dahill, Daughter



John Hamilton Fullarton RIAS
1931 to 2020

John was born in Kirk Close Dalry on 21st February 1931. He began his architectural career employed by Ayr County Council while studying part time at Glasgow School of Art. Later in his career he studied town planning at Edinburgh College of Art.

In 1954 he moved to Edinburgh to work at Sighthill with the Ministry of Public Building and Works. He married Elvera Peebles in 1955 and later returned to Ayrshire to work for Kilmarnock Burgh and back to Ayr County Council.

In 1962 he returned to Edinburgh employed as the site project architect on Fortrose Street Flats in Glasgow. This was a joint project set up in 1959 by the Scottish Development Department (then the Department of Health for Scotland) and SSHA with the primary function of carrying out research into multi-story housing. The building regulations of 1963 under the 1959 Act were being prepared when the scheme was being designed and the scheme was required to illustrate compliance with the new regulation. The project received a Saltire Award Commendation in 1964.

On completion of his architectural studies John had received an Honourable Mention from the Rowand Anderson award panel. Then on completion of his town planning studies he, along with George Gray and Bob Naismith, received an Andrew Grant scholarship to visit Scandinavia. All three were also part of the Scottish Office "Joint Housing Development Group" and were to remain lifelong friends.

In his time at the Scottish Office he was involved with a number of design guides including Scottish Housing Handbooks and

the metric 'New Scottish Housing Handbook Bulletin 1'. He was also involved with an Urban Design Handbook and the Perth Case study which was intended as an exemplar in town development plans.

His promotion in the Scottish office gave him responsibilities in succession for housing, hospitals, prisons and latterly New Towns, eventually becoming an assistant director.

Keen to be more involved with live projects again he moved to the SSHA to become their technical director, a role he thoroughly enjoyed. However, when Scottish Homes was due to replace SSHA, John took early retirement and worked part time as a Scottish Office reporter on planning appeals.

In 1970 Elvera and John moved to Queens Crescent in Edinburgh where John became active in a residents' committee improving the management and maintenance of Waverley Park gardens. They also campaigned successfully to have the park and the surrounding streets made a conservation area.

Following a stroke six years ago John's health deteriorated and in his last year he was a resident at the nearby St Margaret's Care Home where he died on 21st May.

He is survived by his wife Elvera, their son David, an artist in San Francisco, and two grandchildren Sadie and Findlay. ■

Obituary by Roan Rutherford FRIAS

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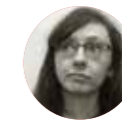
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