

What is the value of an Architect in Wales?

School of Architecture, Built and Natural Environment

Course: BSc Architecture

Name: Aneurin James

Student Number: 1901128

Module code: M6X01986

Word count: 10,536

Date: 10/04/2022

Author's Declaration

I declare that the work in this dissertation was carried out in accordance with the regulations of the University of Wales, Trinity Saint David. The work is original except where indicated by special references in the text and no part of the dissertation has been submitted for any other degree.

Any views expressed in the dissertation are those of the author and in no way represent those of the University of Wales, Trinity Saint David.

The dissertation has not been presented to any other University for examination either in the United Kingdom or overseas.

I hereby give permission for my work, if accepted, to be available for photocopying and inter-library loan, and for the title and summary to be made available to outside organisations.

Signed:



Date:

10/04/2022

Copyright statement

The copyright of this dissertation rests with the University of Wales, Trinity Saint David. No information derived from this dissertation shall be published without the prior written consent of the University.

Signed:

A James

Date:

10/04/2022

Abstract

The Architect in Practice (Chappell and Dunn, 2016) was first published in 1952 and is a written guide to the profession, outlining an architect's duties and an architect's value within society at that time. Now seventy years on, this research aims to evaluate the 'value' of an architect within Wales and reflect the current state of the profession.

The research uses a survey amongst Wales based architects that aims to determine the perceived 'value' of an architect through the practitioners' eyes. This data is then cross referenced with current legislation, documentation, and interviews with key individuals identified within the profession. Information from key individuals include interviews with Tim Clark (RIBA International Council Member), Adrian Dobson (Executive Director Professional Services RIBA), Dr Jenny Russell (Interim Director of Education RIBA) and questionnaire responses from Sandra Hedblad (Head of Learning RIBA).

The information gathered is clearly divided into the following subcategories: the public perception of the profession, the relationship between architect and client, architectural education and CPD and membership and awards. Such subcategories are consistent with survey questioning, interview structure, lines of enquiry and chapter discussion within this research.

Findings demonstrate the importance of clarity and a collective movement within the profession, suggesting that there is a lack of cohesion between education and practice, the RIBA and ARB, the architect and client and a general lack of public understanding. This research also reflects an attitude and a want amongst architects to improve their practice and the state of the profession. An ambition that is found to be hindered by a lack of control, collective thinking, clarity, and a sense of isolation amongst Wales based architects. This research does, however, reflect a view shared by Wales based architects that believe architecture within Wales should evolve and adapt to increase the perceived value of architects within the country. An evolving profession that sees the need for stronger links between education and practice, earlier introduction of architecture to education, knowledge based CPD, credible data collection, regulated practice, and a better societal understanding of the profession.

Acknowledgements

Thanks are due to my dissertation tutor Ian Standen, and other staff from the Swansea School of Architecture that have patiently guided me to the completion of this research.

In addition, I would like to thank: Tim Clark (RIBA International Council Member), Adrian Dobson (Executive Director Professional Services RIBA), Dr Jenny Russell (Interim Director of Education RIBA), Sandra Hedblad (Head of Learning RIBA) and questionnaire responders for willingly sharing their views on the subject area.

Table of Contents

Author's Declaration	2
Copyright statement	3
Abstract	4
Acknowledgements	5
List of Illustrations	7
Introduction	8
Chapter 1: The public perception of the profession	11
Chapter 2: The relationship between architect and client	18
Chapter 3 Chapter 3: Architectural education and CPD	25
Chapter 4: Membership and awards	34
Conclusion	40
Bibliography: Published Works	42
Bibliography: Unpublished Works	47
Appendix A: Architects in Wales Survey questions and responses	48
Appendix B: Transcript of interview with Tim Clark, RIBA International Council Member	72
Appendix C: Transcript of interview with Adrian Dobson, Executive Director Professional Services RIBA	84
Appendix D: Questionnaire responses by Sandra Hedblad, Head of Learning RIBA	97
Appendix E: Transcript of interview with Dr Jenny Russell, Interim Director of Education RIBA	98

List of Illustrations

Figure 1: Methodology Diagram	9
Figure 2: Architects in Wales Survey – response to question 12	11
Figure 3: Architects in Wales Survey – response to question 15	13
Figure 4: Mies van der Rohe	14
Figure 5: Architects in Wales Survey – response to question 13	16
Figure 6: Diagram of how the success of the relationship between architect and client might impact the quality of architectural output	18
Figure 7: Architects in Wales Survey – response to question 5	19
Figure 8: RIBA Plan of Work 2020	22
Figure 9: Architects in Wales Survey – response to question 9	23
Figure 10: Architects in Wales Survey – response to question 10	23
Figure 11: Grange Pavilion by Benham Architects	24
Figure 12: Architects in Wales Survey – response to question 20	28
Figure 13: Architects in Wales Survey – response to question 18	30
Figure 14: Architects in Wales Survey – response to question 19	32
Figure 15: Architects in Wales Survey – response to question 24	35
Figure 16: Architects in Wales Survey – response to question 14	37
Figure 17: Architects in Wales Survey – response to question 26	38
Figure 18: Architects in Wales Survey – response to question 27	38
Figure 19: Architects in Wales Survey – response to question 28	38

Introduction

The architect in Practice (Chappell and Dunn, 2016) was first published in 1952 and is a written guide to the profession, outlining an architect's duties and an architect's value within society at that time. Now seventy years on, is it time to re-evaluate the value of an architect? Can the value of an architect be measured? Does assessing the value of an architect within Wales, from a critically regional standpoint have relevance in the 21st century?

This research aims to capture an overview of the state of the profession within Wales in the 21st century. Targeting Wales as a region for this dissertation provides both a measurable sample of architects and an opportunity to suggest regional change to current systems within the profession in Wales. Changes and adaptations that can be implemented and recommended by regional bodies such as the RSAW¹.

The Cambridge Dictionary defines 'value' as the following - *"the amount of money that can be received for something", "the importance or worth of something for someone"* (Cambridge Dictionary, 2019).

This research aims to gain a wider appreciation of the perceived value of an architect within Wales and aims to suggest actions and reactions that improve the quality, efficiency, and public understanding of architectural practice within Wales.

To obtain a holistic view of the profession within Wales this research is clearly divided into the following subcategories: the public perception of the profession, the relationship between architect and client, architectural education and CPD and membership and awards. These subcategories are consistent with survey questioning, lines of enquiry and the chapter discussion within this research.

Obtaining an accurate account of **the public perception of the profession** is an integral part of this research when evaluating the perceived value of an architect. A primary aim for this research, covered within the first chapter, is to gain an understanding of where an architect sits at this moment in time within Welsh society in terms of their recognised role and expected service. To obtain an idea of where an architect must strive to be in terms of public understanding, and what must be done to ensure the value of an architect is better recognised from a public's perspective. Is there a need to strive toward a greater regional awareness of the profession?

¹ Royal Society of Architects in Wales - Wales branch of the RIBA

Evidence suggests that **the relationship between architect and client** is a critical element that influences the quality of architectural practice within Wales. This research aims to capture an overview of how well architects feel they are understood and to what length their services are appreciated by clients. To what extent do architects feel a lack of clarity amongst clients of the role and service of an architect, compared with the non-architect designer, has a detrimental effect to the value of an architect?

Critical to the value of an architect and the knowledge architects have attained and are able to apply through practice is **architectural education**. Evidence highlights the importance of education to an architect's value and reflects the view of architects in Wales as to how architectural education might change or adapt to better the transition between education and practice. This element of the research looks at a report by the ARB² named 'Modernising the initial education and training of Architects' (ARB, 2021) and a commentary on how this compares with the views of Wales based architects.

The final chapter of this document discusses the importance of **membership and CPD** (Continued Professional Development) and its effect on architectural practice. It discusses the value of RIBA³ membership and the importance of life-long learning within the profession to ensure an architect's knowledge base and value remain current and relevant.

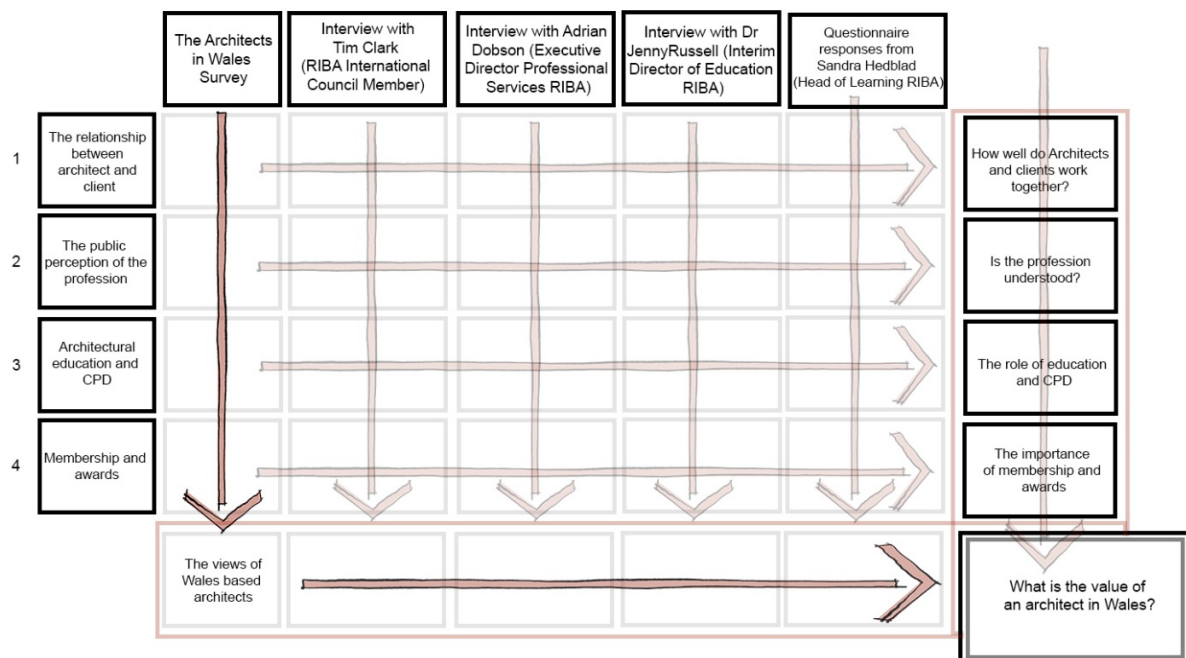


Figure 1: Methodology Diagram.

Credit: Author, 2021.

² Architects Registration Board – statutory body for architects in the UK under the Architects Act 1997.

³ Royal Institute of British Architects – professional body for architects set up in 1837 for the advancement of architecture.

To evaluate each of the above elements and to determine the value of an architect in Wales, a survey sent to Wales based ARB registered architects serves as the primary source of data within the methodology of this research (see figure 1). This survey is referred to as the Architects in Wales Survey^I throughout this document. Sixty-one responses to this survey were recorded, forty-five of which have over fifteen years practice experience. The survey is organised into sub-categories that coincide with the chapter discussion of this document to best organise data. These survey responses along with the supporting information from interaction with key individuals within the profession, provide adequate data collection within the methodology to obtain a holistic view of the value of an architect within Wales.

Interaction with key individuals include interviews with Tim Clark (RIBA International Council Member)^{II}, Adrian Dobson (Executive Director Professional Services RIBA)^{III}, Dr Jenny Russell (Interim Director of Education RIBA)^{IV}, and questionnaire responses from Sandra Hedblad (Head of Learning RIBA)^V.

^I See Appendix A for the Architects in Wales Survey questions and responses.

^{II} See Appendix B for the Tim Clark (RIBA International Council Member) interview transcript.

^{III} See Appendix C for the Adrian Dobson (Executive Director Professional Services RIBA) interview transcript.

^{IV} See Appendix E for the Dr Jenny Russell (Interim Director of Education RIBA) interview transcript.

^V See Appendix D for questionnaire responses by Sandra Hedblad (Head of Learning RIBA).

Chapter 1: The public perception of the profession

The public perception of an architect is one of the major components in terms of the overall success of architecture within Wales, and the value placed upon an architect's service. It is vital that the public understand how and why an architect may be appointed. Possibly more so, how an architect can affect everyday life and positively impact the built environment. An accurate public understanding will affect how likely a career path architecture is for a young designers and how the profession can adapt, ensuring that the service of an architect remains timeless.

12. How well do you feel the public accurately understand and appreciate the value of the profession?

Extremely well	0
Somewhat well	10
Neutral	14
Somewhat not well	27
Extremely not well	10



Figure 2: Architects in Wales Survey – response to question 12.

Credit: Author, 2021/22.

The Architects in Wales Survey¹ has reflected a view where most architects (61%) believe that the public have a poor appreciation and understanding of architecture as a profession, shown in figure 2.

Architecture is part and parcel of everyday life, it is everywhere. Practicing architecture sees the need for the design of spaces to create the correct conditions in order to sustain life. Spaces that become places. Places that meaningfully influence the emotions of those that use them. Spaces to shelter, enjoy and relax.

“The general public doesn’t know what an architect is or does” – Architects in Wales Survey, anonymous response.

Picture the dental profession where only half of the people in Wales fully understand the service a dentist provides, and the importance of dental hygiene. A lack of understanding and

¹ See Appendix A for the Architects in Wales Survey questions and responses.

awareness would certainly have a detrimental effect on the dental health of people in Wales. This analogy reflects the way the architectural profession is perceived within Wales, based on this survey data. The importance of fully understanding both professions are very similar. Everyone has teeth and a need for good dental healthcare. Similarly, there is a need for shelter, spaces to enjoy and spaces in which to relax. The built environment is a necessity of life. One where an architect can apply their knowledge to best create the envelope that encapsulates life, through the medium of design.

This data reflects a reality where less than half of responding architects in Wales believe their practice and the profession is understood and valued. Does this have a direct influence on an underperforming profession where architectural output below par? Or at least not reaching the potential performance levels. Just as a reality where a poor understanding of the role of a dentist within society is likely to have a detrimental effect on dental health. The public understanding of architecture within Wales is a critical piece of the puzzle when aiming to optimise architectural output and drive architectural standards within Wales, according to responses to the Architects in Wales Survey¹.

Is a poor understanding of the profession detrimental to the quality of architecture in Wales?

Question 15 of the Architects in Wales Survey¹, shows that sixty responders believe a poor public understanding of the profession either always or occasionally has a detrimental effect on the quality of architecture within Wales (shown figure 3). This leaves just the one responder that says a poor understanding has never had a detrimental effect on the quality of architectural output. This is data gathered from practicing architects in Wales and reflects real experiences within the profession, which is a key element of the methodology within this research. Is anyone doing anything to address this lack of understanding? Should this be addressed? Is the ARB, RIBA or RSAW obliged to take it upon themselves to promote a better public understanding of the profession, ultimately increasing the quality of architectural output and standards of practice?

¹ See Appendix A for the Architects in Wales Survey questions and responses.

15. How often does a poor understanding of the profession have a detrimental effect to the quality of architectural output within Wales?



Figure 3: Architects in Wales Survey – response to question 15.

Credit: Author, 2021/22.

This figure cannot be ignored. A lack of understanding de-values the practice of an architect before putting pencil to paper, or pen to yellow trace. It would be wise to suggest that the profession might need to adapt the way in which it is perceived. It is only then, when the public understands the value of the profession, that the profession can possibly concentrate solely on driving architectural standards. The consensus is, based on responses to the Architects in Wales Survey, that architects in Wales feel as if they are forced to fulfil the mislead expectations that the public have of the profession. A frustration born from a constant battle with this underestimation, misunderstood architect stereotype that ultimately has detrimental effect on architectural practice within Wales.

An architect stereotype.

There is a general societal understanding and awareness of architects within Wales. But what is expressed among responses to the Architects in Wales Survey is that the understanding of the function and value of an architect is below par. Is it that architects are frustrated at the general misconception of the profession? Does this de-value the profession and more importantly would a better public understanding translate to better practice, and better the quality of architecture in Wales?

The Welsh translation for 'architect' is 'pensaer'. The meaning of pensaer is head-carpenter. This translation alone suggests that historically the architect is self-qualified. Prior to architectural education an architect would become an architect based on function. Those designing buildings became architects without attaining an education in architecture. A title that has since become a protected title attained from seven years schooling and practice

experience, at its shortest route. How would a 'self-qualified' architect sit within the modern-day system of architectural education? A title based upon function rather than qualification.

The 'self-qualified' architect would be someone that has attained their title in a response to the work they undertake, rather than qualifications-based attainment (discussed further in chapter 3). Would the public then attain a better understanding of the role and value of an architect? A more accurate architect stereotype.



Figure 4: Mies van der Rohe

Credit: Dezeen, 2018.

The perceived modern-day architect stereotype may still be influenced greatly by the post war modernist movement from the likes of Mies Van der Rohe and Le Corbusier that typically depicts a white man dressed smartly in all black as the architect. Although much has been done since then to correct all that is wrong about this stereotype and increase inclusivity within architecture, it is important to consider how this might affect the way the public perceive architecture today. One might think that this stereotypical picture of an architect has changed.

Is it possible that this has indirectly diminished the collective understanding of the profession and continually alienates the public? An alienation that de-values the profession, altering how role of an architect is perceived. The public see less of the 'head-carpenter' (pensaer) and more of the 'starchitect'. A modern perception where the public are unable to understand how an architect might be of value to them, on a personable level. The prospect of becoming an architect, or even engaging with an architect might seem out of reach.

An unrealistic, unattainable picture is painted. A picture that masks the reality of the versatility and personable nature of the profession. The collective opinion of architects within Wales is that the 'unattainable' and misled perception of architecture is seen as the reality. A consequence of this is that the day-to-day architecture of shopping centres etc is almost seen as 'non-architecture'. An architecture that looks the same and is disregarded in terms of how the public value architecture within Wales. Perhaps not de-valuing the architect, but painting a clouded picture of the profession, where the role of an architect cannot be understood properly due to a lack of ambition to strive towards regional architectural quality in Wales.

Grand Designs. Are they too grand? The role of the media within architecture.

"I don't think that the public has a clue what an average architect does nowadays. Most architects do not get to spend months agonising over a detail as the likes of 'Grand Designs' would have you believe." - Architects in Wales Survey, anonymous response.

Of the sixty-one responding architects, the Architects in Wales Survey shows that there is a split between those that believe television programmes such as Grand Designs⁴ have helped and those that believe they have hindered the public understanding of architecture within Wales. Twenty-eight say they have helped, whilst thirteen say they have hindered and the remaining twenty share a neutral opinion. A programme such as Grand Designs has the potential to have an influence over how the public perceive architecture. For some members of the public, it may be the only exposure they have to the architectural profession. In this case, a television programme would then have the power to independently mould an opinion of what services an architect can offer and ultimately the value of appointing an architect. On one hand it is likely that such television programmes along with other media sources, such as social media streams, raise the expectations of what might be achieved through architectural practice. On the other hand, a programme like this has the capability of falsely representing

⁴ Television programme on channel 4 covering the construction of one-off houses and showcases the RIBA House of the Year Award ('Houses That Reinvent', 2021).

the profession and by doing so creates a false sense of expectation. One that is misaligned with the real value of an architect.

13. Do you feel TV programs such as Grand Designs have helped/hindered the public understanding of architecture and therefore the quality of design outputs?



Figure 5: Architects in Wales Survey – response to question 13.

Credit: Author, 2021/22.

A view that does not cover the diversity of the profession. A view that doesn't reflect the versatility of an architect, either. Too often the media will tell a story of a 5-bedroom detached house where the budget alone would mean that this is, for the majority, unattainable. How can the public use these television programmes to truly understand the value of an architect? In most cases it's the client that is at the centre of the design process as if to suggest an architect could be easily replaced by a robot as long as the client accurately depicts what they want, or what they think they might need. This is an opinion voiced by Tim Clark (RIBA International Council member). During an interview¹¹ Tim Clark raises the point that whilst some form of artificial intelligence may be able to replicate aspects of the architects' services, an architect's depth of knowledge, workings out and thought processes is that which gives an architect value. This is something that might not be completely appreciated nor understood by the public due to a lack of awareness and coverage through media platforms. The problem here is that what the client wants and what the client needs are misaligned. This frustration is echoed in the Architects in Wales Survey responses¹.

It might be that a client is seeking to build a double extension on their mid terraced house and are hell-bent that this is what they need. Rather than simply giving the client what they want or what they think they need, the architect argues that what they need is something different. The architect demonstrates that a single storey extension, to draw light deeper into the plan or in fact demonstrating that there is no need to extend at all and that this could be the better option. The best solution to ensure quality of space might be a remodelling of the existing,

¹¹ See Appendix B for the Tim Clark (RIBA International Council Member) interview transcript.

¹ See Appendix A for the Architects in Wales Survey questions and responses.

rather than an extension. The architect would therefore save money for the client that can be spent elsewhere, whilst simultaneously providing the client with an end-product that best meets their functional and desirable needs. The value of an architect here goes beyond what is often the expected role of an architect.

The application of knowledge through design development and consultation processes referred to above is how the public should perceive an architect's value, based on interviews and survey response evidence. A value that tends not to be obvious through TV programmes. Perhaps this is why a number of respondents believe that such TV programmes hinder the perception of architects. Is there a need for a new TV programme to cover the processes that truly represent the role of an architect? Such a programme could perhaps improve the understanding of an architect's knowledge, the trust between an architect and client and the perceived value of an architect to the public.

It's important not to forget that media coverage of small extensions and renovations exist as well via programmes such as 'Your Home Made Perfect'⁵. How often were these houses built for 100k and how often do they go over-budget? How attainable are they in reality? Whilst these often represent a far more realistic outcome, is this a true representation of the profession and the service of an architect? Does the architect that appears on TV give an accurate and appropriate account of the profession? It is hard to believe that what might be a three-minute interview during an hour long programme is enough to convey an idea of what architecture is and what the value of an architect is all about.

The bottom line is that good architecture exists at all scales and responds to countless external factors. The variety of architecture that exists within the profession, its diversity and flexibility to respond to all budgets is something that can be overlooked particularly within the media. A frustration reflected in surveys and interviews is that the media coverage of architects compromises the perceived importance of architects, due to a lack of attention drawn to the design processes and technical resolution.

⁵ BBC television programme covering smaller architectural projects ('Andy and Esther', 2019).

Chapter 2: The relationship between architect and client

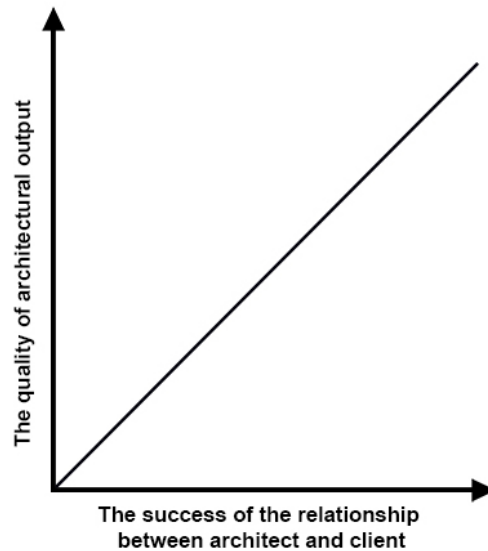


Figure 6: Diagram of how the success of the relationship between architect and client might impact the quality of architectural output.

Credit: Author, 2021.

Based on survey responses and interviews, a successful relationship between architect and client must be attained to drive the standards of architectural practice. Neither one can exist without the other. Without an architect the client would not be able to unlock a projects full architectural potential and without the client the architect becomes redundant.

The Architect vs The Draughtsperson. How well do clients understand the service of an architect?

Is it possible that the success of society revolves around the notion of how well things are understood and perceived? Someone would not go to the supermarket to buy a new car, nor would they go to a dentist for heart surgery. A clarity that is required to ensure the value of service is understood and to ensure the value is applied and used appropriately. A sense of clarity that, based on research highlighted within this document, is somewhat clouded within the architectural profession at this moment in time.

Data from the Architects in Wales Survey indicates there's a great variety in client understanding of the service of an architect provides. To echo a previously used analogy, imagine being sat in the waiting room of a dentist surgery. Inside which there are nine people who understand the service a dentist provides and are awaiting dental treatment. Another six

are waiting for other non-dental medical services because they do not understand the service a dentist provides. Although each of the fifteen require a medical service, only nine of which understand the role of a dentist.

5. In your experience how well does the client, at the beginning of a project, fully understand your role as an Architect?



Figure 7: Architects in Wales Survey – response to question 5.

Credit: Author, 2021/22.

Figure 7 represents how well Wales based architects believe their clients understand their role as an architect. These responses show that there is a varied understanding amongst clients around the services they expect to be provided with by an architect. Further written response to the Architects in Wales Survey suggests that the client understanding is often highly dependent on the type of client. A commercial client, for example, would typically better understand the role of an architect than a domestic client. The survey feedback is curious given the available television coverage of domestic projects talked about in chapter 1.

The race to the bottom.

The 'client' in its broad architectural setting covers a range of different individuals from different sectors and backgrounds. This is reflected in many of the written responses to the Architects in Wales Survey where it is mentioned on multiple occasions that there is varied understanding between commercial clients and inexperienced private, domestic clients. Commercial clients are often familiar with the process of employing an architect and therefore know what to expect. They are also able to draw from experience and understand the potential difficulties and realities that often occur during a project. Not to mention many of these commercial clients are often repeat clients and therefore have an already established relationship with the architect. Evident from survey responses is that at this point where architect and client understand one another the quality of architectural output is at its highest. When understood and appreciated, the architect is valued.

It is evident from research that a clouded understanding of the value of an architect and the service they provide, mainly from private domestic clients, leaves the system open to exploitation.

At present there is no qualification required to submit drawings as part of a planning application. No qualification to prove the individual's competency nor to prove that they have sufficient knowledge and have undertaken the adequate training. The RIBA back the idea of regulating some architectural functions, these would be called 'reserved planning and building regulations activities' (Ing, 2021). CIAT⁶, on the other hand, oppose this idea and believe architects and technologists should be equally privileged in terms of what they can and can't do. Is it fair that architects and technologists are seen as equal when complete architectural education is over twice the length of that of an architectural technologist?

The system is open to exploitation from all angles. From those with no qualification or background within construction and the built environment. A system where a lack of client understanding, and awareness leaves the client exposed. Exposed to a situation where no regulation of function means that a non-architect can carry out the duties of an architect. This reinforces the importance of public awareness and understanding of the ARB and RIBA within Welsh society to ensure consumer protection.

Regulation of function adds value to an architect. Value that means architects can take greater ownership over the quality of architecture regionally within Wales.

ARB – Regulation of function versus the protection of title.

The Architects Registration Board is the statutory body for architects in the United Kingdom, operating under the Architects Act 1997 (The Architects Act 1997). In order to join the architects register an individual is required to have completed all three parts of architectural education. It is only then upon registration that an individual can call themselves an architect. The title 'Architect' is protected, and it is illegal to use the title if an individual is not part of the ARB register.

Despite the protection of title enforcing a legal consequence for those that falsely claim to be architects, the protection of title does not stop the practice of architecture. Using the word architecture instead of architect would avoid breaking the law, an unaware client may not notice the difference. Each of the architects that took part in the Architects in Wales Survey¹

⁶ Chartered Institute of Architectural Technologists.

¹ See Appendix A for the Architects in Wales Survey questions and responses.

are ARB registered, but the responses suggests that clients often have a poor understanding of the ARB, and its significance. Responses suggest there is greater awareness of the RIBA within society, but not to the level of awareness needed to enact change.

Does ARB registration fail to drive architectural standards across the United Kingdom because the function of an architect is not regulated? Does becoming an architect then just become a tick box exercise? Has there ever been anyone struck off the register for 'bad architecture'? What is 'bad architecture'?

The ARB publish previous professional conduct committee decisions on their webpage (Architects Registration Board, 2022c). An example decision sees an architect reprimanded because they "did not provide adequate terms of engagement to the Complainant contrary to Standard 4.4 of the Architects Code". The ARB code of conduct and complaints committee protects the client in terms of an architects professionalism and conduct. A protection that doesn't exist for the client opting to use a non-architect designer, reinforcing the importance of a better client and public understanding.

Would using a similar system, perhaps a 'design standards committee' be beneficial? Such a system would ensure regulation over architectural outputs as well as professional conduct. Not only enabling a greater control over the quality of architectural output, but because of this control, adds value to an architect's service in comparison with the non-architect designer. A control over design standards that would give architects greater ownership and ability to change outputs in response to climate change, for example, at a quicker rate.

Could ARB regulation of planning applications be a way of regulating the function of the non-architects?

In contrast to regulating the function of an architect, should the ARB introduce a system that can regulate the performance of qualified architects, whilst also assessing the performance of those who are in practice but haven't yet qualified? A way of levelling the playing field where an individual is judged upon their architectural output rather than their qualifications?

Is this the way in which the profession can adapt to mitigate poor client understanding and promote good architectural practice, boosting the value of good architectural design? In this case a good client understanding would become less important because the standard of practice would become consistently better. It is however possible that such an approach has the potential to de-value the services of a qualified architect and the merit of architectural education.

To survive or thrive? The importance of post occupancy evaluations.

It is common that customers are met with a clients' satisfaction survey, product review surveys or service feedback surveys after completing a purchase. The digital world allows companies to digitally conduct satisfaction surveys via email. It might be that after purchasing a product the seller sends a survey from which they're able to gather data and suggest changes to the way they operate to better the service provided.

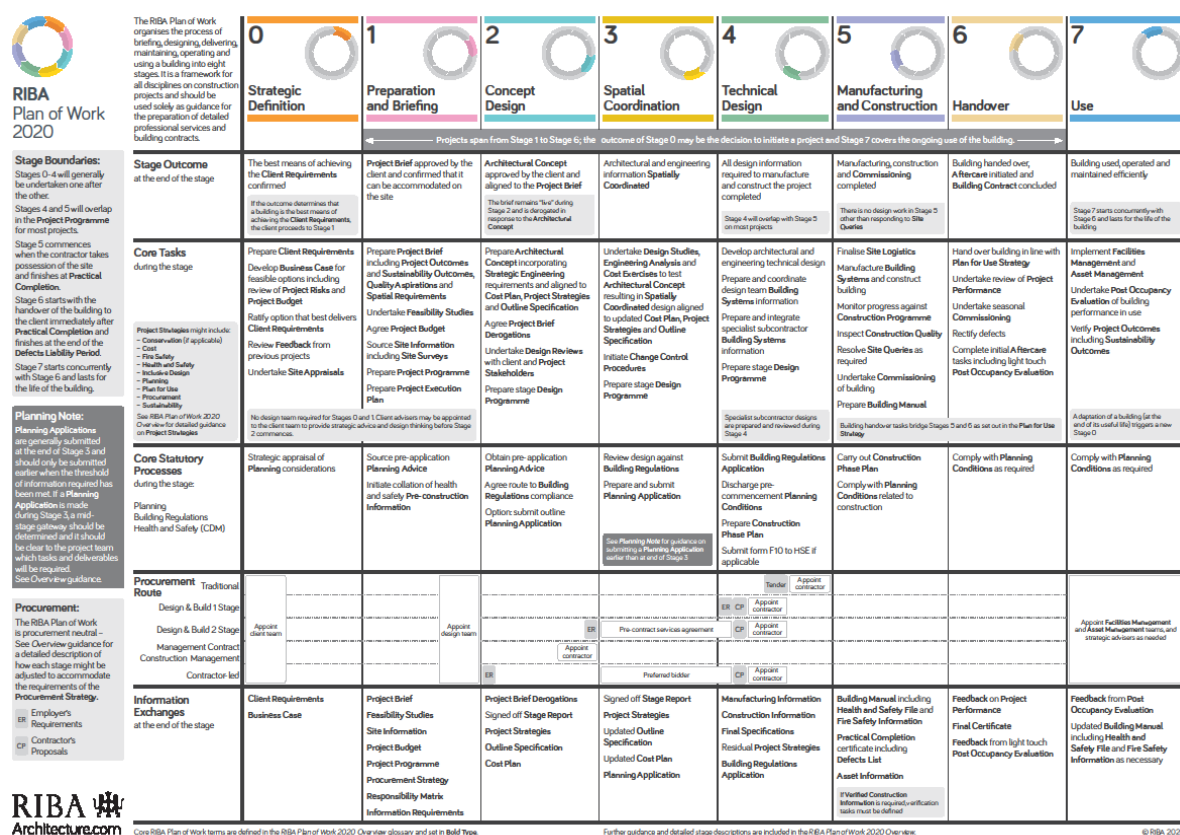


Figure 8: RIBA Plan of Work 2020

Credit: Royal Institute of British Architects, 2020.

The RIBA Plan of Works (see figure 9) is a guide that outlines each stage of the design, planning and construction processes (Royal Institute of British Architects, 2020a). Ranging from stages zero to seven the stages cover strategic definition, preparation and briefing, concept design, spatial coordination, technical design, manufacturing and construction, handover, and use. Stage seven recommends an assessment is undertaken that addresses the feedback of a post occupancy evaluation, usually taken 12, 24, and 36 months post-handover. This evaluation aims to measure the performance gap in design.

9. Do you conduct client satisfaction surveys/post occupancy evaluations?



Figure 9: Architects in Wales Survey – response to question 9.

Credit: Author, 2021/22.

10. How important are post occupancy evaluations in terms of how you approach the next project?



Figure 10: Architects in Wales Survey – response to question 10.

Credit: Author, 2021/22.

The data collected from the Architects in Wales Survey¹ suggests that Wales based Architects believe post occupancy evaluations are important. 64% of those that responded said that post occupancy evaluations were either somewhat important or extremely important in terms of how they approach their next project (see figure 10). A collective opinion among survey responders is the importance that post occupancy is valued and recognised within the profession.

However, the survey also shows how many of these architects do in fact conduct post occupancy evaluations/client satisfaction surveys. The data shows that there is a 25% drop-off from architects that despite recognising the importance of post occupancy evaluations, they do not carry them out. A reality reflected in written responses, to the same survey, is that post occupancy evaluations are often unattainable because clients cannot afford/refuse to pay

¹ See Appendix A for the Architects in Wales Survey questions and responses.

the fee for this service or do not understand their importance as they may not be the end user. Is this a service Architects can be expected to conduct for free, for the greater good of the profession?



Figure 11: Grange Pavilion by Benham Architects.

Credit: James Alexander Foxhall.

During a guest lecture at The Swansea School of Architecture, Dan Benham of Benham Architects explains that The Grange Pavilion, Cardiff was his first ever RIBA stage 7 (Benham, 2021). At the time of writing this scheme is shortlisted for the RSAW Welsh Architecture Awards 2022 (Royal Institute of British Architects, 2022e). A lack of post occupancy evaluations is something that is reflected across the country, based on survey responses, and one that neglects the opportunity to address the performance gap in buildings and better our regional architecture within Wales.

Is it possible that someone or some organisations should be doing more to ensure post-occupancy evaluations happen? Can the ARB or RIBA offer an incentive for the completion of post occupancy evaluations and do more to ensure their completion? Or should the value of an architect be that they take it upon themselves. Should post occupancy evaluations be set out as part of the fee quotation at the beginning of a project? The expectation can't be for the profession to evolve and adapt and to achieve the highest standards of architecture if a lack of evaluation and assessment of the performance gap is collectively neglecting an opportunity to learn and adapt.

Can it be expected and pushed by the ARB that architects conduct client satisfaction surveys as a requirement? A survey that is easily carried out given the technologies of today, to evaluate how successful the architecture is. To assess how the building is occupied by the end user, particularly with small domestic projects.

Chapter 3: Architectural education and CPD

The Architects Association was founded in 1847. The first School of Architecture in the United Kingdom. It was first founded as a reaction to the previously existing education system (The Architects Association, 2020). The first Welsh based architecture school was The Welsh School of Architecture (Cardiff University, 2022) established in 1920, located in Cardiff.

There are another three schools of architecture at part 1 and one at part 2 within Wales that have since been founded and are striving towards increasing the number of Wales based architecture graduates. The Swansea School of Architecture (UWTSD) and Cardiff Metropolitan University⁷ offering part 1 courses, and CAT (Centre of Alternative Technology)⁸ offering a part 2 course. The opportunity to study architecture is readily available within Wales. Should these Welsh based Schools strive to create a regional architectural identity and ultimately drive the standards and awareness of architectural practice within Wales?

Is architectural education that which provides an architect with their value? Educational value in terms of how skills learnt through studies, can be applied to practice. This chapter aims to capture the importance of education within the profession and the significance of architectural education to the value of an architect. A cross reference of the Architects in Wales Survey^I data and interviews with Dr Jenny Russell (Interim Director of Education RIBA)^{IV}, and architectural education questionnaire responses from Sandra Hedblad (Head of Learning RIBA)^V has led to an evaluation of architectural education in Wales.

Data collection and policy writing – should the views of 6 Schools of Architecture represent the future of 64?

‘Modernising the initial education and training of Architects’ (Architects Registration Board, 2021) is the most recent ARB report (at the time of writing) that suggests the way ahead for architectural education. It states that the way architects are educated and trained “*must change*”, in order to “*meet the demands of today and the challenges of tomorrow*”. The document states that there is a need for a “*modern*” architectural education. Maybe suggesting that the old method is old fashioned and outdated. Given the ever-evolving challenges of

⁷ Cardiff Metropolitan University, 2022.

⁸ Centre for Alternative Technology Charity Limited, 2022.

^I See Appendix A for the Architects in Wales Survey questions and responses.

^{IV} See Appendix E for the Dr Jenny Russell (Interim Director of Education RIBA) interview transcript.

^V See Appendix D for questionnaire responses by Sandra Hedblad (Head of Learning RIBA).

climate change, fire safety and many other considerations it is possible that the current education system hasn't adapted quickly enough. Initially, at face value it is clear to see why this view may be obtained and is consistent with the Architects in Wales Survey¹ responses. The document overview outlines key aspects which the ARB believe require modernisation to ensure student competencies. Such aspects include the following: course content, relevance to practice and inter-professional learning to better equip students for practice.

The basis for the 'Modernising the initial education and training of Architects' document is a '*Review of Architects Competencies*' carried out by SQW (SQW, 2021). A survey that aims to gather an understanding about the "*state*" of the profession. A survey that suggests changes to architectural education, with the view to adjust the course of the profession. This survey, however, has a poor response rate of 10% of architects within the UK and just six schools of architecture. Six from sixty-four schools of architecture to influence change that will affect how every school operates. Change that might not be relevant at all. For example, the document suggests that university taught design should be better integrated with application in practice. If there are schools that are already covering these elements that are among the fifty-six schools of architecture excluded from this research, then the recommended changes are irrelevant.

How can it be that as little as 10% of the profession can influence a decision such as the overall approach to architectural education within the UK? The remaining 90% should have an equal say, but in this case their views have been ignored. Ignored to the point where it is hard not to question how the ARB aren't able to obtain a higher number survey of responses. The Architects in Wales Survey¹ has obtained a comparable response rate. Such a response rate does, indeed, provide enough data to prompt discussion. But, using such a small sample of the profession to a new approach to education that will affect all of those involved, could be seen as ignorant. A clear direction in all aspects of the profession is important, as stated by numerous responses to the Architects in Wales Survey¹. A clear and emotive vision cannot be obtained until the data reflects the views, experiences, and suggestions of the majority.

The ARB charge an annual registration fee of £184 (Architects Registration Board, 2022b). One would think that this annual registration process provides the best possible opportunity to gather the views of every architect within the UK. A short annual survey that is mandatory upon registration or re-registration with targeted, timely questions would provide an opportunity to gather valid data that can best inform legislation and policy. Changes to policy based on a 10% response rate could impact the value and topical relevance of an architectural

¹ See Appendix A for the Architects in Wales Survey questions and responses.

education to the other 90% whose views are excluded from the data. An annual survey, as suggested, would provide an opportunity to build a database showing the evolution of architectural practice through the architects' eyes that is a holistic representation of the 'state' of the profession.

A short survey filled annually upon ARB registration that would include key topics for today. A small price to pay to gain a true reflection of current practice to best inform the future of all architects and the value of an architect.

Dr Jenny Russell expressed the difficulties with making changes within architectural education during an interview^{IV}, when asked whether she believed the profession is nimble enough to adapt and enact change. She highlights that there is a disconnect between the ARB and RIBA curriculum with the institutes that run the education courses. A disconnect here can be problematic when striving to enact change. Russell expresses the concern that changing the structure of university courses can take years. Does this mean that the responsibility lies with lecturers to deliver timely changes rather than course content? Can courses be written in a way that pre-empt the need for change?

Architectural education, architectural training, or some sort of hybrid system?

The Architects in Wales Survey asks whether or not fire safety is perceived to be adequately taught at university, from their experiences (see figure 12). The consensus is that no, evidence suggests that architects in Wales do not believe fire safety is adequately taught, from their experiences, with 77% stating that more should be done to ensure the graduate understands the importance of fire safety. Perhaps most significantly, this data suggests that more should be done to ensure graduates can design and implement fire safe design solutions within practice.

^{IV} See Appendix E for the Dr Jenny Russell (Interim Director of Education RIBA) interview transcript.

20. From your experience, is fire safety adequately taught at schools of Architecture?



Figure 12: Architects in Wales Survey – response to question 20.

Credit: Author, 2021/22.

On the 14th of June 2017 Grenfell Tower, North Kensington was engulfed in flames because of a fire started in a fourth floor flat (BBC, 2018). The entire tower block burnt which resulted in the death of seventy-two residents. This incident highlights the importance of fire safety and ownership within the construction process. An Architects Journal article titled '*Four years on from Grenfell: the cladding scandal and architects' role in solving it*' (Jessel, 2021) talks about a survey of three-hundred architects to assess how the scandal continues to effect everyday practice. Survey responses included within the article reflect a perception that the profession has been too silent and as a consequence lost the trust of the public.

It is then striking that the 'Modernising the initial education and training of architects' report by the ARB fails to specifically mention anything fire safety related. It continues to vaguely suggest that the graduate should be better equipped for practice but fails to specify the education of fire safety. In fact, fails to mention any specific way in which to better the readiness of graduates to transfer into practice. The lack of clarity and specificity within the ARB report is questionable, given the strength of response gathered in the Architects in Wales Survey about fire safety. One would expect such a report to specify topical educational recommendations.

The ARB report⁹⁹ does, however, mention what is referred to within the document as an "*integrated approach*". An integration between academic education and professional practice but also an integration that sees a potential partial by-pass of the educational system for those that may have "*transferable knowledge or skills*". The document suggests introducing a system where the conventional 7-year prescribed route to qualification becomes just one of many ways to become an architect. This opens the door for those who have knowledge and

⁹ *Modernising the initial education and training of Architects* (Architects Registration Board, 2021).

experience within the profession. For example, an individual may have studied architectural technology at university and has since gained 5 years' experience working within an architects' practice on numerous projects. It is suggested within the document that this individual would then be able to by-pass part 1 because of their equivalent experiences. The critical question here is whether or not the *"transferable knowledge or skills"* criteria is consistent with that of a part 1 undergraduate course? How might this affect the appeal to study architecture within Wales, and are prospective students likely to seek employment with the view to studying a part 2 course once the experience criteria have been met? A possibility of by-passing undergraduate course fees.

A shift away from the conventional seven years of education and toward an apprenticeship scheme is something that is backed, and clearly voiced within the responses to the Architects in Wales Survey¹.

"There should be more of an opportunity to train in architecture through a combination of work placements and university study. They offer very different experiences and skill sets", - Architects in Wales Survey anonymous response.

"I do think there should be further work to explore the concept of architectural apprenticeships in practice"- Architects in Wales Survey anonymous response.

Contrary to the prior point made about fire safety, where there is an inconsistency between the Architects in Wales Survey and ARB report, the idea that architecture should push an apprenticeship system, is picked up within both documents. The ARB document¹⁰ outlines an objective to align academia and practice whilst it lacks an explanation of how this outcome may be achieved.

The RIBA future architects mentoring scheme (Royal Institute of British Architects, 2022d) is an example of how students can learn and interact with architects in practice, which is currently running for a growing list of participating schools. This scheme offers an opportunity for part 1 students to partake in 6 hours' worth of mentoring sessions. Should the ARB adopt such a scheme as part of their education criteria or even make it a CPD requirement for architects, to better the ties between education and practice and drive standards across the UK?

¹ See Appendix A for the Architects in Wales Survey questions and responses.

¹⁰ *Modernising the initial education and training of Architects* (Architects Registration Board, 2021).

The presence of Architecture within secondary school education.

A continuation of this movement and re-structure of architectural education would be to explore the idea of introducing architecture to secondary school education. 61% of architects responding to the Architects in Wales Survey say 'yes' architecture should be introduced at this level, in response to question 18. This view is also echoed by written responses that suggests that some form of introduction is needed to increase an awareness and to avoid students that have skill sets suited to architecture opting to study alternative subjects due to a lack of understanding and exposure to architecture.

18. Do you think architecture should be introduced at secondary school level 2 (ages 14-16) to increase awareness of the profession?

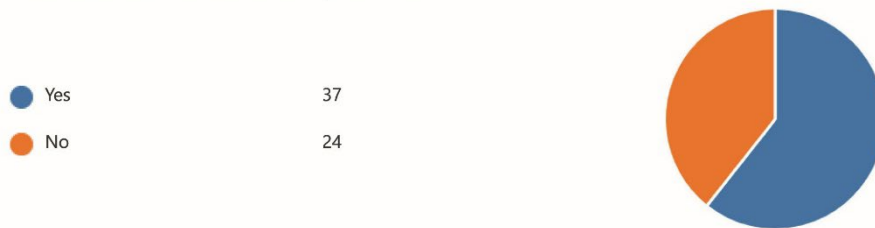


Figure 13: Architects in Wales Survey – response to question 18.

Credit: Author, 2021/22.

Written responses, although agreeing that architecture must be introduced, states that it must be introduced as a discipline spanning across numerous subject areas, rather than an isolated subject as taught at university. Anonymous responses suggests that such an approach can help secondary school students understand the benefits of design and how architecture can better the environments we live in. It is important to note that the success of introducing architecture within secondary schools, whether that is a specific subject or a cross-discipline awareness, would greatly depend on having teachers with appropriate knowledge to deliver the subject area successfully. Is architecture seen as a viable career path within Wales and would introducing such a system help boost the generation and retention of architects within Wales?

WJEC now offer a level 2 qualification in Construction and the Built Environment (WJEC, 2022) which is pioneering in terms of introducing the construction industry to secondary schools within Wales. This course provokes an awareness of architecture and possibly an important move that will sees a greater understanding and appreciation of architecture. A

regional awareness of this profession. Should this course be introduced across the UK and will a better understanding and appreciation of the construction industry among secondary school pupils create a demand for an architecture specific course at GCSE level?

During an interview^{III} Adrian Dobson (Executive Director Professional Services RIBA), uses the example that Scandinavian countries have a deeper appreciation of design because it forms a part of early education. Can this be used as a precedent for architectural education in Wales?

Both Dr Jenny Russell (Interim Director of Education, RIBA) and Sandra Hedblad (Head of Learning RIBA)^V also share an opinion that believe architecture should be introduced at secondary school level. During an online interview^{IV} Russell shares an insight into her own research of introducing architecture to children. She shares that her findings demonstrate there is an ability among younger children to appreciate things in three dimensions that is lost during maturity and replaced by a more logical way of thinking. It then makes sense that her research encourages the introduction of architecture to the education of even younger pupils. An awareness of the three-dimensional quality of space across disciplines. It is her opinion that this approach is likely to increase the number of pupils that show an interest in architecture and pursue architecture at university, as stated in the argument above.

Is CPD just a tick box exercise?

It is expected that CPD or Continuing Professional Development is recommended to be carried out by ARB registered architects to ensure the competency and continued learning of architects (Architects Registration Board, 2022d). The Architects in Wales Survey^I reflects an opinion among Wales based architects that CPD is an important part of the profession. 89% say that CPD is either extremely important or somewhat important to the quality of architectural practice (see figure 14). And the consensus is that the RIBA CPD Core Curriculum largely outlines the correct topics for graduates and professionals to follow.

^{III} See Appendix C for the Adrian Dobson (Executive Director Professional Services RIBA) interview transcript.

^V See Appendix D for questionnaire responses by Sandra Hedblad (Head of Learning RIBA).

^{IV} See Appendix E for the Dr Jenny Russell (Interim Director of Education RIBA) interview transcript.

^I See Appendix A for the Architects in Wales Survey questions and responses.

19. How important do you think CPD is to the quality of architectural practice?

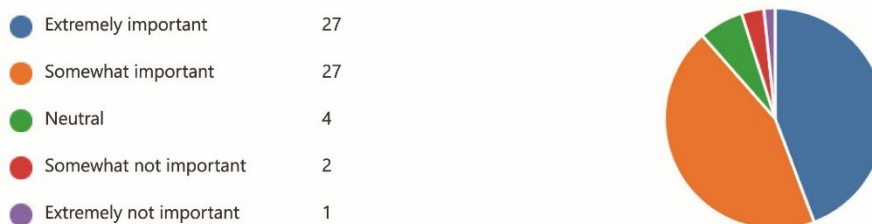


Figure 14: Architects in Wales survey – response to question 19.

Credit: Author, 2021/22.

Despite this, written responses to the Architects in Wales Survey reflect an opinion that suggests CPD must adapt slightly to best influence the quality of practice and the competency of the profession within Wales. Responses suggest that the RIBA CPD curriculum must be able to adapt to in order to stay relevant in terms of its topical content.

“CPD needs to be adapted to individual needs and not a global tick box exercise. CPD can be adapted to give back into the community, inform public perception and to nurture understanding of our profession”- Architects in Wales Survey, anonymous response.

There is a demand for the RIBA CPD Curriculum to not only adapt to timely factors such as legislation and regulation changes, but to also be nimble in the way that CPD can be tailored to the individual. Perhaps an individual’s experiences, skillset and knowledge are logged within a CPD database to ensure CPD is relevant to the individual. CPD is not continued professional development if that individual is already competent in that specific subject area. Neither is offering conservation specific CPD relevant for a practitioner working solely on new builds. Based on written survey responses it is fair to suggest that CPD can improve. To provide a purpose-built database that can factor experiences, skillset, and knowledge to determine the correct CPD for the individual. By doing so, maybe with a targeted regional approach within Wales, the competency of the profession will increase, ensuring practitioners remain ‘practice ready’.

When asked about the importance of CPD Russell supports the idea that CPD should be experience based, and that quite often CPD events are just tick box exercises^{IV}. Using an example of a carpet fitting CPD event, she voices that it is of critical importance that the

^{IV} See Appendix E for the Dr Jenny Russell (Interim Director of Education RIBA) interview transcript.

information provided within the CPD can further the existing knowledge of the individual and that the knowledge can be applied through practice. It might be that a CPD event on carpet fitting is somewhat irrelevant due to a lack of transferable knowledge.

Chapter 4: Membership and awards

The Royal Institute of British Architects (RIBA) was founded in 1834 (Royal Institute of British Architects, 2022c). Its purpose was to advance the profession of architecture within the UK. A purpose that remains consistent with its aims and aspirations in the 21st century. The RIBA has since (2019) opened two international offices to support members globally. Annual membership comes at a cost, for which the RIBA pledge to support their members with access to the Core CPD products and a 20% discount on the RIBA academy and other professional events. The primary benefit of becoming an RIBA Chartered Member is, however, the use of the RIBA name to show that an individual has “*achieved the highest standards in architecture*”, and an opportunity to enter for regional and national RIBA awards, as explained on the RIBA webpage (Royal Institute of British Architects, 2022a).

The importance of membership in Wales.

The Architects in Wales Survey¹ data depicts a clear picture of how important RIBA membership is to Wales based architects (see figure 15). The data reflects a significant split between those who believe RIBA membership is extremely important and those who do not. Such a split (although slightly weighted towards those who believe RIBA membership is important) would question why Wales based architects share such opposing views of the importance of membership and its benefit to professional practice. In a profession where each and every survey responder has the overall success, progression and advancement of the profession in their best interests. Contrasting data would suggest that there is a lack of appreciation for RIBA membership and architects in Wales are able to continue practicing whilst avoiding the added cost of RIBA membership, in a way that has no effect on their output and business. Should RIBA membership provide architects with an unmissable service that positively impacts day to day architectural practice? Can the RIBA do more through membership to firstly justify the cost of membership, and secondly to advance the profession and the perceived value of an architect.

¹ See Appendix A for the Architects in Wales Survey questions and responses.

24. How important is RIBA membership to you and/or your practice?

Extremely important	23
Somewhat important	15
Neutral	4
Somewhat not important	7
Extremely not important	12

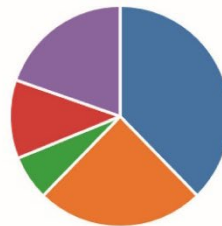


Figure 15: Architects in Wales survey – response to question 24.

Credit: Author, 2021/22.

After all, it's ARB registration that carries the legal weight and architects can practice with that and that alone. This is often the case and is consistently reflected within written responses to the Architects in Wales Survey¹. Does this then suggest that the profession would be better off with just one of these bodies (ARB or RIBA) to achieve clarity? Would this better the understanding amongst the public and clients of what an architect does and the benefits of using an architect? An attempt to draw one these names into general circulation and public knowledge. Does there need to be more of a collective approach?

There is a lack of appreciation amongst a significant minority of architects in Wales over the importance of RIBA membership, reflected in responses to the Architects in Wales Survey¹.

Does there need to be a marketing campaign that aims to better the awareness of membership by engaging in public activity and live project? Or one that sees the RIBA and ARB highlighted on television? Research shows that architects feel there is a definite lack of public understanding and awareness that must be corrected if the value of an architect is to be realised within 21st century society – can this be attained through a greater awareness of membership? And will a greater public awareness of the RIBA increase the value of membership to architects?

¹ See Appendix A for the Architects in Wales Survey questions and responses.

Alienation and Isolation.

“RIBA is a good club in London not much down here” - Architects in Wales Survey, anonymous response.

When asked about international RIBA membership Tim Clark (RIBA International Council Member) expressed a view that suggests international members feel removed and isolated¹¹. An isolation that is felt to such an extent that he is surprised around 1500 international members remain. He mentions that a large proportion of these members are students and are eligible for free membership, suggesting that the value of membership in terms of what a member receives isn't justified compared with the cost of membership.

The sense of alienation and isolation felt by international members is consistent with the written responses to the Architects in Wales Survey. A sense of inclusion and belonging is something that is extremely important with any membership, and it is evident that a number Wales based architects feel as if their region is isolated and that membership is tailored to architects in other regions. Can the RSAW do more to increase the value of membership in Wales?

Critical Regionalism – towards a Welsh architecture.

The Architects in Wales Survey reflects the current standpoint of Wales based architects on critical regionalism. 72% say that it's important that Wales work to create a strong sense of critical regionalism architecturally within Wales (as shown in figure 16). Critical regionalism provides a coherent sense of architectural identity for a region in terms of building aesthetics, materials and response to context and climatic factors (Cutieru, 2021). For example, the design of Welsh Chapels built throughout Wales during the industrial revolution, offers a distinct style of architecture. The same can be said for terraced houses built throughout Wales during the same period. Both examples reflect the societal factor of the influx of industrial workers to the area, the need to protect workers against the elements and the need for communal gathering spaces and a sense of community. A regionalism that is expressed through both aesthetics, and the quality of construction, with the majority still used to this day some one-hundred years later.

¹¹ See Appendix B for the Tim Clark (RIBA International Council Member) interview transcript.

14. Critical Regionalism counters the idea that a place is lacking in architectural identity.

Do you think it's important for Architects in Wales to create a strong sense of Critical Regionalism?

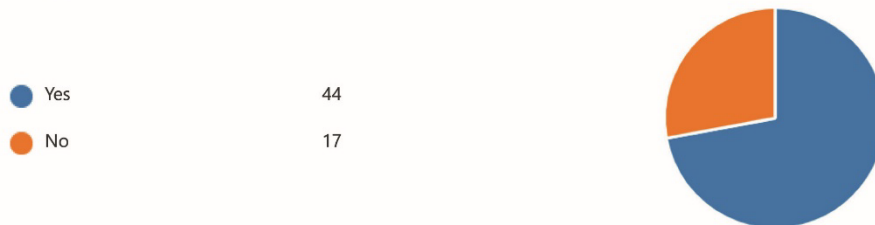


Figure 16: Architects in Wales Survey – response to question 14.

Credit: Author, 2021/22.

“If you mean critical regionalism to be a certain Welsh architectural’ style’ then I’m not in favour. I would be in favour of a critical regionalism based on quality” – Architects in Wales Survey, anonymous response.

Architects can control and influence a sense of critical regionalism within Wales through the regulation of architectural practice. Guidance such as the Placemaking Wales Guide (Design Commission for Wales, 2020) is already in place to regulate the quality of the built environment within the country. A regional quality of architectural design in terms of style and identity should coincide with a regional identity in terms of quality. The RSAW have an opportunity to directly influence a sense of identity through the quality of architectural practice in Wales. A regional regulation of architectural practice should help to achieve this.

In 15th century Wales if you could construct a house between dusk and dawn on common land the occupier would be able to claim ownership of the house (Prior, 2020). This was called *Ty-Unnos* which translates to one-night house. Could greater regulation of the profession strive toward a Welsh architecture that encapsulates a similar ownership? A profession that adopts a greater sense of critical regionalism, reflecting the unique characteristics of Wales.

Do awards in architecture increase the perceived value of an architect?

Among the 61 responders to the Architects in Wales Survey¹, although 54% state that they have won an award, 67% say that awards are not important to them or their practice. At first glance this data would show that the importance of awards is not recognised (Figure 17). The data does, however, indicate that winning awards can help practices/practitioners gain work.

¹ See Appendix A for the Architects in Wales Survey questions and responses.

Amongst the thirty-three responders to the Architects in Wales Survey that have won awards, twenty-four say that awards have helped them gain work (Figure 18). Should awards be regarded with more importance to Wales based architects, based on this survey data?

26. Are architecture awards important to you or your practice? Do you have ambitions of winning them?



Figure 17: Architects in Wales Survey – response to question 26. Credit: Author, 2021/22.

27. Have you won an award?

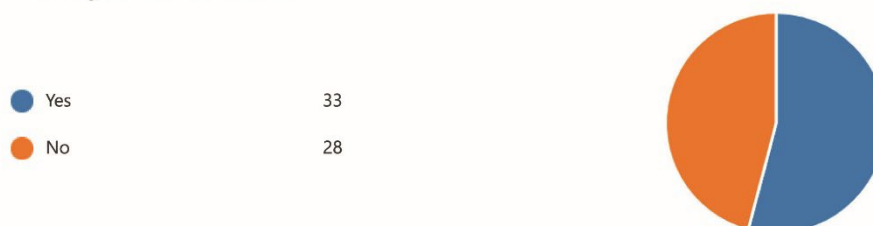


Figure 18: Architects in Wales Survey – response to question 27.

Credit: Author, 2021/22.

28. Have awards helped you and/or your practice gain work?



Figure 18: Architects in Wales Survey – response to question 27.

Credit: Author, 2021/22.

“The awards culture is problematic, but it is a good opportunity to raise your profile.” - anonymous response to the Architects in Wales Survey.

In Wales there is an opportunity to use RSAW awards to set standards of what is ‘good design’ in accordance with the RIBA awards criteria. Current criteria is divided into the following categories: architectural integrity, useability and context, delivery, execution, and initial occupation (Royal Institute of British Architects, 2022f). Does this do enough to move away from something that could easily become subjective judging? Are the differences between good architecture and even better architecture clearly defined? Is it possible for criteria to differentiate between excellent design on a restrictive budget and design that has access to unlimited amounts of money?

In the same way that ‘good’ architecture is showcased to drive standards of architecture within Wales, would showcasing ‘bad’ examples of architecture help to drive standards and increase the importance of awards (or the importance of avoiding bad awards) within Wales? Can there be a new approach to architectural awards within Wales to promote public engagement and understanding within society? A better understanding of what is ‘good architecture’ where application of knowledge and design resolution against external factors such as budget clearly depicts the value of an architect within Wales.

Conclusion

This research is based on responses to the Architects in Wales Survey¹, and whilst a larger number of responses is desirable for future research, the survey has produced data that stands alone in terms of the information that has been gathered. The indicators within the data collected prove that architects in Wales feel strongly about the profession, and that change is needed to ensure best possible practice. Views are expressed that would otherwise remain silent and unheard if such surveys aren't carried out by the likes of the RSAW, RIBA or ARB. Such a survey provides tactile data and personal views. Views that should be considered to enact change and strive toward the best possible regional architecture within Wales and across the United Kingdom. As mentioned in Chapter 3 an annual survey carried out by the ARB upon registration would allow for data to be obtained from every architect within the United Kingdom. This would add value to the profession in terms of its robustness, but also an additional value in terms of how the profession cares for the views of all architects, an inclusive view.

Upon conclusion of this research, it's not that there is so much of an issue with the current framework of the profession, but what is evident is that architects in Wales strongly believe there is a poor and detrimental understanding of the role an architect. From both the client and public points of view. Bodies such as the ARB and RIBA should be made accountable for this lack of understanding. Greater public engagement, media coverage, marketing and the regulation of an architect's function are ways in which the ARB and RIBA can react and facilitate an understanding of architecture that is needed within society.

Regulation of function sees an architect regain lost control and authority within the construction process. An ability to orchestrate proceedings and apply knowledge to drive standards of architectural practice. An authority that can be recognised by clients and the public. An authority that is valued.

Architectural education is what provides an architect with skills that can then be applied to architectural practice. The regulation of education is therefore imperative to ensure the curriculum aligns with the relevant topics for practice, responding timely to the likes of the sustainability and fire safety agendas. This research has found that there is a need to closely link education with practice to drive competency amongst graduates. The RIBA mentor scheme is something that is beginning to do this. This research has also concluded that it is important that changes to curriculum are based upon holistic data, contrary to the ARB report

¹ See Appendix A for the Architects in Wales Survey questions and responses.

referred to within the chapter discussion. The possible benefits of the introduction of architecture within primary and secondary school education in Wales is another outcome of this research. An idea that is backed by architects and one that is believed to have the capability of increasing the public awareness, understanding and appreciation of the profession within Wales. Introducing architecture earlier on in education will also increase the number of prospective students that will go on to study and practice within Wales. The importance of life-long learning is also picked up within the research. CPD that must be relevant, and experience based, providing an education that is directly transferable to practice.

Architects in Wales feel that it is hard to justify the cost of RIBA membership and feel isolated and alienated. It is important that there is a clear and coherent approach between the RIBA and ARB to ensure architects feels as though their services and use of titles are of value. Is there a need for both the RIBA and ARB, can they merge to become one? With a greater appreciation of their value, they can then expect greater success when striving toward what they perceive as being 'good design'. This research has also identified that there is an opportunity for the RSAW to push toward a regional value of an architect within Wales. A value that stems from a greater regional understanding and awareness of the services and expertise of an architect. Suggesting a regional architecture can be achieved within Wales, through greater public and architect engagement, marketing and carefully targeted awards.

The value of an architect is knowledge, a skill set, and an understanding of design attained through a regulated education process. The ability to provide a service that is superior to a service of an individual or business that hasn't attained the same level of qualification. A regulated function. The question is whether the service of an architect can be valued if it is not fully understood by the public or client. A greater public perception of the value of an architect within Wales will improve the quality of architectural output. The profession needs not to be afraid of moving towards a greater use of digital platforms and public engagement to drive the regional understanding within Wales. To recognise the value of an architect in Wales, a clear and coherent response is needed across the areas discussed within this research. The introduction of architecture at primary and secondary school, to inspire and enthuse young minds, will improve the awareness of architecture. The RIBA, ARB and RSAW could benefit by actively encouraging feedback and the participation of all architects in Wales to encourage the feeling of inclusivity, of value. The value of the architectural profession must be that these bodies deliver clear and coherent guidelines for design, education, and public interest. Guidelines that take the needs of society and the views of every architect into consideration, to promote public awareness and eradicate the feeling of isolation amongst architects in Wales.

Bibliography: Published Works

'Andy and Esther' (2019) *Your Home Made Perfect*, Series 1, Episode 1. BBC 2, 16 April. Available at: <https://www.bbc.co.uk/iplayer/episode/m00048xf/your-home-made-perfect-series-1-episode-1> (Accessed: 14 March 2022).

Architects Act 1997 Chapter 22 Available at: <https://www.legislation.gov.uk/ukpga/1997/22/contents> (Accessed: 08 March 2021).

Architects Registration Board. (2022a) *Architects Code: Standards of Professional Conduct and Practice*. Available at: <https://arb.org.uk/architect-information/architects-code-standards-of-conduct-and-practice/> (Accessed 14 March 2022).

Architects Registration Board. (2022b) *Fees*. Available at: <https://arb.org.uk/architect-information/applying-for-registration-for-the-first-time/fees/> (Accessed: 26 March 2022).

Architects Registration Board. (2022c). *Previous Professional Conduct Committee decisions*. Available at: <https://arb.org.uk/complaints/arbs-complaint-process/professional-conduct-committee/previous-pcc-decisions/> (Accessed: 25 March 2022)

Architects Registration Board. (2022d). *Scheme for Continuing Professional Development (CPD)*. Available at: <https://arb.org.uk/architect-information/maintaining-registration/maintaining-competence/scheme-for-continuing-professional-development-cpd/> (Accessed: 25 March 2022).

Architects Registration Board. (2021) *Modernising the initial education and training of Architects*. London: Architects Registration Board.

Astbury, J. (2018) *Mies van der Rohe: the modernist architect who led the Bauhaus to its end*. Available at: <https://www.dezeen.com/2018/11/19/mies-van-der-rohe-modernist-architect-third-director-bauhaus-100/> (Accessed: 25 March 2022).

BBC. (2018) *Grenfell Tower: What happened*. Available at: <https://www.bbc.co.uk/news/uk-40301289> (Accessed: 01 March 2022).

Cambridge Dictionary. (2019) *VALUE | meaning in the Cambridge English Dictionary*. Available at: <https://dictionary.cambridge.org/dictionary/english/value> (Accessed 15 March 2022).

Cardiff Metropolitan University. (2022) *BA (Hons) Architecture Degree - Cardiff Metropolitan University*. Available at: [https://www.cardiffmet.ac.uk/artanddesign/courses/Pages/Architecture-BA-\(Hons\).aspx](https://www.cardiffmet.ac.uk/artanddesign/courses/Pages/Architecture-BA-(Hons).aspx) (Accessed 10 March 2022).

Cardiff University. (2022) *About us*. Available at: <https://www.cardiff.ac.uk/architecture/about-us> (Accessed: 01 March 2022).

Centre for Alternative Technology Charity Limited (2022). *Masters in Sustainable Architecture - ARB part II*. Available at: <https://cat.org.uk/courses-and-training/graduate-school/courses/march-sustainable-architecture/> (Accessed 10 March 2022).

Cesal, E.J. (2010). *Down detour road: an architect in search of practice*. Cambridge: MIT Press.

Chappell, D. and Dunn, M. (2016). *The Architect in Practice*. 11th edn. Chichester, West Sussex, Wiley-Blackwell.

Cutieru, A. (2021) *Re-evaluating Critical Regionalism: An Architecture of the Place*. Available at: <https://www.archdaily.com/966401/re-evaluating-critical-regionalism-an-architecture-of-the-place> (Accessed: 26 March 2022).

Design Commission for Wales. (2020) *Placemaking Guide 2020*. Available at: <https://dcfw.org/placemaking/resources/> (Accessed: 09 March 2021).

Hilling, J.B. (2018). *Architecture of Wales: from the first to the twenty-first century*. Cardiff: University of Wales Press.

'Houses That Reinvent' (2021) *Grand Designs: House of the Year*, Series 6 Episode 4. Channel 4, 8 December. Available at: <https://www.channel4.com/programmes/grand-designs-house-of-the-year/on-demand/71169-004> (Accessed 21 February 2022).

Ing, W. (2021) *Architects and technologists clash over regulation and protection of title*. Available at: <https://www.architectsjournal.co.uk/news/architects-and-technologists-clash-over-regulation-and-protection-of-title> (Accessed: 25 March 2022).

Ing, W. (2020) *Loyn & Co wins planning for "true" net-zero carbon community in Wales*. Available at: <https://www.architectsjournal.co.uk/news/loyn-co-wins-planning-for-true-net-zero-carbon-community-in-wales> (Accessed: 09 March 2021).

Jessel, E. (2021) *Four years on from Grenfell: the cladding scandal and architects' role in solving it*. Available at: <https://www.architectsjournal.co.uk/news/cladding-crisis-should-architects-do-more> (Accessed: 25 March 2022).

Prior, N. (2020) *Tŷ unnos: Homes made using 17th Century "squatters" rights*. Available at: <https://www.bbc.co.uk/news/uk-wales-53854853> (Accessed: 14 June 2021).

Royal Institute of British Architects. (2022a) *Become a RIBA Chartered Member*. Available at: <https://www.architecture.com/join-riba/individual-chartered-membership> (Accessed: 07 March 2022).

Royal Institute of British Architects. (2022b) *CPD and RIBA Academy*. Available at: <https://www.architecture.com/education-cpd-and-careers/cpd> (Accessed: 30 November 2021).

Royal Institute of British Architects. (2022c) *RIBA history, Charter and Bylaws*. Available at: <https://www.architecture.com/about/history-charter-and-byelaws>. (Accessed: 07 March 2022).

Royal Institute of British Architects. (2022d) *RIBA Future Architects student mentoring scheme*. Available at: <https://www.architecture.com/education-cpd-and-careers/studying-architecture/student-mentoring> (Accessed: 27 Mar 2022).

Royal Institute of British Architects. (2022e) *Two projects shortlisted for the RSAW Awards 2022*. Available at: <https://www.architecture.com/knowledge-and-resources/knowledge-landing-page/rsaw-welsh-architecture-awards-shortlist-2022> (Accessed: 24 March 2022).

Royal Institute of British Architects. (2021) *RIBA Code of Professional Practice*. Available at: <https://www.architecture.com/knowledge-and-resources/resources-landing-page/code-of-practice-for-chartered-practices> (Accessed: 05 March 2021).

Royal Institute of British Architects. (2020a) *2020 RIBA Plan of Work*. Available at: <https://www.architecture.com/knowledge-and-resources/resources-landing-page/riba-plan-of-work> (Accessed: 26 Mar. 2022).

Royal Institute of British Architects. (2020b) *The Way Ahead: An introduction to the new RIBA Education and Professional Development Framework and an overview of its key components*. Available at: <https://www.architecture.com/knowledge-and-resources/resources-landing-page/the-way-ahead> (Accessed: 19 February 2022).

Schumacher, E.F. and Porritt, J. (1993). *Small is beautiful: a study of economics as if people mattered*. London: Vintage.

SQW. (2021) *Review of Architects Competencies*. Edinburgh: SQW.

SSP Architects. (2018) *The Hidden Value of an Architect*. Available at: <https://ssparchitects.com/hidden-value-of-an-architect/> (Accessed 30 November 2021).

The Architects Association. (2020) *About* Available at: <https://www.aaschool.ac.uk/about> (Accessed 02 March 2022).

WJEC. (2022) *GCSE Built Environment*. Available at: <https://www.wjec.co.uk/qualifications/gcse-built-environment/> (Accessed: 26 March 2022).

Bibliography: Unpublished Works

Author. (2022a) Online interview with Dr Jenny Russell, 21 March.

Author. (2022b) Questionnaire sent to Sandra Hedblad, 14 March.

Author. (2021/22) Architects in Wales Survey sent to Wales based architects selected from the ARB register, 03 December.

Author. (2021a) Online interview with Tim Clark, 17 December.

Author. (2021b) Online interview with Adrian Dobson, 17 December.

Benham, D. (2021) Conversation about the Grange Pavilion to The Swansea School of Architecture, 09 December.

Royal Institute of British Architects. (2022f) *RIBA Awards 2022, judges briefing session presentation*. Internal report – RIBA.

Appendix A: Architects in Wales Survey questions and responses

This survey was submitted digitally via Microsoft Teams to every Wales based architect on the ARB register. The survey received 61 responses.

Architects in Wales Survey questions:

1. Please specify your gender below:

- Male
- Female
- Prefer not to say

2. Are you a Chartered Member of the RIBA?

- Yes
- No

3. Are you ARB registered?

- Yes
- No

4. How many years have you been working in practice?

- less than 5 years
- 5 > 10 years
- 10 > 15 years
- 15 > 20 years
- 20 > 25 years
- more than 25 years

The relationship between Architect and client.

5. In your experience how well does the client, at the beginning of a project, fully understand your role as an Architect?

- Extremely well
- Somewhat well
- Neutral
- Somewhat not well
- Extremely not well

6. How well do you think the dialogue between client and Architect maintained throughout a project?

- Extremely well
- Somewhat well
- Neutral
- Somewhat not well
- Extremely not well

7. To what extent do you feel the architectural quality of your schemes is compromised by the vision of the client?

- Extremely compromised
- Somewhat compromised
- Not compromised

8. To what extent do you feel the architectural quality of your schemes are compromised by budget?

- Extremely compromised
- Somewhat compromised
- Not compromised

9. Do you conduct client satisfaction surveys/post occupancy evaluations?

- Yes
- No

10. How important are post occupancy evaluations in terms of how you approach the next project?

- Extremely important
- Somewhat important
- Neutral
- Somewhat not important
- Extremely not important

11. Any other points you think are important with regards to the Architect/client relationship.

The public perception of the profession.

12. How well do you feel the public accurately understand and appreciate the value of the profession?

- Extremely well
- Somewhat well
- Neutral
- Somewhat not well
- Extremely not well

13. Do you feel TV programs such as Grand Designs have helped/hindered the public understanding of architecture and therefore the quality of design outputs?

- Helped
- Hindered
- Neutral

14. Critical Regionalism counters the idea that a place is lacking in architectural identity.

Do you think it's important for Architects in Wales to create a strong sense of Critical Regionalism?

- Yes
- No

15. How often does a poor understanding of the profession have a detrimental effect to the quality of architectural output within Wales?

- Always
- Occasionally
- Never

16. Do you have any other comments regarding the perception of the profession, and the potential to create a strong sense of critical regionalism within Wales?

Architectural education and CPD.

17. Do you think the opportunity to study Architecture is readily available within Wales?

- Yes
- No

18. Do you think architecture should be introduced at secondary school level 2 (ages 14-16) to increase awareness of the profession?

- Yes
- No

19. How important do you think CPD is to the quality of architectural practice?

- Extremely important
- Somewhat important
- Neutral
- Somewhat not important
- Extremely not important

20. From your experience, is fire safety adequately taught at schools of Architecture?

- Yes
- No

21. Do you think the RIBA CPD Core Curriculum outlines the correct topics for graduates and professionals to follow?

- Yes
- No

22. How important is sustainability in your practice?

- Extremely important
- Somewhat important
- Neutral
- Somewhat not important
- Extremely not important

23. Do you have any other comments regarding education and CPD for the architectural profession?

Membership and awards.

24. How important is RIBA membership to you and/or your practice?

- Extremely important
- Somewhat important
- Neutral
- Somewhat not important
- Extremely not important

25. Do you feel like your clients are aware of the importance of RIBA/ARB membership?

- Yes
- No

26. Are architecture awards important to you or your practice? Do you have ambitions of winning them?

- Yes
- No

27. Have you won an award?

- Yes
- No

28. Have awards helped you and/or your practice gain work?

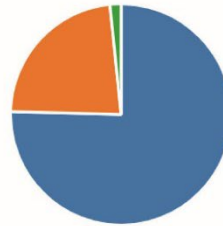
- Yes
- No

29. Do you have any other comments regarding membership and awards?

Architects in Wales Survey responses:

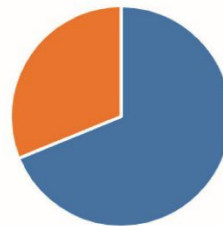
1. Please specify your gender below:

Male	46
Female	14
Prefer not to say	1



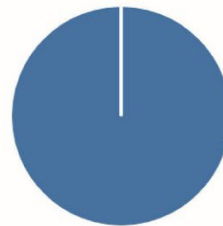
2. Are you a Chartered Member of the RIBA?

Yes	42
No	19

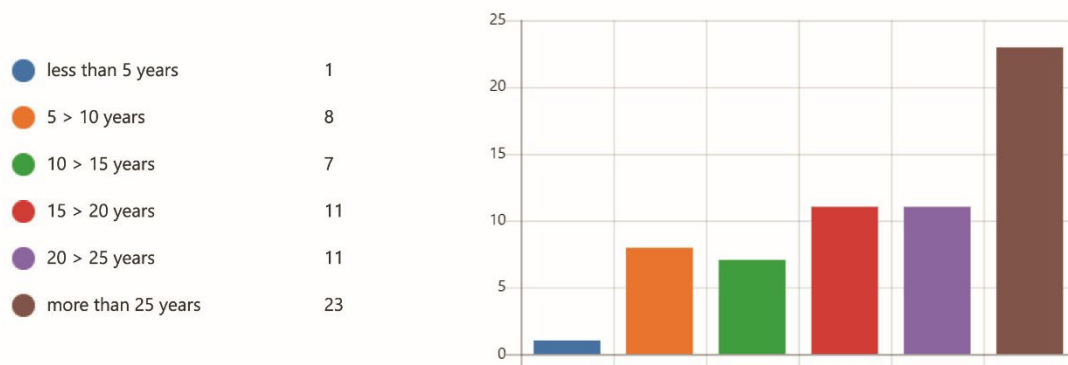


3. Are you ARB registered?

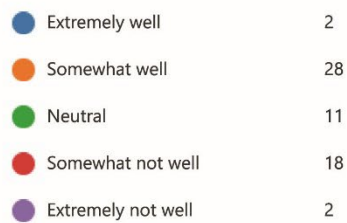
Yes	61
No	0



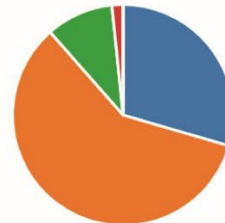
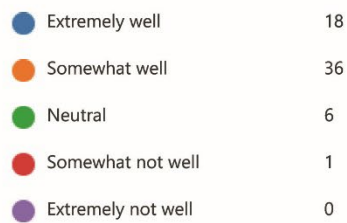
4. How many years have you been working in practice?



5. In your experience how well does the client, at the beginning of a project, fully understand your role as an Architect?

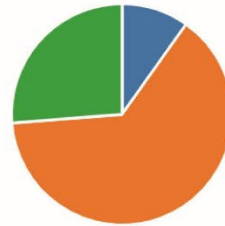


6. How well do you think the dialogue between client and Architect maintained throughout a project?



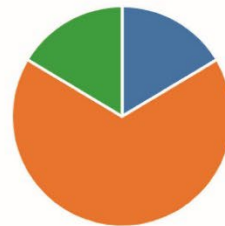
7. To what extent do you feel the architectural quality of your schemes is compromised by the vision of the client?

Extremely compromised	6
Somewhat compromised	39
Not compromised	16



8. To what extent do you feel the architectural quality of your schemes are compromised by budget?

Extremely compromised	10
Somewhat compromised	41
Not compromised	10



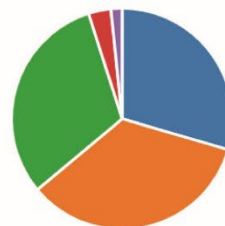
9. Do you conduct client satisfaction surveys/post occupancy evaluations?

Yes	24
No	37



10. How important are post occupancy evaluations in terms of how you approach the next project?

Extremely important	18
Somewhat important	21
Neutral	19
Somewhat not important	2
Extremely not important	1



11. Any other points you think are important with regards to the Architect/client relationship.

A clear and unambiguous understanding at the start of any project. Sound advice that is impartial as much as possible to provide a service in the interests of the client whilst maintaining ones integrity and freedom of thought.

The client often doesn't know the difference between an architect and a technician and doesn't understand the implications of ARB registration, protection of title and the education an Architect receives. The client very often doesnt understand the full range of services that an architect can offer over unqualified draftsmen.

Must work together and closely understand each others visions and constraints

It can vary massively from project to project depending on who the client is.

Depends on how you frame your professional approach? Artisan creator of architecture, or professional advisor guiding a client?

The budget question is slightly misleading. If budget expectations are known at the outset these can be designed in, as with any other constraint, and be very successful. Problems occur when the client vision expectation and budget do not match at the beginning.

While a client may not appreciate the role of an architect at the very outset, with the evolution of the briefing process they will have a much clearer understanding - including an appreciation that the design process is fluid and actually bringing a project into being may involve overcoming a variety of unforeseen challenges.

Remembering that it is the Client's building, not the Architect's and always remembering that balance between offering professional advice and letting the Client make choices. Respect the Client.

Not having 3 D imaging means that often clients find it difficult to understand the drawings as a complete concept. It is very important to be computer literate as clients constantly changing thoughts

A prompt personal service is extremely important.

The importance of dialogue at the beginning and throughout the project is extremely important. Every client is different, every project different. It is importance that they see the type of work I do and level of sustainability. Project budget as discussed at the beginning. I

think compromised is not a good word. If I really disagree with the client No7 I would not do the project.

Honesty

Our business is mostly residential with small extensions through to up to 30 houses, with a small mixture of commercial and community projects. In the case of residential many people start off just wanting to build a box on the back of the house and have no expectations of anything other than that. We offer a free upfront meeting and discussion on site to try and fire them up and show them what could be possible and how much more we could add in terms of value to their expectations. But because in the past work has been very hard to find in the area in which we live and work (the Rhondda etc) we don't to turn work away just because they are not wanting to spend huge amounts of money or create architectural masterpieces! Because budgets are tight quite often clients abandon our role as soon as we get planning and complete a set of construction drawings in the mis-lead belief that they can manage the job on site. What happens then is that Builder strips are anything of any value or uniqueness and reduce it down to what he is used to building, and then the client is too embarrassed to contact us to show us the finished product.

We do get really intelligent and creative clients who know that we are going to do something very special because I am an architect with 42 years experience and seven years formal training! Then things get very exciting as they work with us on creating something special and unique even if it is not very expensive.

We generally find that as the project progresses the clients begin to realise just what they could get for the same money if they trust us and give us more freedom. I would say that 80% of our projects go in this direction.

Thorough appointment documents setting out services offered. Written and subsequently acknowledged scope of services to be in place at start of project. Clear fee structure and payment schedule expectations. Clear concise written communication to manage client expectations at all times. Clarity clarity clarity.

A thorough briefing at the first encounter, which of course should be confirmed in the description of services. I think the bald statements set out above fail to capture shades of communication and design development and indeed post occupation appraisal that may come down more to observation in use rather than questionnaire.

A continuous relationship throughout the project rather than a change of architect through a design build approach where the original client appointed architect is replaced by the contractor's architect.
Hard to answer your survey as clients are sometimes organizations, pension funds are sometimes definable by one person. The insurers, estate agents and other professionals all have an influence on the clients time and attention architecture has a lower status than some of these influences.
the relationship often changes during the construction period
While we do not do a formal survey we do maintain a close contact with clients.
Paramount to maintain dialogue and communication even during the perceived sticky periods. Helps to take away a poor game of Chinese whispers and paranoia on both sides.
It is a primary role of the Architect to develop and maintain the relationship with the Client. It is essential to listen to and fully understand the Clients expectations and know and work within the Client's budget.
Understanding how experienced a client is and how much hand holding they will require to make their decisions.
The relationship is often governed by the type of project being undertaken i.e. someones house would be fundamentally different to a commercial scheme
Regular communication and clear feedback throughout a project essential, don't assume a client understands fully your ideas without explanation.
Keeping to your promised timelines is always good. Once the client is annoyed with the architect, he/she has to work extra hard to re-establish a good relationship.
Because these projects involve people, and people are different, then it is difficult to make generalist statements like the ones in this questionnaire. Each client is different, each project is different. Corporate clients are very different to individual homeowner clients.
Expectations of a professional client, ie a developer, were realistic as they had experience of lots of projects and working with a professional team. However, expectations of domestic clients were always totally unrealistic.
Clearly outline the scope of your services and your exact role and responsibilities.

tv shows (Grand Designs etc) do not give inexperienced private clients a true picture of the architect/client relationship, or architectural projects as a whole

Q5 - This does vary as some clients are very informed and are often building professionals and sometimes architects in their own right. I work with both public and private sector clients, with individuals, organisations and trust. Some clients require more assistance and guidance than others and the use of 'soft management' skills is important.

Q6 - Dialogue with the client is important throughout and the need to confront sometimes difficult issues should not be avoided. 'Saying what you mean, and meaning what you say' is crucial.

Q7 - The role of the architect is to respond to the client brief, but then to bring value and creativity to the design solution, that might not otherwise be considered. In extreme circumstances, it is better not to accept a commission with a client that hugely at odds with your own views and values. There needs to be mutual respect between parties and a level of professionalism so that the working relationship can evolve and flourish.

Q8 - Architectural solutions should not be compromised, but they might be different from initial perceptions or preconceptions. It might mean that as an Architect I would need to work harder to realise the solution.

Q9+Q10 - I could do more than I currently do as a sole trader with post-occupancy evaluations etc.

There's a very clear split between a professional and a non-professional client. I have assumed that you're referring to non-professional clients e.g. homeowners. We take a lot of time to educate our clients throughout the process to ensure that they understand the process as best as possible and this leads to much better outcomes.

Difficult to give meaningful responses, as each project, and client are different. You may have assumed all clients are private individuals, organizations tend to have staff with building experience and will have different expectations.

This is probably because of our relationship with clients but we often feel that the remainder of the design team (structural, M & E) do not see their elements of the design compromised for budget as much as the architecture when value engineering is required. They can use technical gargon to persuade a client to stick to their designs or just not offer any change in spec.

We seek testimonials on some schemes as feedback but not all. But I would not callk them post occupancy evaluations..

As with most relationships, the more effort to maintain them that is put in, the more beneficial the relationship becomes. However, the commercial reality of fee levels, particularly in Wales, makes this challenging.

12. How well do you feel the public accurately understand and appreciate the value of the profession?

Extremely well	0
Somewhat well	10
Neutral	14
Somewhat not well	27
Extremely not well	10



13. Do you feel TV programs such as Grand Designs have helped/hindered the public understanding of architecture and therefore the quality of design outputs?

Helped	28
Hindered	13
Neutral	20



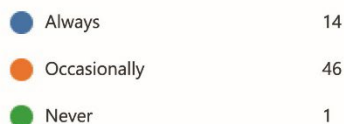
14. Critical Regionalism counters the idea that a place is lacking in architectural identity.

Do you think it's important for Architects in Wales to create a strong sense of Critical Regionalism?

Yes	44
No	17



15. How often does a poor understanding of the profession have a detrimental effect to the quality of architectural output within Wales?



16. Do you have any other comments regarding the perception of the profession, and the potential to create a strong sense of critical regionalism within Wales?

The advent of the large practice/ or homogenous service providers such as Aecom with a one appointment for all disciplines supply chain has had a major impact. It has stifled creativity and alienated small practices too. The loss of architect's departments in local authority, rail and GLC has further impacted the training ground for many architects.

In my experience, the general public doesn't know what an architect is or does. it is very difficult to define what is Welsh Architecture.

Don't understand what I'm being asked in 14. I think a region does have an architectural identity which is important

Shopping centres that take over the centre of a town and chain stores can be detrimental as they all look the same.

critical regionalism, if understood and interpreted well is positive. Too many architects don't understand what this is and instead mimic the vernacular, driving architectural quality in Wales down further.

Welsh architects and planners need to explore a "Welsh" approach to the built environment, and to be open to dialogue with regard to the broad range of Welsh identities and how this can be manifested in the built form

Q15 seems slightly loaded. I would tick a box between always and occasionally, and that presupposes that there is a poor understanding of the profession in Wales. There are obstacles to the agency of an architect's professional role - awful procurement, a low level of aspiration and budget for public buildings etc.

The Quality of Architecture in Wales is generally poor and the Council and Government lack the ambition to change this.
Clients often have firm and fixed ideas of the type of Architecture that they wish to commission. It is often difficult and potentially very time consuming to convince them to adopt a different approach.
Sad that there are not many new builds of quality design, especially mass housing which is very poor
Unfortunately despite a glorious distant past in Celtic days Wales has become a very conservative country with backward and entrenched views about what architecture is all about. So there are relatively few exciting and contemporary houses or buildings. And yet some of the greatest buildings in the UK are in Wales such as the Royal School of music in Cardiff. Your survey does not examine the role of the planning authority in design; in my view they are the real culprits and even in our capital in Cardiff, or perhaps especially in Cardiff, they oppose anything that is different to the grindingly boring. I do not feel that there is an architecture that is significantly different from the rest of the UK for Wales but I do feel there are some strands that we could follow through.
I don't think that the public has a clue what an average architect does nowadays. Most architects do not get to spend months agonising over a detail as the likes of 'Grand Designs' would have you believe. The day to day job of most architects is actually quite mundane management and administration with the likes of project managers, planning consultants, design & build contracts and BIM eroding the profession and standing of us as esteemed project leaders and designers. We are sometimes merely machines for producing drawn output. All new buildings should sit well in their environment and add positivity to their surroundings. They should aim to use locally sourced materials and compliment the grain, texture, scale, materials etc of the locality. This will help create / reinforce the so called critical regionalism.
I think 14 is fraught with danger as it could be used by authoritarian bodies to straight-jacket good construction. This can already be seen in ill-informed conservation area demands.
No
What is critical regionalism ?

if, you mean critical regionalism to be a certain Welsh architectural 'style', then I'm not in favour.

I would be in favour of a critical regionalism based on quality

Good outcomes are derived from an effective team. When having to overcome negative perceptions of the profession this makes the building of the team far more difficult. It is always important to understand history and context.

Architectural education often pushes students to internationalism, which can result in regionalism being overlooked

Architects need to have more 'patrons' of architecture. What I mean by this is that 'building' is not the same as architecture which is rooted in place and creating a sense of place no matter how simple or conversely how large the project is. This value in architecture should come at a (reasonable) cost and fees commensurate for this higher level of service and vision. Good architects will capture identity and character of a place in an appropriate design response and the planning system needs to recognise what constitutes good contextual design and placemaking ahead of un-validated arguments about commercial viability given the location.

I think that it would be interesting to contrast the answers to 12) given by members of the architectural profession with answers to the same question given by members of the public.

No

The average Joe doesn't seem to understand the architects role and believe it is almost entirely design work when in reality design work only entails 5% of our work. Basically, it is believed we get paid a hell of a lot (not true) to do pretty pictures.

the RIBA could do more to get the message out to the general public - most projects are not of Stirling Prize scale

Q12 - This does vary between clients and between different sectors of society and this will probably remain the case for the foreseeable future. Demographics, education do influence an appreciation of the built environment in its broadest terms.

Q13 - Programmes such as Grand Designs has percolated into society and has raised the general awareness of many sectors of the population. The words 'Grand Design' is now often used to describe a DIY or building project in its own right by many.

Q14 - Critical Regionalism is very important, but should not become parochial, nor a manifestation of post-modern regionalism that was identified by writers such as Charles Jencks. It should not be a new vernacular but should be an appropriate response to its setting or context.

Q15 - It is the role and training of an architect to broaden horizons, to inspire and to be leaders for change.

Little promotion of architecture as a career in schools. This is true of construction to.

The public often do not understand the difference between a HND technologist and a qualified architect. Affiliation schemes do not assist in this regard.

Design perceptions of what is 'good' in the eyes of a client can lead to an 'anywhere architecture' response that does not adequately pick up on the context of the site or the cultural/intangible cues.

17. Do you think the opportunity to study Architecture is readily available within Wales?

● Yes 48
● No 13



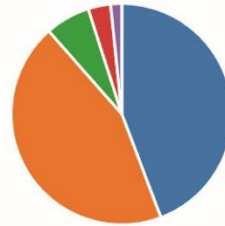
18. Do you think architecture should be introduced at secondary school level 2 (ages 14-16) to increase awareness of the profession?

● Yes 37
● No 24



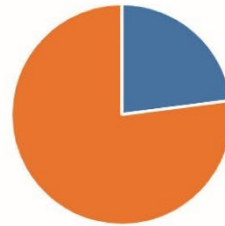
19. How important do you think CPD is to the quality of architectural practice?

Extremely important	27
Somewhat important	27
Neutral	4
Somewhat not important	2
Extremely not important	1



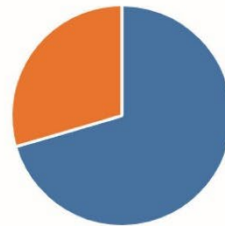
20. From your experience, is fire safety adequately taught at schools of Architecture?

Yes	14
No	47



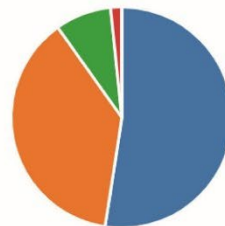
21. Do you think the RIBA CPD Core Curriculum outlines the correct topics for graduates and professionals to follow?

Yes	43
No	18



22. How important is sustainability in your practice?

Extremely important	32
Somewhat important	23
Neutral	5
Somewhat not important	1
Extremely not important	0



23. Do you have any other comments regarding education and CPD for the architectural profession?

In question 21 should have another button option under 'other' as in my experience as a specialist designer with experience of certain building types the CPD provided by the RIBA might not be adequate. So one must look at the content related to knowledge and somehow grade it like university level 4 - to masters....Its just a thought because I have been to a number of CPD events and learned very little new.

CPD needs to be adapted to individual needs and not a global tick box exercise. CPD can be adapted to give back into the community, inform public perception and to nurture understanding of our profession.

The RIBA core curriculum is too prescriptive and focused on too wide a subject field.

Architecture should be taught in schools, not as a discipline, but across humanities, arts and science to help learners understand the importance of good design in creating sustainable places. The new secondary curriculum areas of learning should assist with this.

Instead of secondary schools, architecture should be offered as vocational learning. Much more quality and current practice learning can be achieved as companies are more likely to be on the cutting edge of professional thinking. This would also allow people to get paid and learn, removing barriers created by the cost of formal architecture training.

'Sustainability' is frequently used by architects to justify whatever they wish to build due to its breadth of meaning and elastic descriptive properties. Reading some Design & Access Statements online rather highlights the point. We aim to design well considered buildings but this may not always be about ultra low energy (although that is an important factor for consideration among other points).

There should be a cross over between the Urban Design / Planning Departments and the Architectural Departments in year 2 to give both an understanding of what each profession does and the important points of each discipline.

There should be more of an opportunity to train in architecture through a combination of work placements and university study. They offer very different experiences and skill sets. I think a lot of CPD is completed as a tick box exercise, particularly materials CPD offered by companies which just want to sell their product. Quality and relevant CPD is important, as is the personal development aspect, such as improving communication with Clients. This is less focussed on in CPD requirements, but admittedly hard to measure.

As I qualified along time ago cannot really answer questions 20 &21 so my answers relate to over 40 years ago

Question 21: I would answer 'don't know' if this answer were available.

I have put no to 21 but would really know since I am not an RIBA member. An earlier question asked if I was an ARB member but I would have to be to called an Architect!

Architectural Eductaion should be available in the Welsh language

I finished my training as an architect in 1980 and have not been involved in architectural education since, and so I am not really aware what is going on, including in Wales.

I was until recently the RSAW chair of the small practice network which started a year ago and therefore improve the communications between sole practitioners and small practices across Wales. One of the key challenges on very small income practices is the affordability of really useful and core CPD. Small architectural practices and very low fees generally in Wales, and for example my salary has varied from between £10,000 a year to £35,000 a year in Wales, which would probably surprise you and most others, even though I am the only FRIBA in Wales! So we have been trying to find ways of putting on our own CPD events. I feel that architecture is more than something that should be put in front of children at an early age. Architecture is the pulling together of a wide number of disciplines including suppliers and contractors to realise a vision. So it is more than skills in design; it is about communication and project management skills and in team working and maximising strategies that can deliver solutions in a matrix of increasingly competing requirements. So educating people about design would be about the process and not just about how to make pretty buildings. Many of the schemes that are designed by architectural students are completely unbuildable and unrealistic and when they get out into practice it's very depressing!

Having left the commercial profession 5 years ago I'm not up to date on the current CPD curriculum or how architecture is taught.

I answered 19-21 as demanded, but I really have no good idea of realities.

it is improving with the ability to catch up and isolate topics when required. If knowledge isn't put into practice within 3 months generally it is useless.

Key attribute for all young professionals during their studies, whether it is their intention to work as a salaried Architect or as a sole practitioner is to be exposed to the basics of running a business. At the very least understand Tax, HMRC, cash flow (and its forecast), HR law.
I think education should be reduced from 5 years to 4 years. Although the final, 5th year is important for establishing a decent portfolio, I think it is less important that getting experience in a practice.
An expansion of the core topics would be helpful
I do think there should be further work to explore the concept of architectural apprenticeships in practice.
It is extremely difficult to simply suggest the answer to any particular problem (e.g. fire safety) lies in more time spent learning this at University. Architectural education is often about teaching people to think like architects, so they can learn "on the job".
I have not worked as an architectural professional since the 1980s so I have no idea about the current RIBAs CPD requirements or curriculum but your survey did not give me the option to skip these questions.
The RIBA Core Curriculum should be clearer in their requirement as there are too many grey areas. Some topics are hard to achieve through taught CPD's and most of the time can only be achieved through reading.
no
Q17 - This answer should be nuanced by saying that more can be done and as the course evolves at UWTSD, this will and should provide an offering that is distinct from others. I didn't study in Wales, but when I returned, the change of scene, and the differences in views and values provided me with a perspective and a better appreciation of my own 'cynefin' than was previously the case. Q18 - More can be done and we are at a point in time where architecture and the built environment could be elevated in its relevance to life, living and the environment of the future. More could be done with the Welsh Baccalaureate qualification and with the new Davidson Curriculum that is to be introduced next year. Q20 - This should be nuanced by saying that the basics should be taught well, it should be regularly updated, but should not dominate at the expense of all other considerations. The knowledge of individuals will evolve, depending on the nature, or sector of working that is encountered in practice. Q21 - The ARB and RIBA are debating these themes currently. The nature of practice is

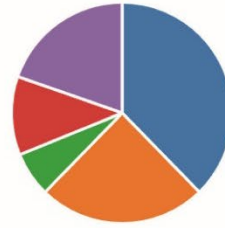
hugely varied and for these reasons, the core curriculum topics might not have a relevance to practice. I don't always believe that the other topics or themes are particularly relevant in their own right to many. Rightly or wrongly I am an Specialist Conservation Accredited Architect and on top of the basic CPD requirements, it is necessary that I maintain additional CPD records that relate to conservation and the historic environment. I required these records amongst other things for re-accreditation every 5 years.

Unable to answer 20 or 21. I do not know. However, your survey will not allow me leave blank.

The lack of oversight / repercussions for not completing annual CPD can lead to complacency. Post Building Safety Act it will be interesting to see the direction the profession takes.

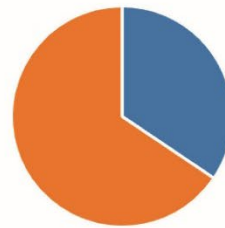
24. How important is RIBA membership to you and/or your practice?

Extremely important	23
Somewhat important	15
Neutral	4
Somewhat not important	7
Extremely not important	12



25. Do you feel like your clients are aware of the importance of RIBA/ARB membership?

Yes	21
No	40

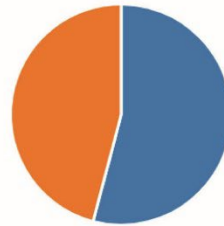


26. Are architecture awards important to you or your practice? Do you have ambitions of winning them?

Yes	20
No	41



27. Have you won an award?



28. Have awards helped you and/or your practice gain work?



29. Do you have any other comments regarding membership and awards?

No

RIBA is a good club in London not much down here

its difficult to gauge whether the practice gained from awards

Split answer to Question 26. - Are architecture awards important to you or your practice? No.
Do you have ambitions of winning them? Yes

Awards are one of the many ways to gain notoriety in the industry and with clients and should probably be a part of a wider media campaign

The awards culture is problematic, but it is a good opportunity to raise your profile.

No other than they are expensive

membership is very expensive, but worth it - their Find An Architect service is good

Q25 - This isn't always the case and many don't understand the role and differences between the ARB and the RIBA.

Clients come in all types, but some are unable to distinguish between architecture and building.

Appendix B: Transcript of interview with Tim Clark, RIBA International Council Member

This interview was conducted online by the author of this document, 17 December 2021.

Aneurin James

So this year, my dissertation aims to evaluate or measure the value of an architect, and sort of base in that in in Wales, just so it's measurable. And the first steps for my dissertation was to conduct this survey among Welsh ARB registered architects. And my dissertation tutor Ian Standen, he recommended I try and get in touch with you and to try and just to discuss some of these findings.

OK, so this shows 58 responses from architects in Wales and out of these 58, 19 of them aren't members of the RIBA. **And so the first question to you is, what is it like to be an RIBA member in Europe? And then secondly then what do you think the importance of membership is?**

Tim Clark

OK, what it's like to be in RIBA member in Europe is I'm fortunate enough to be elected as the counsellor for Europe. So, I have a privileged position on Council for the three or six years altogether that I'm eligible to speak for Europe on Council and I'd say we're outside the UK we're a bit forgotten and I think it's a miracle that we've still got, I don't know it's about in Europe, what about 1500 members? Many of them students who are able to subscribe free of charge.

So, what do they get for that? What is it that you want when you're already a member? It's basically it's world recognition that they are. RIBA letters are very important to most people who are still members, and some are linked to activities that our IPAS separately promoting, and they do tend to promote things separately from their counsellors. So there's another kind of age that might be aggravating for some people. And then also there's a hope that there will be better networking possibilities between that.

Between members and global access to continuing professional development, so those will be the attractions either wished for or actual. But the main thing is the use of the letters, and then what was the other question?

Aneurin James

What's the importance of membership and why do you think maybe the 19 of these ARB registered architects aren't members and why there is a sort of that drop off maybe?

Tim Clark

Well, I think it's because as the ARB, but you can get registered elsewhere and in Europe for example. And ARB is the legal body that legally sort of empowered body that can regulate the use of title. So, if you're a really an architect then you're registered, usually you have to be registered with ARB. If you're in the UK, calling yourself an architect and if you're registered in another country entitled to use that title, you can use the title outside the UK.

But it's to do with the use of title and you can't really go around saying, yeah, you're an architect and there shall register with ARB. So that's the reason I think there's a, you know, there's kind of like a little bit of a further step there. But I think ARB is even more out of touch with members who are outside the UK. And generally, I think it's it kind of has its own priorities. Rather like our RIBA does, but that the that Mr Lot of the things that are at the main Members might be interested in, such as I just mentioned.

Aneurin James

And then it's I think it's funny. You should say that already because some of the written feedback I've had from my survey is there actually some Welsh architects they feel isolated as well and they feel a bit cut off. And if I go, if I go to the next slide so and so this question at the top shows up whether or not these architects sort or think membership is important to them, and I think it's quite striking really, this split between those who.

And I wonder whether this split is due to the lack of awareness and the importance of ARB, an RIBA from a public point of view and from a client point of view as well?

Tim Clark

Yeah I do. I think that the public when clients generally are aware of what RIBA is and they just think that's the only thing that matters, not ARB. They know even less about ARB.

It's important for identity. I think that when you're an architect, our idea is being kind of like hanging around as you train and part one and Part two, part three. Are you conscious of RIBA being there, so it's natural to feel you should associate, but then after a very short time, a lot of people think, well, that hasn't really done much for me and I'm registered, so I don't need to be a member of our RIBA. So individually, I think the individual decides not to

be a member of our RIBA, but the public probably are even less conscious of what our RIBA might do, although they're more conscious of our own value of RIBA membership.

Of ARB membership of every I'll be registration. So I think that there is a kind of edge there which RIBA is the more recognizable identifier for architects and that's why people want to be part of it. But as a member you learn to feel that you can do without it. So because it doesn't do much. You know, for outside, even the stuff that it does and we talked about this at Council, even the stuff that it does. It does great work on climate change and on liability and how you know the value of an architect is another theme that we've been looking at.

We hardly hear any of it in the outside world, so that that's another reason why people won't think it's that important, but do you feel your clients are aware of the importance of ARB? I think they'd be in put away, or the importance of ARB, a member membership. They think that would be the one thing that people should have. ARB membership. ARB registration should be. I think it's kind of not really properly understood yet by clients.

Aneurin James

What do you think we, I say we but the profession can do to sort of better educate the wider society? To better understand in the public and clients have of the profession ultimately better, the out the architectural outputs because they understand professional services that architects can provide.

And so, I'm just wondering if you think there's anything that the profession can be doing better to better educate wider society?

Tim Clark

So I do. I think there's a lot of public engagement needed. People need to have better knowledge of what the architect supposed to do and how they can take advantage of what the architect can do and what the differences between ARB and RIBA.

And here's something else for you a lot of people think that they know what an architect does, but have you ever seen it written down somewhere? And that that's where the problem lies because architects are usually regarded as the draftsman.

Could you do a few drawings for me? Please could you draw this up for me? Typical. The action and that you are seen as a kind of. almost like a sort of like a robot. And you know if the client knew how to articulate it and the robot was available, you probably get the robot to do the drawing without an architect.

Aneurin James

And I think you know, especially moving forward with the problems such as climate change and and it's and it's. And I've had discussions with Ian and some other lectures and it's almost the question whether the client understands that you know they're paying for your thought process. They're paying for your seven years of education and the application of knowledge and you were sort of expertise and the way you apply it, sort of. It goes beyond the understanding of the client and I think it's something that's really important.

Tim Clark

That's right. It is it is. Yeah so it's so I just wanted to pick up on that, but that's really important that if the client knows, for example, that they can get points for being good at climate change. Measures that they might take. Then our RIBA can, or an Architect can actually step in there. There's another one which has to do with safety as well and access and you know, fire and stuff like that. You know, do you want to have your house or your your office in the hands of somebody who doesn't understand the whole situation? No, then you have to look at using an architect and then you come to the other thing, which is what what's happening currently, which is that the.

Function of an architect, whatever that is. And I just said that, you know, we can. I challenge you as well to define what a function of that thing architect is.

It is is not well understood, but if it were understood then then I think that that you'd need to have better training in in the in the whole career I'm going to architect to be able to to perform that function because there's now moves to regulate the function.

That's not protecting its regulating, so that means when you're an architect, you're supposed to do these things, and nobody is actually said that yet what they are.

And I can send you a copy of that response I just made to a ARB inquiry about the initial education of architects, and that might tell you a few more things about how I see that situation?

Aneurin James

Yeah, yeah, that'd be brilliant. Thank you and it and it's that sort of the topic of protection of the title or protection of the function as well. And I think that you know. And I completely agree. You know, perhaps regulate in and architects' performances is a way to sort of better drive standards then.

And some sort of professionals might be, producing or performing and producing these sort of outputs that are sort of worthy of the title and the function of an architect, but they haven't necessarily completed their seven year education process, so they can't call themselves an architect. And I think you know for me, for as someone who's sort of moving into the profession, you know with an early stage now, I think This is quite the gray area and especially I think it does all sort of tie back to this public perception and where the clients and they understand the importance. And I think I think it's massive and the effect that can have on what architects are doing day in day out.

Tim Clark

Yeah, yeah, I, I think that's absolutely right, you're. You're really in the middle of a or you're writing sitting in the middle of them. Really important theme for the whole profession and as soon as we start to articulate what we're supposed to do as a function and what other people can't do as well.

Then we'll be able to reinforce that with proper mid career training, lifelong training, not just the initial training. I think we should. We don't need a lot of initial training. We need a lot of lifelong training and we should be on the path. And then this whole business of are you an architect at One particular stage or not, I don't know. I, I think that that that shouldn't really be the main issue. The main issue is can you perform as an architect.

Aneurin James

Then that's some of the written feedback I've heard from my survey suggests that people think, UM architecture education should run partly as more of an apprenticeship type. scheme where then You know having these connections with practice and they suppose you in a way you probably learning more and another sort of question that I asked in the survey and they haven't brought it up. I don't think on this PowerPoint but it it asked do they think I'm architecture should be introduced at secondary school level?

Uhm and 60% said yes. **So I'm just I'm just wondering whether you think there's something with the secondary school education and the apprenticeship sort of scheme idea. Whether you think that will have a positive impact on the profession as a whole?**

Tim Clark

Yeah. Well, I think that that would be really good. I'm just thinking you know we know a lot about doctors when we're at school 'cause they, you know, do things to keep as well. And we know a bit about lawyers. 'cause there's usually a lot of lawyer sort of programs on TV, but not a lot about architects because they're. They're sort of like, you know, you know hidden behind that title.

In the 1960s, there was a series on TV called The Invaders, which is all about an architect in in America.

Who was who be working very late at night and then he? He witnessed what he was driving home. The landing of some extra-terrestrials and he followed them, and he realized that they were adopting human form and they were they were to be watched out for. And it was kind of funny because he was an architect and that's the only thing that people thought the architect does. You know lookout for extra-terrestrials yours but you know the public has very little grip on on what it is that we're we're doing. Anyway. I think that the quality was schemed isn't quite compromised by the vision of the client, and a lot of architects believe that it's better not to involve the client in in decisions on what you're doing. I mean, this is ridiculous, so it's a bit like a doctor saying, never mind what you think. I know what I'm doing when I do your whatever it is operation, I'm going to take your appendix out and I don't need you to tell me how to do it.

That kind of stuff, you know so there are there is that kind of drift and residue of of attitude which I think is the wrong way to go about it. And then the public accurately understand. I don't think that they at all.

Aneurin James

Do you two think the way that we design can sort of better educate the public, and so if I give an example, maybe designing with exposed structure in schools then and maybe the kids can see these things. Do you think that's sort of indirect way of educating the younger generation or not so much?

Tim Clark

Nice idea but I think. No, not really. I think there was a kind of puppet that somebody invented some years ago of Richard Rodgers, where he had all of his internal organs on the

outside. Because, you know, he was always doing that to, you know, Pompidou center and stuff like that.

I mean, I think it starts to be a bit ridiculous. I was very much sort of encouraged in that direction and I did buildings that did have exposed services and structure. There are problems to that because you have to protect them and from fire and stuff like that which is not impossible but it's also potentially more economic. You don't have to box them in, you know that nothing is hidden, so so that's also OK, as long as they're not going to be fiddled about with by uninformed users.

Aneurin James

So, do you think in terms of schools and education that that it's a better idea to introduce him and to directly sort of educate people about architecture at that young age. Or maybe not so much. or do you think sort of TV programmes have a bigger part to play?

Tim Clark

I did TV programs and online stuff. You know YouTube and stuff like that have a huge amount play, but the main thing is finding a way to the right sort of location. I mean, even within RIBA as I say, there's a lot of stuff that's available, but how you actually click on the right button? Come and go there is very difficult. There are many, many services offered by RIBA that you can't get to or you don't know how to get to. Even if you know where they are. Because the IT is too complex and so we need to get our platform and access arrangements improved. But to answer your question about secondary school, I think that there is a kind of educational process which is driven by design.

The the people could go through, and they could say what you could say. Well, this is how architects do things and it's a great way of learning because when you design as you know you're sucking in knowledge around your wishes and or intentions. Like I want to have that cantilever. How? How much can I go out from the building with the cantilever before it becomes uneconomic or unstable and all that kind of? It's a very simple example, but you know there are many, many dimensions to the size were space and the shape of a space and what kind of things, if any, that go into it.

Uhm, in terms of use, those sorts of things are, I think, ways to introduce as in exercises in school, design led learning that would actually probably impact and help other subjects as well.

Aneurin James

Yeah, definitely, and that's some of the the written feedback I've added and and this sort of suggests that maybe introducing architecture as a subject in secondary schools is maybe not the best thing to do. But to sort of incorporate architecture into other subject areas and to make it part of the curriculum where pupils are away that. Architecture and design can have an effect on many different things, so you know it might be a bit of biology and design engineering and and but, but to have this a greater way in this end of the of the subject and it's just it's supposed to stop people falling through the neck because I think.

A lot more people or pupils then would pick up architecture had they been aware of it.

Tim Clark

That's true, but I think in terms of learning oh, there's another aspect. I I'd. I'd studied education after I did architecture and I mean it. It's of dubious value. I mean this is this is amorphous and you know difficult to grip as architecture itself is because you know when people talk about education. It's a very vacuous kind of subject, and I think that when you get behind you, it's all about learning. But then once learning learnings about ultimately it's about performance. If you if you can perform something, then you're kind of you know you're externalizing what you've learned. Or you might learn as you perform those kinds of things, that that a lot of people don't seem to appreciate even within the world of education. And there's still into kind of you've got to listen to this, and you know, do it this way. And so on. And that's no way to learn.

There's now even the new Board of Education is now. The pyramid, which is all about. Uh, it's actually designed. It's actually application and implementation. Once you're at that level, you're really flying. You know, when you're at the bottom of the pyramid, you're sort of building up the foundation of of knowledge and experience, but then you get higher up within your you actually demonstrating if you like.

Aneurin James

I just want to show this. So, to the 58 responses I've had from Welsh based architects, 35 of those say they do not conduct post occupancy evaluations nor client satisfaction surveys. And I know that funding is potentially a problem. **I was wanted to ask really if you thought the the profession and or maybe ARB or RIBA should be subsidizing these latter stages of works to ensure that we continue to learn and and that we're doing everything we can as a profession to evolve?**

Tim Clark

I think it's essential actually, and I think it's actually a very interesting opportunity for learning. At at, at every level the client can do that evaluation, and so can the architect, and I'm not sure whether it you know our RIBA should be funding it, and I think this has to be self-standing. It's a bit like you know, the value of an architect as a whole. You can't get the RIBA to subsidize the value of an architect.

Have you called? You know, be when you don't actually say what the architect does, or when you don't. You know properly kind of convey the value of it. Then people aren't going to pay for it. And and that's the same with the client satisfaction surveys. But I think that post occupancy and experience from previous work, It's very important, but I don't think it's a bit like history really. You you have World War One and then you do another one in in 20 years later. So it's like how much did we learn from the first one not?

That kind of situation, so I think we have to not just learn from evaluation, but we need to kind of. Regulate it in a in a continuous way, which I think is the value of regulation in in a process that the ARB is about to start to implement. That once you regulate, then you're committed to training or committed to maintaining quality assurance and then you, you get into all these questions that you're asking right now. But what worries me is that on our end is that there are people who aren't architects that won't be subject to these evaluations, so I think that that that's where I think we're losing out. We, we're, we're very expensive. We have to pay for insurance, so we have to take responsibilities or in all sorts of ways. And yet other people who aren't registered are not subject to the code that we have to comply with and are not subject to those judgments that those clients are likely to make of an architect.

Aneurin James

Yeah, I completely agree and I think it's by regulating architects the non sort of qualified and the qualified architect the part and I think it's potentially problematic. As you said where and e an architect. Obviously is that sort of more expensive. Of course we can offer a greater of design or the design application then and pulling on their knowledge and their education. But I think the danger point is that the client would just opt for the non qualified just because they're cheaper and it's to somehow better educate people on what service is an architect and can provide.

Tim Clark

Absolutely, I think that's why I think your work is is very important, and I think you can only encourage you to go further with it.

Aneurin James

And then there's just one more sort of question. Well, two really So 44 to 58 think that fire safety is inadequately taught at schools of architecture and okay granted, the majority of these architects, you know I've been practicing for 20 years or more, but **the reason I show this is I just wanted to ask whether you think the profession is is doing enough in terms of are we evolving, adapting especially to to the likes, a fight, fire, safety and climate change. It is the profession evolving and adapting fast enough?**

Tim Clark

Right, it's not enough. Not at all enough, and I think it's done in a hit and miss way. And because there's no check if you like on how it would apply in practice, but it's all very abstract in the college studio and now even more at home. I think you need to and I I had this experience when I first worked as an assistant on the Isle of White in my year out. My, mentor. My boss was he was over 67. I was really like an old lease periods guy but he wasn't like old. You know he was kind of a lively group. Good humoured guy and he actually led me through a lot of situations. Which were you know, much more informative than I ever could be. A at architecture school I met the education client, I met the visors on physical education and on you know, domestic client so used to call it and I also met the fire officer who was a tremendously impressive character. Great big sort of dark blue uniform with loads of medals on it. Used to come in and advise on smoke detection and on intumescent strips and all that kind of stuff that you know. You know a lot of people don't even know exist in in schools of architecture. Of course, you get building technology teachers and you get experienced shooters but that's very hit and miss and.

And when you come out with your part one or Part 2, nobody knows what lies behind that. And I think that needs to be much more specifically defined. So what you say about the core curriculum? It's an opportunity, but I think it's.

Uh, I don't know what the core curriculum is. I've never actually know if you've got a copy of it, please could you send it to me because I I I'd like to look at it. I I never really and and our Abbie is constantly saying this is all free education, free CPD, anything on the core curriculum is free. I didn't even know what it was, where, how to get hold of it. So another access problem.

But you know, so it's to do with credibility and it's to do with access to that relevant core knowledge, and I think fire safety has to be a core discipline. I I'm licensed in California. Took me a long time to get through the course or the all the training again to become, you know, registered again in mid-career and as an architect you are entitled to dry design structures and do all the work with structural engineer because you're trained, or your knowledge levels being certified at that level. But you're not allowed to certify fire, safety or structures in in.

In federal buildings, in other words, the sort of state or national buildings of of strategic importance, such as military hospitals. It is in the installations and police stations and stuff like that so, so there's kind of a little bit of a question about whether the architects got it or not, and I think we need to kind of assert that to be under someone without doubt, if you like.

Aneurin James

Probably needs to be an international approach maybe, and there is an international standard because another question that I sort of forgot to ask is how things internationally regulated country by country. But I think we've sort of spoke about that in a roundabout way and. things perhaps need to be internationally regulated and this is an architect. This is the functions and the services they can provide and that's it. And there's no interpretation of that function.

Tim Clark

I think it's interpreted in different ways in different countries. So for example in France you have to be an architect to do buildings of a certain size or function, and that's protected. So if anyone gets into that territory, they can be, you know, find for intruding on the architects territory that's not necessarily going to make the result any better, because you know, as we talked about already, it's to do with regulation of function to do with supporting that function, and to do with making sure that the person is competent today, not just initially trained. So I I think that that that there are all sorts of experiences internationally that we could harness, and I think the United States is a very good example. They do things phrase systematically. You can't qualify as an architect and yet there until you become certified as having done three at least three years and up to 8 years in turn development. Which means that you could do your hold architecture course.

In an office, as long as you take off all the boxes that were required to learn about different areas of practice and then at the end you still gotta take the architects registration exam, which is unlike hours.

Is not taught as an exam. I mean we we tend to teach the RBA one part one and Part 2 and part three exam and then you go into the exam room and you would basically answering questions that you've already been taught to answer. Whereas the United States that doesn't allow that. They just say, well, you gotta find out yourself and there's a fantastic amount of stuff you're gonna have to learn and then you go into this exam which is computer administrated on the screen. And then you have a deadline to finish it. Either design or technology or whatever. And you've got, uh, you know, show that you can get more than 70% in every subject.

Aneurin James

And just just lastly, sorry running. We've run a bit over and I hope that's OK. **I'd like you to sort of summarize them maybe. And a couple of sentences more. What is the value of an architect?**

Tim Clark

OK, it's just a do with identifying what the architect does and placing our. added value if you like onto each. Each of those aspects of what the architect does and it will vary from job to job.

Aneurin James

Brilliant thanks very much.

Appendix C: Transcript of interview with Adrian Dobson, Executive Director Professional Services RIBA

This interview was conducted online by the author of this document, 17 December 2021.

Aneurin James

The first steps we're to conduct this survey among architects in Wales, which I've done and then speaking to my dissertation tutor Ian Standen he recommended he that I try and get in contact with you and discuss some of these findings. So, as you can see, I had 58 responses, all of which are architects, they're all ARB registered.

Of that 58, 19 of them aren't members of the RIBA. **So, the first question I sort of want to ask you is why do you think these 19 aren't members of the RIBA and what is the value or and why is membership important?**

Adrian Dobson

Oh well, I mean only about 2/3 of registered architects are members of the RIBA. But in terms of UK architecture and so the register is significantly bigger than the RIBA membership.

I suppose it's a question of what value and individual registered architect perceives being a member of the professional body is, you know. I mean, the RIBA made the case there's a lot of value and that it gives them access to the body of knowledge that underpins professional practice etc but I mean it may be that some registered architects are working in large practice and perhaps feel that they get the infrastructure of, you know information that they need from the practice.

I think you do get some Members who, perhaps in that larger practice context to perhaps they might consider joining. They start up in a smaller business later on in their career but think that they've got the infrastructure around them and you know that supports that practice while they're in a in a bigger employer. So yeah, so I suppose I mean It's the registration board that regulates the profession and you just have to be on the register. There is no obligation to be going Chartered Member of the RIBA. It is a voluntary membership? Body is not, so there's no compulsion.

Aneurin James

I understand there's a bit of a grey area where the RIBA and ARB guidelines and recommendations don't align, and maybe this is a gap that needs to be bridged. I wonder what your thoughts are on that?

Adrian Dobson

Well, I mean, I suppose the issue is in there. The regulators sets minimum standards, doesn't it? And they are RIBA as an aspiration to set higher standards in some circumstances and that can be both an advantage and a disadvantage as opposed because it can be an advantage in you know how people market their services to clients etc because they implement here at the RIBA with them. But I guess that can be a disincentive to membership as well.

Because, you know, for example, you have to complete or your CPD records for the RIBA. Currently the ARB doesn't have a requirement to do that in quite the same way, so it's swings and roundabouts. But inevitably I think because they are obeying the professional membership body, it's inevitably may impose some slightly different requirements. In some circumstances it's kind of almost inevitable. I think that that's going to happen to some degree. But what you don't want is presuming you don't want duplication between the two bodies, do. That's not, that's not helpful or complete contradictions.

Aneurin James

Ok so if I move on, I found this quite interesting the split between those who believe RIBA membership is extremely important and those who think it's not. And I think to have such a sort of big split, and in terms of how membership is perceived, and I wondered whether architects are less likely to want to become RIBA members because they feel as if the clients and the wider public then and not aware of the importance and the significance of that. And I suppose that's shown in the data below. Where the majority feel as if their clients aren't aware of the importance of RIBA I suppose, more importantly the ARB and the significance of that.

Adrian Dobson

I'm sure you're right. I mean, I guess the figures on important and not important to some degree reflect those who choose to join only in there. And I mean presumably you wouldn't pay what. It's quite hefty membership subscription. You know, once you're five years

qualified, it's talking about £450 a year. You're not going to make that investment if you don't feel that at membership is important,. It's like a holiday for somebody, isn't it?

I think one is almost a proxy for the other, isn't it? If you consider it's very important to professional development and professional status, it's in your professional marketing. That's what's going to persuade it to part with their money, isn't it? And make the commitment you know so. I mean in terms of clients, I would have thought the awareness amongst clients was quite high in reality because the RIBA runs the find an Architect services, you know all the award programs promote the RIBA. So, I think probably awareness among clients of RIBA is higher than awareness of the ARB and that might be an area where you do get some confusion sometimes because you know people say is this person really an architect? Well the answer is yes if they're on the ARB registered. But then more people have probably heard RIBA than the ARB so that it. You know you can get some confusion around that, I think.

I would be surprised that I would be surprised at the numbers on awareness amongst clients. Have the role of RIBA was as low as that number is suggesting but that's the that's the figures that come back in the survey.

Aneurin James

Yeah, that's great. I think one of the main drivers in or the concepts and something they wanted to explore was the public perception of the profession. And for me personally I believe the better the public and the client understand profession overall the better the architectural output is. **I was wondering if you could maybe comment on whether as a profession holistically, whether the public education and awareness and the way the profession is seen by the public needs to change or whether it's exactly where it is at the moment?**

Adrian Dobson

Well, I suppose it depends on what your objectives are, I mean, I suppose there's an argument for general public awareness, because architecture in the end is a public profession and a public art, isn't it? And in fact, in reality it has an impact on the life of everybody, doesn't it? To some degree or other.

So that's a broader awareness, which probably RIBA works on more for its cultural programs and puts to some degree awards. You know things like Stirling Prize and the house of the year.

If you're talking about, you know architects in their profession I think that's probably where it gets harder in the sense of I think amongst what I would call professional clients, you know so people professionally commissioned buildings, whether that's developers, public sector clients and housing associations. There's probably a pretty high awareness of what the role of the architect is, and you know, and they'll probably have a legal advisors advising him on professional services, contracts, etc. It he gets much more complicated when you get into the domestic client, and that still makes up a good third of business for the UK profession and there it becomes more complicated. I mean, I think one of the issues we see is that it's quite hard for architects to compete because it's not a regulated function, it's only a regulated title, so it's quite hard for architects to compete at the smaller scale end of domestic house extensions, you know, because they've got certain things, costs that they can't avoid it, so I think there's a lot of work goes on that does raise awareness amongst the mod you know would be like the smallest gap domestic client, but I think there is a conundrum because probably an architect services aren't the right go to place for every domestic client you know, and it perhaps is unrealistic to think that we would be unless there became some kind of regulation and function, but I suspect that that small domestic end, if there was some regulation and function the government would probably say, well, we can't just ring pens that solely to architects anyway, so I think it's still probably at the problem at the very small domestic ending, 'cause I think if there was ever any regulation of function in the UK, it would probably be buildings above a certain size or complexity, it probably wouldn't encompass the housing, the home extension and home improvement market.

Aneurin James

Yeah, and that's consistent with a lot of the written feedback that I've had as well. And I think one comment mentioned, the client struggled to see architecture as architecture and they see it more as a building, and that may be and especially at that lower end domestic sort of residential stuff. And I think it's maybe a lack of understanding way you know. And architects value with that scale they're ability to apply their knowledge in a way that someone who hasn't gone through the education process may not be able to do it. And I think that if you know we are trying to drive standard as the profession as a whole, it's hard to do that then when the non-qualified designers at a competing with architects.

And it's hard and we talk about perfect protection of title and protection of the function. I think the protection of function could potentially be really important in terms of trying to drive standards holistically.

I wanted a query really in terms of the protection of the function and the protection of the title and your thoughts on that?

Adrian Dobson

Well, I mean. I mean, I think in there and then you know conventional wisdom post Margaret Thatcher in the UK was always that there would never be any regulation of function in the UK. You know that the UK controls development through primarily the planning laws and the building control system, you know and would not seek to regulate who could carry out planning applications and building control applications even though that is the dominant model in most of the world. In more of the world regulation and function that our model, I mean our model exists in Australia and New Zealand and various other places. But in most of the world, even in the United States above, a certain level of complexity, there's some restriction on which professionals which are currently professionals can make those submissions. It isn't always architect. So, for example, in the US it's often engineers and architects, but there is that regulation. I think possibly because of some of the failures we've seen, you know, probably most notably granted filled, but also the Edinburgh schools and concerns about quality in the industry. Perhaps that pendulum maybe swinging back a little bit and there might for the first time here, bit of an opportunity around regulation function. And there's certainly ARB being commissioned by one of the key government departments, or the RIBA, as in putting two, and we've made the case for some regulation of function and we've used an analogy with the thing called the Legal Services Act, which protect some legal functions. Now it doesn't offer solicitors sole rights in every area of activity I mean. So, for example conveyancing it, it talks about a series of different professions. But it does say that you know certain activities should only be undertaken by certified individuals. Now that's not something we have typically got in the UK construction industry. I think there are one or two exceptions. You know the Gas Safe register.

But it's not generally in the UK model, so we'll have to see. But yeah, I think for the you know, conventional wisdom has always been there would never be regulation of function in the UK and therefore it was a bit of a bit of a waste of time trying to lobby for it. Perhaps you know the government is beginning to see we've had a long, long, long time of the deregulatory agenda going right back to the early 80s. Maybe the government's beginning to see that perhaps it needs a little bit of regulation and architects although the form of regulation we have at the moment is slightly strange and a bit odd, this title thing it is a regulated profession so there is a there is a starting point, you know so and there is a regulator so something they can consider you know.

Aneurin James

I think this this was probably one of the more striking statistics from my survey.

Is that actually 35 over the 58 responses have said that they don't carry out post occupancy evaluations or client satisfaction surveys. And we had a meeting with Dan Benham from Benham Architects did a talk with us last week and he said is Grange Pavilion was his first ever stage 7.

Which I think is crazy and basically it they did it because it was an external funding. Post occupancy evaluations of a very important, but without the subsidizing it's hard for practices and architects are taking upon themselves to do to do them. **I wanted to ask the question whether you think post occupancy evaluations should be subsidized?**

Adrian Dobson

Subsidized by who? Earned by clients? Or by architect so?

Aneurin James

It's probably a twofold thing whether they should be included in architects fees and it should be regulated that way, or whether the RIBA or ARB should subsidise it too. And their outlook would be to increase the quality and increase an architect learning process and how we adapt and learn from previous projects.

Adrian Dobson

Well, I mean, I don't think a model that relied on an ARB in an RCB. A subsidy would probably fly because I mean essentially, you'd have to raise the levy on the profession when you see you have to, so whether that would fly it, I'd have my doubts. I mean, I think it's a bit of a half glass full, half glass empty sort of equation in a way. And I mean, if you'd ask that question five or six years ago, you'd have gotten even lower percentage. You know to mean. perhaps not surprising. These it's surprising that so few. I mean, the numbers have gone up 'cause we asked this question in the RIBA Business Benchmarking Survey, it's surprising that more practice don't do basic client satisfaction surveys, because that's just about improving their own service offer. And that's just, you know, that's not exactly an innovative business concept, is it? The fact that you might do some monitoring of client satisfaction so that is surprising. I mean, I think post occupancy evaluation.

The numbers are at least going in the right direction. I think you know one of the problems is the building regulations doesn't measure operational energy. It only measures design energy and I think something like that kind of legislative changes. Probably going to be important to

really get people to take post occupancy seriously, because if you've got to submit actual energy performance data then you got to do some form of post occupancy anyway. It's certainly on energy, you know, but the numbers are going in the right direction.

I think it's difficult for practice because their fees are quite pressurized anyway. So to offer these things with no additional fee is probably difficult for them. And then you've got to persuade clients that it's in their interest to do it and there have been concerns in the past, sometimes about some of the insurance implications, and I think they're probably overblown, but it's still probably a inhibiting factor that worries some architects. I think you know that they're uncover new potential claims in their own projects. That kind of thing, but I think actually, you know, probably those numbers you're getting again, not quite half, but maybe 40% of practices are doing some form of post occupancy that will be higher than I would imagine. Actually, you know that I suspect within that if you broke it down between client satisfaction and post documents, you might say that you might find the post occupancy bit smaller but it is growing, you know, and the plan of work does now formally kind of recognize it so and you know ARB professional services contracts have a section where you can offer post occupancy services, so I think it's growing. But it's a slow burn, isn't it?

Aneurin James

And that sort of follows into my next question. I know we mentioned Grenfell earlier and this question shows the 44 of those that answered the survey from their experiences, think that fire safety was inadequately taught at schools of architecture and granted though the majority or big portion of those you know have come out of education a long time ago, **but the point I wanted to raise is whether you think the profession is doing enough. Are we changing quickly enough, especially in terms of climate change? Are we reacting fast enough to these issues? And is the profession adapting or adaptable?**

Adrian Dobson

Well, I think I think you could be more generous to the profession on the climate change issue. Actually, possibly in the fire safety issue. I think the profession is already been always been quite committed to sustainability and that I mean we go right back to the 70s and the oil crisis. They've been a lot of work around it. It's always had the same problem that you know it has an influence and it has a low cost but it doesn't need clients. It's got to persuade the clients of the value of those kind of provisions. And that's not always easy. Which is why I think you do need some regulatory push as well as some clients and architect pull, you know then our regulations still remain.

We don't have any regulation around embodied carbon whatsoever. I think I think whilst operational energy is quite well understood embodied carbon is actually quite complex equation, there's actually quite a lot of dispute still as to exactly, you know what metrics you should use, even down to what factors you should include for lots of embodied carbon is in the structural frame, but there's quite a lot of arguments over the relative carbon content of steel versus concrete versus timber, etc. You know, so it is quite complex, so I think you could probably give them profession latitude,

We've made disappointing progress on fire safety. Given that we've had this real catastrophic loss of life, and I don't think it would be possible for anybody in the profession to not have their consciousness raised about the importance of fire safety, so I think it's slightly disappointing that you know, we're still not seeing, I don't think the change on the ground that perhaps people like Judy Packet were asking for. I mean, the RIBA has taken the view that we think there needs to be a clear regulation and a bit more prescription, and I think it's fair to make that.

But I think somebody like Judy Packet would push back the other way and say well I yeah, OK that's fair enough, but at the same time you as a profession must be aware of the problem. You know why you still not changing the way you design building. So, for example, you know there is no regulation that moment that the change has been very minor, it just to limit on combustible materials above 18 meters and a recommendation on sprinklers of overlap meters. But there's nothing more hard and fast than that. And yet we're still seeing you know, quite tall buildings go up with lots of combustible materials on the sprinklered, et cetera, et cetera. You know, so why is that happening, you know? And the excuse often is, Oh well, we build to the regulations, you know. You would hope that might be changing perhaps a bit quicker than it is, you know.

All these things I dressed early enough in the education process I'm sure, probably not. I mean, the new validation procedures are trying to promote that. I think you know again, these things go on relatively long cycles, but I think there's been a fairly long cycle of architectural education shine a little away from some of the technical and regulatory aspects of practice. Even though you know in reality that's the world in which architects operate, and I think it's gonna be quite challenge for the skills to recoup that expertise and to get it back in, you know. So in fairness to the schools of architecture, welfare schools of architecture, they can't do everything on their own. It requires practice is to be involved and you can't change your direction of travel. That's happened over decades overnight. So, I think one of the challenges for the skills will be where today themselves get the expertise to teach on

aspects of fire safety aspects of climate change. You know that that's going to be one of the big challenges for them, yeah?

Aneurin James

And with our course being a new course and the lectures are very focused on delivering these and raising awareness about the like, you know, fire safety in sustainability is huge in terms of and the way we think about things and but also in terms of , profession and business as well in terms of law and procurement and things which is great. But. To me it seems like there needs to be more widespread sort of approach across all the schools where at the minute you know if you've come out of 1 school. Your education might be very, very different, to someone who's come out of another school. **So do you think there needs to be more of a holistic approach in terms of how architecture is taught?**

Adrian Dobson

Well, I'm sure there's probably a balance to be struck. The validation procedures and the old prescription procedures should provide a certain unified framework? I mean, I think at the same time you know, be careful not throw the baby out with the buffer we're doing because UK architecture education has benefited from different schools with different strengths, different flavours. As you know, students quite often swap school at part two.

More idea about what kind of career they'd like to pursue, what their interests are, and they perhaps try and find a school that they feel fit is a better cultural fit for that. So, I think it's probably a balance, so I don't think the ARB would want you know to run a kind of rigid national curriculum., I think you know and skills reflect their location, you know their geography.

A school based out, say West Wales to do something different than school based in central Birmingham, doesn't it? Because the opportunities on their doorstep to look at issues a slightly different? I think you wouldn't want to want to crop the school style too much, you know?

I don't think any of that prevents you laying down some minimum things and saying you know people shouldn't be graduating into the profession without a basic understanding of certain principles and what the regulatory framework that surrounds the machine that that's a bit different, isn't it?

Aneurin James

I thought you'd be interested to see about the CPD program there and the consensus is you know about 60. Probably 65% think that the curriculum outlines are correct topics, which I think is great. **Is the CPD program something that works?**

Adrian Dobson

It's difficult to convict on that one without knowing a bit about what people thought was missing, isn't it?

Aneurin James

The written feedback suggests that CPD is more of a tick box exercise and that maybe it should be experienced, knowledge based. And I know that's hard to do across a big group of people, but I think that's potentially those who say no, they believe it should be more tailored sort of made for them then.

Lastly then, I just wanted to ask what do you think the value of an architect is?

Adrian Dobson

Well, I mean in a way, and that's the Holy Grail, isn't it? If I knew what that was and I could bottle it.. I think the UK profession is and in fact it's now enshrined in the Code of Conduct and one of the things that perhaps we should make more of an because an opportunity to do that is there is more than one kind of value, isn't it? So we're very fixated on financial value. I mean, the whole development industries where it fixates on that. But in fairness to the UK profession, it's always seen you know a social purpose and then Environmental Protection has been part of it's part of its remit, and so I think it's about where our value comes is as is in being able to offer quality across the piece, isn't it? That we can give something that provides quality, not, you know in terms of the product. Yes, it can enable people where it's necessary as part of the development industry to make money, but it also is a high Environmental Quality and you know, higher usability quality. So, I think we've we've got to market the profession. If you'd like on on the quality agenda.

You see some very very high quality work, yes, it's great to see you know national award winners and all the rest of it each year. But we know that generally speaking there is a quality issue in the UK. I mean particularly in the housing sector, you know, and I mean the government just to back to establish new housing ombudsman and then new homes quality board. They're not doing that. If they think the quality of new homes is good enough, are they? You know that that's because the tech they're feeling is that you know people aren't satisfied with the quality of their product compared with say, what the car industry produces

or something like that.

You know, so yeah, I think it's around quality at the end of the day, isn't it? And you know that, and I think, as you say, probably though we need to do more work on quality of service because we do quite a lot of work in the RIBA client services team with market research with clients we do not kneel client survey, you know. And typically, what comes back is you know domestic clients, particularly critical.

Better that I think what I would call the professional client sector. Generally speaking, I think it's quite satisfied with the product, but they used to manage, you know, I think they feel they have to sometimes manage architects quite a lot. I think the design and build market and you know we have to face the reality that for a lot of architects now, their primary client will be the contractor in a lot of instances they're still quite critical of the ability of Members to produce good quality and timely technical information.

They think there's a technical knowledge deficit in the profession really. You know that's not good. With the best in the world we think we do on the whole, produce a good quality product, but there's not. There's. There's a gap to be made up in order to make that fully convincing argument isn't there, you know. And these surveys give you some indication of that, you know.

Aneurin James

Yeah, some of the written feedback suggest the architects feel that they are. Value will be better applied if the sort of public or society then has a better understanding of the profession and that and the same thing goes with or goals for contractors, clients and they're understanding and the dialogue. And if everyone is on the same page at the end of the day, the outcomes are going to be better.

there might be loads of mechanisms to sort of better raise awareness of the profession. I **was just wondering if you had any comments on actually how can we better educate the public? Whether that's introducing architecture and the schools at an early age?**

Adrian Dobson

You do hear that argument made you hear an argument made that the Scandinavian countries over more, you know, a value plays a deeper appreciation of design because it features more as a kind of elements of their education system from an earlier age you know. The RIBA has quite a big sort of school's education program, although that's increasingly

focused on trying to widen access to the profession, 'cause there's no doubt about it that the profession as a diversity issue to address, you know.

But yes, that those arguments put forward. I think it may be to do with government money, I mean so for example, not so much architects. But you know, for example, the French Government. There are lots of engineers in the French government that very few architects and engineers ever featuring UK government. I mean for a few years there was a quite elderly MP called Sydney Chapman and he was the only architect member of parliament and it being the only architect member of Parliament for about 40 years. You know to mean Parliament tends to be made up. People who are lawyers and all the rest of it you know. So maybe you know it's probably quite complex cultural question. Media coverage has raised awareness. There's much more television coverage than they used to be in that kind of thing.

I think probably there is more general awareness of the role of architects. Then there was probably 20 years ago, but I think there's also quite a lot of misconceptions and I think I think after people would be quite shocked at how little authority architects have in the construction and procurement process nowadays? I think people would perceive that they had more.

More control like, well, maybe not control, but they were more directing in orchestrating the process than their reality that many architects find themselves in, you know. So, there's a danger of miss selling it as well and saying that we occupy a role that perhaps we did occupy in 1960, but we don't occupy any more units. I mean in that menu into a different debate, which is, how do you best?

And probably I mean ironically, although having been a bit self-critical about as a profession in terms of how are we responding to the health and safety agenda, an opportunity has been opened up for is that there will be at this new principle designer roll and it will be interesting to see,

And the fear will be that our profession tends to not be regulation as an opportunity, but as a problem in a risk and to shy away from it and let somebody else pick it up. And the risk is somebody else will pick up that, and the fee that goes with it under control that goes with it. And really, the profession, in my view, or to take on that principal designer roll, you know, instead of seeing it as a threat, we really ought to present this a fantastic opportunity to make sure that quality in every aspect is put at the top of the agenda.

That old time cost, quality triangle bring quality back up. But it will mean as they have to be confident in taking the role on, you know, can't shy away from it, you know.

Aneurin James

Yeah, definitely. I think that's a great way to drive standards across all sectors. I think we really need to take responsibility and drive these things it at the end of the day, it's our sort of responsibility and I think the sooner the responsibility is sort of taken on and when we see it as an opportunity then the better ready.

Appendix D: Questionnaire responses by Sandra Hedblad, Head of Learning RIBA

Questionnaire conducted online by the author of this document, 14 March 2022.

1.1. WJEC now run a level 2 qualification in construction and the built environment in Wales. How do you feel architecture can be best introduced to secondary schools throughout the UK, if at all?

The incredible thing about teaching architecture is that it can be taught from so many perspectives. RIBA's National Schools Programme is cross curricular and we work with schools and our Architect Ambassadors on topics as broad as maths, geography, literacy, history, DT, art or science. But many schools uses projects more broadly and to develop students soft skills, such as problem solving, critical thinking, communication and team work.

Architecture can be used to make all those topics relevant and connect students' learning with the real word, something that is likely to make the students understand and appreciate architecture's impact on society and its importance.

1.2. Can the introduction of architecture and the built environment within schools better the wider perception of the profession? Does it stop pupils from 'falling through the net'?

I have no doubt that it could. Increased understanding of something often leads to an interest and further appreciation. Most of us don't reflect on the buildings we see around us and how they contribute to or change how we feel and how we interact with our local environment. Architecture can also play a part in tackling the climate emergency, and there is a lot of exciting work taking place at the moment linked to that. I think many young people will be interested to hear how architects can be a force for good.

Appendix E: Transcript of interview with Dr Jenny Russell, Interim Director of Education RIBA

This interview was conducted online by the author of this document, 21 March 2022.

Aneurin James

Just to give you a background, I'm writing my dissertation on the value of an architect in Wales. The primary part of my research has been a survey among Wales based architects, so I used the ARB register to send the survey out. I've received 61 responses and part of my survey is centred around education and so hopefully today I can share with you some of my findings and discuss some of those with you.

The first sort of topic I want to discuss with you is the introduction of architecture to secondary schools as a Level 2 qualification. 61% of the architects that responded to my survey believe that introducing architecture at this level would be a good thing.

There's now a Level 2 qualification construction. So, my question to you is should it be introduced architecture and why might this be important?

Dr Jenny Russell

So I suppose just to give you a little bit of background to me, because I think that makes sense in terms of the questions that you're asking.

I was particularly interested in architecture and children and young people from when I was a student and my dissertation and then my I did a PhD looking at how children perceive architectural space and so did a number of projects with young people that were engagement projects primarily working with children on teams and so it's a topic I think that's really close to my heart, really. And I think teaching architecture in secondary, but not just in secondary. Also in primary would be a very valuable thing but I think is of importance, that, from my perspective, teaching of architecture needs to be about understanding 3-dimensional space.

And that comes from my background when children are young, they engage with space really three dimensionally because of how they're using their brains as we get older, that shuts down and we start to become much more logical and try to apply logic to it. But there's something about our creative brains that using architecture actually engages our thinking in lots of different ways. It makes us have to think 3 dimensionally, which is using that part of our brain which we tend to lose as we go grow up and so I think from my perspective teaching architecture across disciplines.

At secondary level is really important and would be really useful, but it needs to be done in such a way that it's about the three-dimensional quality of space as opposed to another learning exercise. So what that comprises of is thinking about construction or thinking about sustainability in the built environment or thinking about the history and theory of architecture, it's actually much more integral to all of those things. What it means to create space for people? So that personally is where I stand on it.

Aneurin James

Yeah. I mean, I think that approach is consistent with a lot of responses that I've had as well, and architects believe that children or people should be made aware of the value of designing spaces and also how we sort of runs across other disciplines and specially the humanities, and how things sort of a tide together to become architecture and the pupils should be aware of the importance of architecture.

So I've worded as falling through the net there, and what I mean by that is people or pupils who might be perfectly suited to architecture in terms of their skill sets and interests. But due to a poor understanding they can't see architecture as a viable option.

Dr Jenny Russell

I think one of the reasons and it's a very it's complex because, finance, diversity. So many things come into it. But I think that a better education of those who are actually teaching and talking about architecture in secondary schools is required.

You know from my perspective as someone who's done admissions for a long time for institutions and so many students don't think they can because they don't have physics or they don't have art or they don't have maths, or whatever subjects their careers Teacher has told them and often what we're hearing more and more from universities is that it doesn't really matter what subjects have started. It's the fact that you can think 3 dimensionally so I think an introduction of architecture and the built environment within schools coming from members of staff who who know what they're talking about and why they're talking about it. I think that's what's required.

Aneurin James

The recent report by the ARB, it's called modernizing the initial education and training of architects, and this report is based on a survey by SQW, if I'm not mistaken, and the response rate is a 10% architect response rate and they've spoken with six out of the 64 UK Architecture school. It's 10% which is the same, if not, maybe a lesser response than I've

had with my survey in terms of Welsh based architects. **So, my question is whether you think this response rate. Is big enough and can that 10% of people or six architecture schools speak on behalf of the rest of the UK?**

Dr Jenny Russell

I think the short answer to that is no, you can't just consult with six schools. But what they've done is consult with six schools as the starting point to then offer something which is then going out to a much broader consultation, which is then being an open consultation. And I know that two that open consultation they are RIBA has put in a response, the professional studies advisors have put in their joined-up response. The Heads of Schools of Architecture have put in their joined-up response and other academics and skills of architecture have also put in their own individual and independent responses. I know the concerns that you have when you kind of read the document talking about the six architecture skills and I share them but it's but I understand that they've shared those that they've started their consultation and that way. But my hope would be that the responses that they've gathered for the wider consultation will actually have a, you know, I'm much more rounded, response and answer and you reflect the majority suit, yeah.

Aneurin James

Do you think a survey of this type could be built into the renewal of registration every year for architects, and that may be upon registration they would be required to fill in a small survey. And I mean then obviously we've got the complete picture?

Dr Jenny Russell

It's a really interesting idea. I think that definitely has scope. I think it has potential as an idea. You know that might be something in that that's worth having a conversation about, you know, to say to kind of say, is this something you think between us because by having their backing (Lecturers Ian Standen and Ryan Stuckey) and doing it together, you've probably got a better, a better grinding and working with their names as well. And to push it forward as a suggestion.

Aneurin James

Yeah, I know we definitely shares the opinion that you know there needs to be a greater account of people's opinions.

Dr Jenny Russell

Yeah, absolutely. I think that's really interesting, but, also then the schools also put in an ARB submission. And so you could actually then tie it in with that as well. Maybe there's something in that. I think it's definitely worth pursuing.

Aneurin James

The next set of questions still surrounding that document. The document states that integrated approach is important, like an apprenticeship scheme within architecture, and that's consistent with the responses that I've had as well, that there should be a better sort of tie between academia and practice to ensure that graduates are practice ready. **I was just wondering where you stand on that and how maybe an apprenticeship scheme would fit within the current system?**

Dr Jenny Russell

So the apprenticeships have been running for a number of years and now we've got primarily Level 7, which would be the equivalent of Part 2 and part three together. And there are there are a couple of Level 6 apprenticeships running but they are a bit more difficult because really those mean that those who are undertaking them are coming straight from school into architecture practice so they are they have been more difficult. I think it's a really excellent way of studying.

And it's really hard work from students are doing all of the university work while also working in practice and so that it brings with it difficulties. But I think being able to apply what you're learning in practice as you go through is fantastic. And because there's so much financial benefit to doing it. And I think it's a a great scheme if it's the way that people choose to go and.

I mean, you, kind of talked about the relationship between practice and education, the difficulty that we face in architecture is that while it's one of the kind of professions that we talk about. Our system is based on practices. Private practice is taking on students, whereas if you look at medicine or dentistry or something like that, it's based on a public service. So the NHS and medical education tie together. So the placements are there already, but are we are based on the economy and whether there are jobs or not, were based on private practice.

It's the best way of respecting the education system and recognizing their place in the

education system in being part of that training process. That's what makes our education system really difficult at times. And so because apprenticeships are tide between practice and education, that's it's a really good way of dealing with that.

Aneurin James

Yeah, and this this document speaks a bit about and being able to bypass part one of education. If you've had adequate experience or training? Or you've, I don't know. You've worked in the construction industry, **I was just wondering what your thoughts are on that and obviously it's going to be a difficult thing to weigh up where there's someone who's been working and they're skill set actually does marry up with the education of a part one graduate?**

Dr Jenny Russell

Yeah, I think again, none of these are black and white because it's hard to know what somebody's experiences and then how do you measure that? And so they're, they're the suggestions also have lots of questions. I think if you put it in the context, for example of somebody coming in from a different country who's been practicing as an architect for 10 years. They still need to do part three over here and we need to set the program they need to do the course, but they then also need to go back and get a part one and Part 2. So whether or not you know an architect with ten years experience who's decided to, you know, immigrate to this country and start working here that maybe that's not the best use of their time and having to prove both part one and Part 2 when they've already graduated and been working in a different country. So it covers an awful lot of different things.

But I think one of the things that they ARB document is talking about is whether or not, for example, somebody who has been working in architectural technology. We could potentially then move straight to Part 2, and I think there's a lot of stuff within that which has questions over it because within your part one, you aren't just dealing with the issues that arise in architectural technology. There are things that come to do with design and understanding of three-dimensional space. The theory of things, how all of those different elements of an architectural education that together. So I don't. I don't have an answer, but I think that it's that needs questioned because what we want to do and what I think we should be doing is trying to open up routes into architectural education that make it more accessible to more people than.

And then those who only can afford to keep themselves in education for the length of time that we have. And so I think it's important that we are reflecting on what that is because we

need to look at how to make it those people that you talked about at the start who are who may have a gift or some really good abilities at architecture, but they don't manage to get their way to that education. So So I think I think there is potentially opportunity for it, but there's an awful lot that needs to be considered.

It's complex. But I think there should be an I think we need to have an ambition to open up architectural education to more people, to make it more accessible.

Aneurin James

Yeah, I completely agree. And then following on from that then and 77% of the responses that I had, architects based in Wales think that or they from their experiences fire safety is inadequately taught at universities. So OK, granted there's a majority there that have been out of university for 20 plus years and I understand that, but I **think the question I want to ask is whether you think the current architectural system is nimble enough to adapt to incidents and changes in legislation, you know, such as Grenfell at it, I understand that education is rooted in history but is the modern day system is nimble enough to adapt to these changes?**

Dr Jenny Russell

It's a really good question. So with the RIBA recently we have moved away from the ARB criteria. We've shared criteria when we validated programs and have introduced themes and values which tried to pick up on some of these areas that you've talked about not to try and say we're doing something good and you're not. You know, it's not like that. It's actually we're trying to drill into the qualitative aspects of the education process and look at these things, which for us as the professional body, are really important to us, including climate literacy and design for fire, health and life safety. And so it's really important.

Go to the ARB website. They actually have new advice for schools of architecture, which is very, very detailed on some of these aspects that you're talking about. So it's, it's there. They may not and perhaps the document, the consultation didn't mention these things as they should have in terms of modernizing education, but they are asking schools for these things and I think you talk about being nimble enough I think it's quite reflective of our education system in institutions as a whole.

And it takes a long time for courses to be changed within an inch and then implement it within an institution. We're talking potentially two years. And so when you talk about being nimble, we can only be as nimble in within the profession. We can only be as nimble for education as the educational institutions are able to contain. Now I know that staff

themselves can then evolve the modules that they're teaching to try to start to deal with this, but we need to as a profession and as an education system, haven't renewed emphasis on these areas and not shy away from getting drilling into technology.

Professional skills and ethical practice, which includes health and life safety and then climate literacy as well. And so we need to refocus and it's lovely to sit in university and to do theoretical projects and to, but we need to ensure that there is a an understanding of all of these things that you've talked about within that.

Aneurin James

From my experience if something happened or something changed or whatever it may be, they (my lecturers) will take it upon themselves in a way, because they know that it's important to, uh, not so much to adapt the structure of our course, but to make sure that they're feeding in practice relevant information. And I think that's great. And I think the problem is or the problem might be that that doesn't happen everywhere.

And that and that the sort of lag in terms of as you spoke about changing courses and it might take two to three years or whatever it may be that way then courses are maybe not as current or as practice relevant as they as they could be.

I had quite a lot of feedback about CPD and that response at the top where someone said that CPD is more with tick box exercise and that CPD should be more sort of experience based and tailored to that sort of individual. **The question I want to ask you is firstly, how important is this idea of lifelong learning within architecture? And can the core curriculum do more to ensure that the CPD is experience based, whether that's a database, if they're conservation architect and they've got really in depth knowledge about that subject matter, then they wouldn't be fed stuff that they've known and practiced for 10 years. Do you think CPD can be more specified?**

Dr Jenny Russell

The first part of it, how important is CPD and lifelong learning? I think it's really important, in terms of what it means to follow lifelong learning. We have to make sure we are up to speed with the regulations of the day with what is going on and we need to be able to actually go deeper into certain areas of architecture which whatever they are or the the choice is there. I think that's really important too. What isn't necessarily always useful is CPD, which is a carpet company coming in and doing a one hour presentation and giving a free lunch. Unless you really need to learn about carpet. I think it has its place and don't get me wrong,

but CPD of core relevance that's the bit that's important. It's of the stuff that's really, really relevant to working in today's society.

So CPD and that core curriculum, it all came under the umbrella of the way ahead, which is trying to look at education as a journey as opposed to being this is what you do university. Then tick some boxes for CPD. So it's trying to actually provide topic areas within which architects then have to at least touch into different things, so I see what it's trying to do and it does make sense within the the, the broader umbrella of lifelong learning.

Aneurin James

That's great, thanks. I really appreciate your time this afternoon. Thank you very much.