EXPOSING THE BARRIERS IN ARCHITECTURE FROM A FAME (FEMALE ARCHITECTS OF MINORITY ETHNIC) PERSPECTIVE

FAME

FEMALE ARCHITECTS OF MINORITY ETHNIC

First circulated:
April 2024

FEMALE ARCHITECTS OF MINORITY ETHNIC

CONTENTS

1 INTRODUCTION

FAME (female architects of minority ethnic) collective's research is responding to an urgent need for understanding the barriers in architecture, for female architects of minority ethnic. This research explores the systems of discrimination in architecture and disadvantage experienced due to someone's race, class and gender; how these affects established practitioners, young scholars and students, from diverse backgrounds, knowledge and practices.

This research has been conducted through a range of participatory methods and by engaging with the community of practitioners and students of architecture. Although the pandemic restricted face-to-face interaction and forced us to work digitally, this created opportunities for new voices (such as FAME collective), to be heard and in reaching out to both panels, audience and participants. The methods of research include FAME collective's participatory research symposia which aim to eradicate hierarchies by dedicating Breakout rooms for audience participation, giving a platform for all to speak and voice their barriers in architecture.

This research has been explored through intersectional feminist lens, taking into account the many different ways women experience discrimination, highlighting the struggles of females architects of minority ethnic. Through this lens, the research has attempted to review the systemic inequality in architecture and the built environment. By documenting the live-experiences and the voices of female architects from diverse races, economic background, religions and identities.

Documenting and utilising lived experiences, as a valuable form of research tools, that prioritise (in this case), the architecture community members as producers of the research. This form of methodology has been proposed for this research project by the Principal Investigator (Tumpa Fellows), to amplify the marginalised voices in architecture.

This research output is a culmination of three research publications, that have been shared with the RIBA and published online, arising from the three research symposia convened by FAME (female architects of minority ethnic) collective. The three symposia (which included participatory workshops) took place online, between December 2000 and October 2021. The hosts of FAME collective's symposia were the Architecture Foundation, New London Architecture, the AA – Architectural Association and the RIBA.

First Research Publication: The first research publication was published in August 2021

It introduces the research, reviews current data and examines the discussions and the barriers highlighted at the participatory research symposium titled **'Exposing the Barriers in Architecture'.** This participatory research symposium was facilitated and curated by FAME collective and broadcasted and recorded by the Architecture Foundation, on 04 December 2020.

Second Research Publication: The second research publication was published in February 2022

It examines the discussions and the barriers highlighted at the research symposium titled 'Exposing the Barriers in Architecture Education', which was facilitated and curated by FAME collective and broadcasted and recorded by the AA School of Architecture, who co-hosted with the RIBA, on 22 October 2021.

The main focus of this research publication was to **expose the barriers in architecture education,** from a FAME perspective. It examines the discussions and the barriers raised at the participatory research symposium and a student survey, circulated by FAME collective. From July to September 2021, FAME collective circulated a student survey aimed at current and past students in RIBA registered architecture schools (in the UK).

Third Research Publication: The third research publication was published in August 2022

The main focus of this research publication was to explore the topic of the participatory research symposium titled: **'Pathways to Success in the Built Environment'**, facilitated and curated by FAME collective. This was broadcasted and recorded by the New London Architecture, on 10 March 2021.

This part of the research attempted to review the question: How can an architect from a FAME background be supported to overcome these barriers in academia and in practice of architecture?

At this symposium, FAME collective celebrated the successes of women from ethnic minority, in the built environment and exposes the barriers they face through narratives of their lived experiences. Sharing their 'pathways to success' and the challenges they have overcome in their career from both the public and private sector.

Timeline and significant milestones

2020 - December 4th
FAME Research Symposium 1
"Exposing the Barriers in Architecture"

2021 - March 10th
FAME Research Symposium 2
"Pathways to Success in the Built Environment"

2021 - March 15th
FAME's Research project selected for the RIBA Fund 2020

2021 - July 30th
FAME's First research publication submission

2021 - September (tbc)
FAME Research Symposium 3

2022 - February
FAME's Second research publication submission

2022 - August
FAME's Third research publication submission

2023 - October
FAME's research final research publication submission

2 BACKGROUND

FAME stands for Female Architects of Minority Ethnic. It is a collective and a research-based network founded to support women of diverse backgrounds and ethnicities in architecture and the built environment. FAME collective is run and supported by a number of volunteers from a network of professionals and students of architecture.

The proposal and the text for the research titled "Exposing the Barriers in Architecture, from a FAME Perspective" have been written by FAME collective's founder Tumpa Husna Yasmin Fellows who identifies herself as a FAME. Her motive for starting FAME collective is to create a supportive network for FAME and to work towards the 'Campaign for Inclusive Architecture Practice and Education' (initiated by Tumpa), by "exposing the barriers in architecture from a FAME perspective". She is the Principal Investigator of the research project.

Tumpa is a practicing architect, researcher and an academic. Tumpa has been a Senior Lecturer, teaching architecture at a number of Architecture Schools in London, both for undergraduate and Masters levels.

Tumpa is the co-founder of the inter-disciplinary practice Our Building Design and the charity Mannan Foundation Trust. Since 2011, her practice has been shaped by a body of 'live projects' that aided in developing expertise in the entanglement of climate and spatial justice design,

action research, teaching, advocacy, and activism; via design and research projects with marginalised and under-represented communities. Enabling her to undertake an alternative model of spatial practice that attempts a radical reformulation of architecture pedagogy, practice and research, that interrogates, questions and challenges knowledge production in spatial design and research. The methods of her architectural research, practice and pedagogy, attempt to decolonise architecture practice, research and education, utilising intersectional feminist practice approach.

For this research project, and for a number of research projects, Tumpa utilises a multidisciplinary approach and methodology that draws on applied and activist anthropological approaches (decolonising ethnography), that prioritise (in this case), the architecture community members as producers of the research.

During the course of this research project, Tumpa has worked with a number of research assistants from FAME collective, whom she has mentored and guided along the way hence this research has provided a valuable research experience for young graduates.

The graphic designer Alex Ford has shaped the aesthetic appearance of the this research output.

We would like to thank the supervisor for this research who is Professor (emeritus) Christine Hawley who has read drafts and provided verbal feedback.

Principal researcher (research and publications written by):

Tumpa Husna Yasmin Fellows

Research supervision:

Professor (emeritus) Christine Hawley

Graphics by:

Alex Ford

Images by:

Tumpa Husna Yasmin Fellows
(Curator of the images & drawings)
Sarah Daoudi (First Research Publication)
Vicky Carrillo (Second Research Publication)
Hannah Ismail (Third Research Publication)

Transcriptions of the research symposium (in Appendix):

Sarah Daoudi (First Research Publication)
Vicky Carrillo (Second & Third Research Publication)
Lumie Okado (Second Research Publication)

3 AIM

This research project aims to respond to an urgent need for understanding how race and gender affects established FAME practitioners, young scholars and students, from diverse backgrounds, knowledge and practices by engaging in conversations about the barriers in architecture and the built environment. It aims to understand the impacts of the barriers in architecture for FAME practitioners, young scholars and students.

The aim of this research has been to collectively respond to the much-needed support to overcome intersectional barriers causing class, gender, racial (etc.) inequality both in academia and in practices. This research is part of FAME collective's "Campaign for Inclusive Architecture Practice and Education". This research aims to raise awareness of the barriers, inequality and lack of diversity in architecture and to demand change that responds to our collective challenges. FAME collective has hosted a series of public events (through research symposia), which have been documented and shared with those in power to change and address the inequality that exists in architecture.

The objective was to undertake the participatory research through a series of symposia that will include participatory methods, to explore the impact of racism, injustice and inequality contributing to the barriers in architecture; providing opportunity for participants to share experiences to raise awareness of the barriers faced by women of ethnic minorities in architecture.

The aim of this research is also to provide recommendations for policy makers and those in power to combat the barriers in architecture. The recommendations have been accumulated by analysing the date and by examining, reviewing the lived-experience of barriers in architecture, from a FAME perspective.

3.1 Key Research Questions

Each research symposium will be addressing aspects of the research and following research questions are proposed from a FAME's (Female Architects of Minority Ethnic) perspective:

What are the barriers in architecture as a practitioner? (Explored at FAME collective's research symposia 1 + 2)

What are the barriers for architecture students studying Part 1+2+3? (Main focus of FAME collective's research symposium 3)

How can a Female Architect of Minority Ethnic be supported to overcome these barriers in architecture in academia and in practice? (Explored at FAME collective's symposia 1 + 2)

3.2 Originality and significance of this research topic

Architecture's discourse with gender inequality, both in the profession and education is not a new one and this debate has been on-going for many years, but injustice, inequality and discrimination experienced in architecture due to race and gender has not been widely researched. A FAME (female architect of minority ethnic), faces barriers due gender inequality, just as a white female architect, however a FAME also experiences barriers due to racial discrimination. There is an urgent need for understanding how race and gender affects FAME practitioners, scholars and students. The original contribution to knowledge for this research is that it will document lived experiences of FAME and the barriers experienced at various stages in their architectural journey.

This research has been especially significant during the time of the covid-19 pandemic. Research published by the Public Health England reveals that the Covid-19 pandemic has disproportionately affected the Black, Asian and Minority Ethnic (BAME) communities, (Public Health England, 2020).

As a consequence, the practitioners, academics and students from ethnic minority have also been disproportionately affected during the pandemic, in many ways, exacerbating the barriers in architecture further.

The 'race and diversity survey' 2020, by the Architects Journal revealed, that more than a quarter (27%) of BAME respondents said they had been victims of racism at their place of work, which is showing that the proportion has increased from 24% in the earlier 2018 survey. This provides a sharp focus of the situation, that is, for ethnic minority architects the situation is exacerbating in architecture and highlights an urgency to understand these issues for change to come about. Although this survey provides information about BAME architects, it does not specify if they are female or male.

Our research with participatory methods on exposing the barriers in architecture from a FAME perspective, facilitated FAMEs, who experienced barriers in architecture to share their lived experiences and unpack the grievances.

This research will most importantly highlight where the support is required to address discrimination in architecture systemically and organisationally. The research will assist in addressing and understanding why there is a lack of female architects from minority ethnic background in the UK.

4 METHODS

4.1 Participatory Research Symposium

In this research, firstly an ethnographic and participatory approach has been used to investigate the barriers in architecture. This research has been conducted through a series of participatory research symposia (public events), that provided an opportunity for participants to share lived experiences of racial and gender inequality in architecture and the built environment. Each symposium addressed aspects of the research and questions set.

The participatory research symposium engaged with the community of practitioners and students of architecture. All of which have been recorded, documented, transcribed, examined and reviewed to produce the research output which also accompanies a series of videos and drawings, produced to visually document and represent the research.

The recording of the research symposia have been shared through the FAME collective's website and YouTube channel and also through the websites of the host institutions.

To respect the participants' privacy (to anonymise the participants) and to encourage honest discussions, the recordings of the Breakout rooms have been removed from the YouTube videos. Each research publication included the transcription of the discussions and the lived experiences of the barriers shared at the symposia, and in the Breakout room sessions. The transcriptions have been documented and analysed in the publication.

These participatory research symposia brought together and amplified the voices of established and emerging scholars and practitioners from a range of backgrounds, knowledge and practices, to engage in conversations about the barriers in architecture.

4.2 Other Methods

This research uses mixed methods including participatory approach (with case-study of the participants) and analysing existing data and research to explore the barriers in architecture from a FAME (female architects of minority ethnic) perspective. The research includes an evidence-based study of current data, surveys that reveal the state of race and gender in architecture at each stage in the education and the profession.

Current data and research findings (by others), are critically reviewed, compared and contrasted against the discussions and issues raised at FAME collective's participatory research symposia.

This research also includes a student survey (that collected stories lived experiences of barriers faced by FAME students). The survey has been circulated in the RIBA registered architecture schools (in the UK), from July to September 2021, aimed at current and past students.

A number of social media campaigns have also been utilised to reach out to a wide range of participants and to provide an opportunity to include as many voices as possible.

5 RESEARCH OUTPUT

This is a culmination of the three research publications that document, examine and review the research symposia findings. Including the case-studies and lived experiences of the barriers in architecture, through transcriptions of the participants interviews and a review of current data and research findings.

The three research publications include short films. A series of short films have been produced to visually represent and document the findings and provide a summary of each research publication. These have been published on FAME collective's website and the YouTube channel.

The recording of the research symposia have been shared through the FAME collective's website and YouTube channel and also through the websites of the host institutions.

First Research Publication:

> ## EXPOSING THE BARRIERS IN ARCHITECTURE;
> ### FROM A FAME PERSPECTIVE

1 INTRODUCTION FOR THE FIRST RESEARCH PUBLICATION

The first research publication output by FAME collective should be read as the first of a series of research publications.

This research has been conducted through the following participatory research symposium (public event), that provided an opportunity for participants to share lived experiences of racial and gender inequality in architecture and the built environment. Each symposium aims to address the research aspect and questions set.

This research publication includes the analysis of current data and the lived experiences documented at FAME collective's first participatory research symposium. It also includes a transcription of the participatory research symposium. All answers were kept anonymous.

Timeline and significant milestones

2020 - December 4th
FAME Research Symposium 1
"Exposing the Barriers in Architecture"

2021 - March 10th
FAME Research Symposium 2
"Pathways to Success in the Built Environment"

2021 - March 15th
FAME's Research project selected for the RIBA Fund 2020

2021 - July 30th
FAME's First research publication submission

2021 - September (tbc)
FAME Research Symposium 3

2022 - February
FAME's Second research publication submission

2022 - August
FAME's Third research publication submission

2023 - October
FAME's research final research publication submission

2 METHODS FOR THE FIRST RESEARCH PUBLICATION

2.1   Participatory Research Symposium

The methods of this research publication includes FAME collective's first participatory research symposium which aim to eradicate hierarchies by dedicating Breakout rooms for audience participation, giving a platform for all to speak and voice their barriers in architecture.
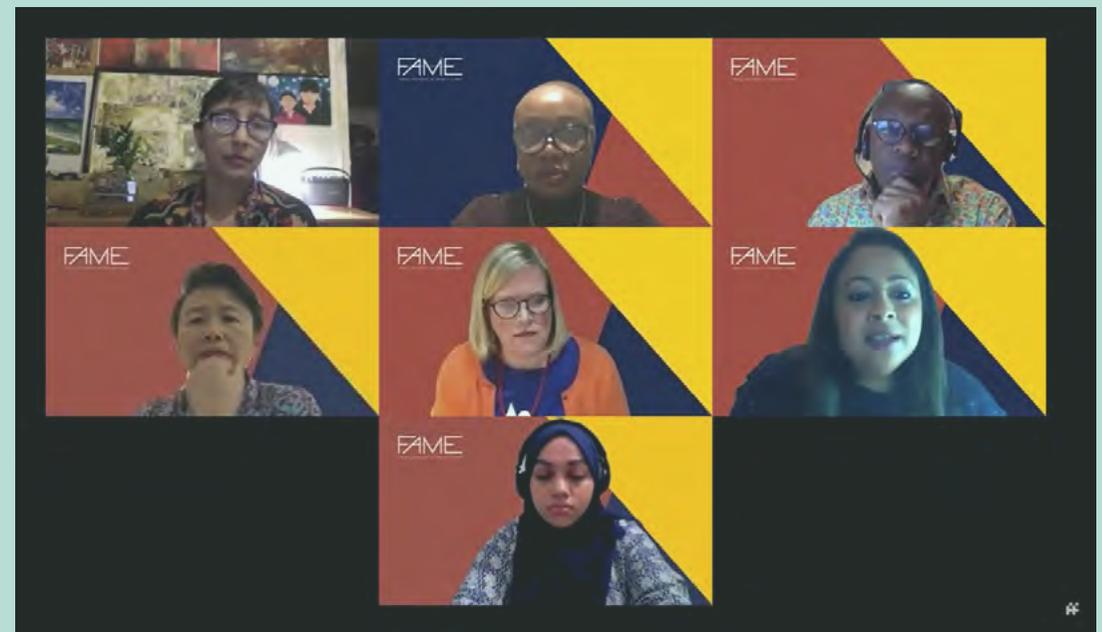
This research publication examines the discussions and issues raised at the participatory research symposium (virtually conducted), hosted and curated by FAME collective and broadcasted and recorded by the Architecture Foundation, on 04 December 2020.

The first research symposium FAME collective organised was titled: 'EXPOSING THE BARRIERS IN ARCHITECTURE' and the event was presented and chaired by the founder of FAME Collective, Tumpa Husna Yasmin Fellows. This event was hosted by Architecture Foundation via Zoom and sixty-one people participated.

Here is the link to the recording of the event:
https://www.youtube.com/watch?v=wfl0qcYXvbs

The first half of the event included a Keynote presentation by Sumita Singha, OBE (recent RIBA Presidential candidate) and short presentations by four guest speakers (panelists) and participants addressing the subject and sharing their lived experience. The additional guest speakers were Annette Fisher (from Let's Build), Hilary Satchwell (from Tibbalds and Part W), Femi Oresanya (from HOK and the Chair of the RIBA Architects for Change Expert Advisory Group) and Anna Liu (Director of Tonkin Liu).

The second half of the event included a Breakout room session, which facilitated discussions in small groups with each of the speakers chairing a Breakout room. This session provided an opportunity to explore the impact of racial and gender injustice and inequality contributing to the barriers in architecture and the built environment. Participants shared stories of experiences to raise awareness of the barriers faced by female architects of minority ethnic. Some grievances of lived experiences of practitioners, academics and students from BAME backgrounds, were unpacked. Some of the participants preferred to remain anonymous while sharing their experiences and perspective. To respect the participants' privacy and to encourage honest discussions, the recording of the Breakout rooms has been removed from the YouTube video. This research report includes the transcription of the event with the participants in the Breakout room session anonymised. The transcriptions have been documented and analysed in the report.

This event brought together established, young scholars and practitioners from a range of backgrounds, knowledge and practices to engage in conversations about the barriers in architecture.

4 December 2020

Exposing the Barriers in Architecture

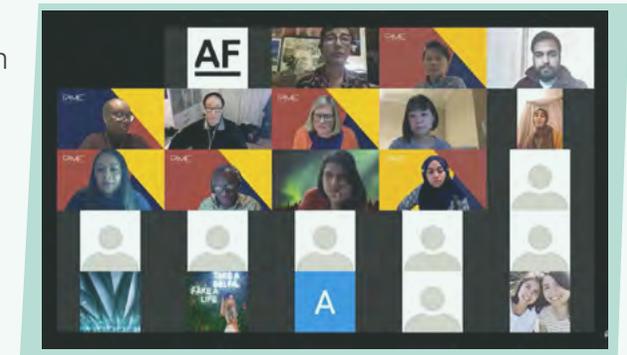FAME Collective host an evening with Sumita Singha, Annette Fisher, Hilary Satchwell, Femi Oresanya & Anna Liu

Image taken from Architecture Foundation's website: https://www.architecturefoundation.org.uk/fame-collective-exposing-the-barriers-in-architecture

3 ANALYSIS

3.1   Identifying the issues

This section identifies the issues discussed (at FAME's first research symposium), by the participants who shared their accounts and the lived experiences of the barriers in architecture, are explored against current research available. The quotations have been extracted from the participatory research symposium, 'Exposing the Barriers in Architecture', held 4th Dec 2020, organized by FAME and hosted by Architecture Foundation. Please see full transcription in section 6.

Some of the main issues of the barriers in architecture discussed at the FAME collective's research symposium can be identified as the following themes:

- **race**

- **racism**

- **gender**

- **lack of racial and gender diversity in architecture**

The other issues discussed, that are the barriers in architecture can be identified as the following themes:

3.2   Race, racism and lack of racial diversity in architecture

In order to analyse the issues of race in architecture, first it is important to understand how significant is race in the landscape of architecture education and whether or not someone's race is significant in the architectural journey to become an architect.

At FAME's research symposium, the Keynote speaker Sumita Singha presents a table published in the RIBA Annual Report and Financial Statement (2019), (RIBA, 2019) page 4. The table highlights the data collected from 42 Schools for Part 1, 39 for Part 2, and 31 Schools for Part 3 and the architectural qualifications of the students from different ethnic origins, in the UK schools of architecture. The information highlights a significantly high drop-out rate amongst the ethnic minority students, from one RIBA stage to the next, during their architectural education and training.

 "But actually, if you look at the number of Asian students wanting to become architects, and then you go to, how few actually finished their part three, which is almost half of the black students, you begin to wonder what's going on here? Why are they dropping out? And you see at the bottom, all the different minority ethnic architects are dropping out, including the others, except the white ones who have increased their proportionality. This is the statistics from 2018. I can't find the latest one, but nobody has raised this point before.", quotation by Sumita Singha, FAME event. FAME collective has translated this data and created the following graph to visually represent the current landscape of the race of students at each RIBA stage of architectural education.

Ethnic origin of students in UK architecture school education stages:
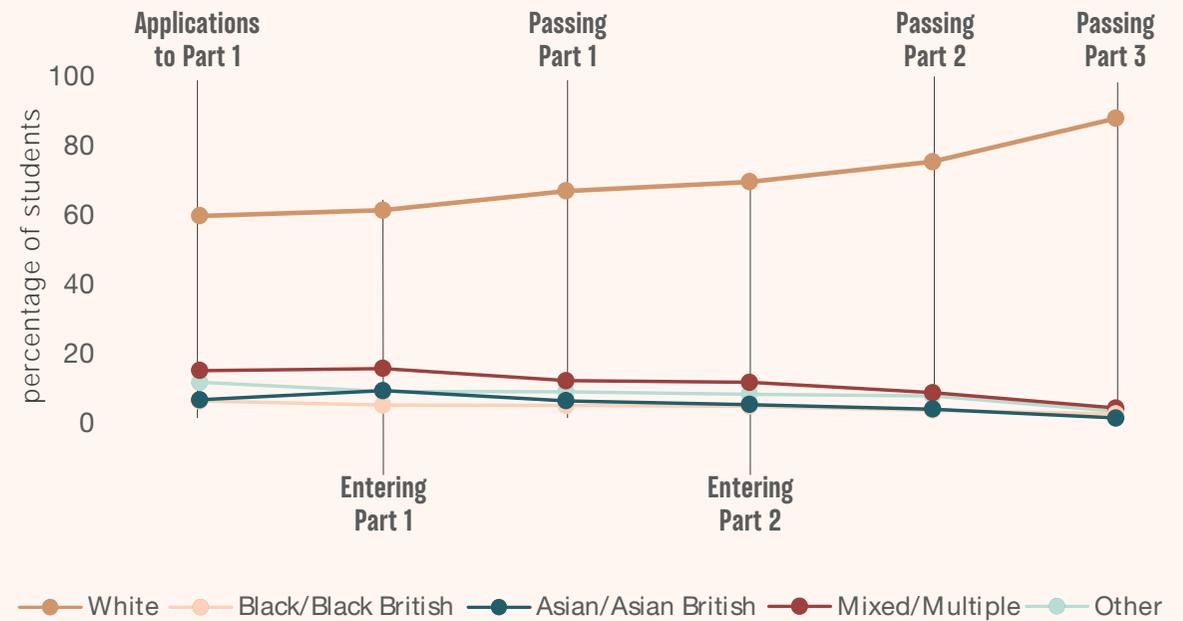
Graph produced by FAME collective.

Reference from page 4 of the RIBA annual report and financial statements 2019.

The information was provided by 33 schools for applicatns, 42 schools for Part 1, 39 for Part 2, and 31 schools for Part 3. The incomplete sample may influence results, and figures exclude numbers supplied where origin is 'not known'.
*The total 'not known' accounts for over 75% of applicants, but far smaller proportions of Part 1, 2, and 3. The analysis is therefore complied from 'known' data. Due to the very large number of 'not known' applicants, this figure is unlikely to be representative of the true picture.

FAME collective has translated the data presented in the table below and created the graph on page 21 to visually represent the current landscape of the race of students at each RIBA stage of architectural education. The table has been produced by FAME collective and the data has been published at the RIBA Annual Report 2019.

Stage of study	White	Black/ Black British	Asian/ Asian British	Mixed	Other
Applications to Part 1	59.8	6.4	6.8	15.2	11.8
Entering Part 1	61.4	5.2	9.4	15.8	9.2
Pass Part 1	67	5.1	6.5	12.3	9.1
Entering Part 2	69.6	4.9	5.4	11.8	8.4
Pass Part 2	75.4	3.7	4.1	8.8	7.9
Pass Part 3	87.9	2.7	1.5	4.4	3.5

Table produced by FAME collective.
Data taken from RIBA Annual Report 2019

" That graph represents, that line of the white students, you know, rising is a level of confidence. When a white man is in architecture and practising, he can see as he gets closer to the end as he gets closer to being qualified, he can see his future. He can see the partnerships, the big practices, it's all waiting there for him, you know, on the other hand, as we ask whether it's a woman or Asian or Chinese as we get closer to qualification, we identify what is there, the opportunities seem narrower, more closed. And so the level of confidence as to what you can do and how you can aspire to reach the pinnacle of your career is very limited. "

Annette Fisher Panel Speaker
Discussions: 'Exposing the barriers in architecture' Symposium 1
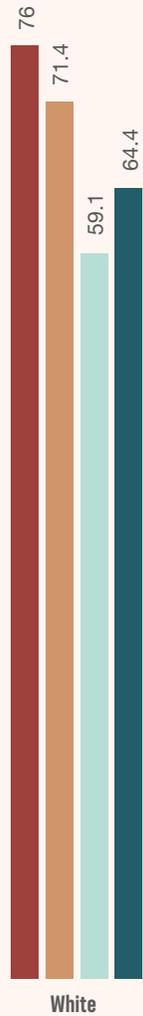
FAME collective has translated the data and created the bar chart above and the table below, to visually represent the comparison of the race of students of architecture and other degree courses.
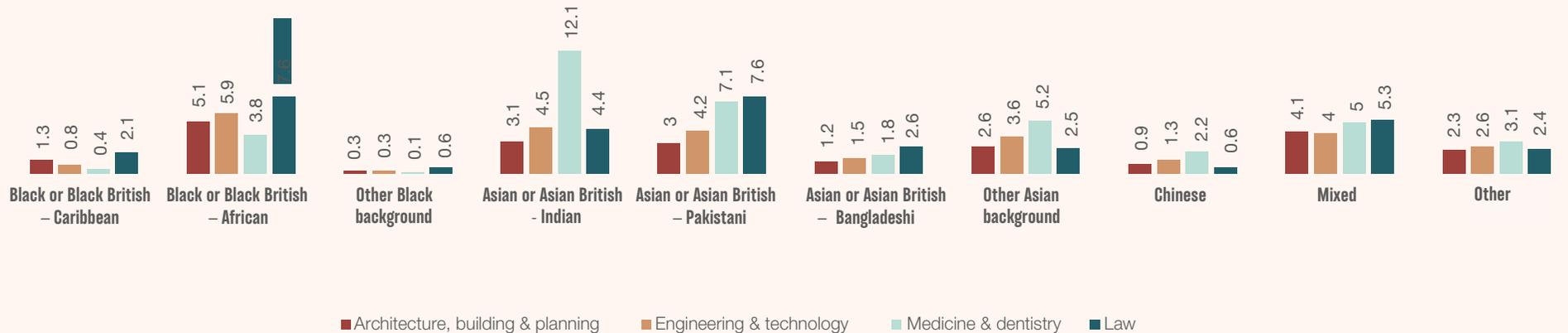
Ethnic origin of first degree archtiecture, building & planning, students compared with engineering, medicine & dentistry, and law- 2018/19:

Data source: HESA Reference ID: DT051 Table 24 Data collection: 051 HESA (Higher Education Statistics Agency) are the experts in UK higher education data and analysis. HESA have been collecting higher education information since the 1994/95 academic year. Student data is primarily taken from the HESA Student record, which universities, colleges and other higher education providers return to HESA on an annual basis. The exact number of students was converted into a percentage of the whole, then rounded to one decimal place by FAME.

Bar chart data:

Category	Architecture, building & planning	Engineering & technology	Medicine & dentistry	Law
White	76	71.4	59.1	64.4
Black or Black British – Caribbean	1.3	0.8	0.4	2.1
Black or Black British – African	5.1	5.9	3.8	7.6
Other Black background	0.3	0.3	0.1	0.6
Asian or Asian British - Indian	3.1	4.5	12.1	4.4
Asian or Asian British – Pakistani	3	4.2	7.1	7.6
Asian or Asian British – Bangladeshi	1.2	1.5	1.8	2.6
Other Asian background	2.6	3.6	5.2	2.5
Chinese	0.9	1.3	2.2	0.6
Mixed	4.1	4	5	5.3
Other	2.3	2.6	3.1	2.4

■ Architecture, building & planning   ■ Engineering & technology   ■ Medicine & dentistry   ■ Law

Bar chart produced by FAME collective.
Data taken from HESA Student Record 2018/19

> " I personally think that pedagogy has a lot to do with the makeup of these architectural schools. So I know counterparts who've gone into medicine and law, and they've done really successfully.
>
> But I know that hardly anyone from my school who looks like me in architecture, so and then within that, even some of those students were really bright and very capable, they haven't been able to continue.
>
> So that's quite worrying and upsetting as to why someone who's clearly competent, and similar people can do well in other industries, but they can't do well in architecture. "

FAME participant

Discussions: 'Exposing the barriers in architecture' Symposium 1

Data source: HESA Reference ID: DT051 Table 24 Data collection: 051 HESA (Higher Education Statistics Agency) are the experts in UK higher education data and analysis. We have been collecting higher education information since the 1994/95 academic year. Student data is primarily taken from the HESA Student record, which universities, colleges and other higher education providers return to HESA on an annual basis.
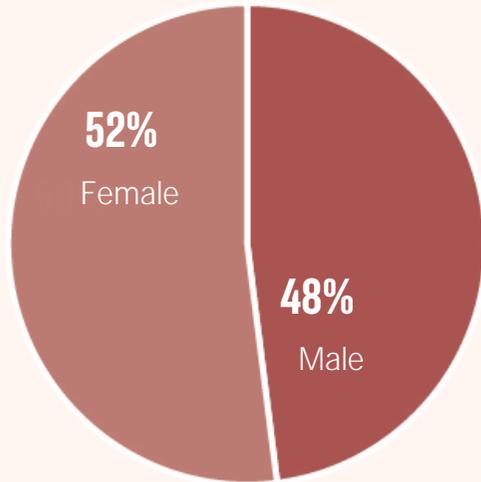
The exact number of students was converted into a percentage of the whole, then rounded to one decimal place by FAME collective.

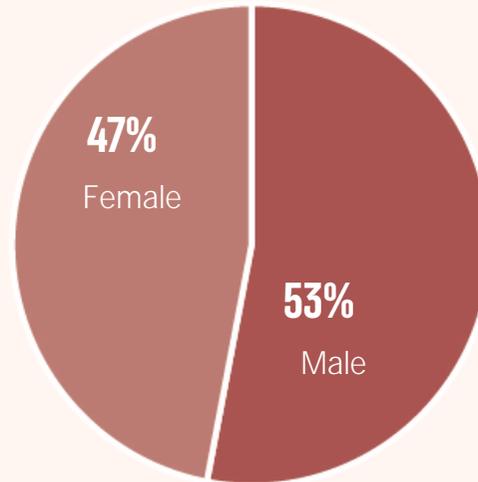| Subject area	White	Black/Blk British-Caribbean	Black/Blk British-African	Other Black background	Asian/Asn British-Indian	Asian/Asn British-Pakistani	Asian/Asn British-Bangladeshi	Other Asian background	Chinese	Mixed	Other
Architecture building & planning	76	1.3	5.1	0.3	3.1	3	1.2	2.6	0.9	4.1	2.3
Engineering & technology	71.4	0.8	5.9	0.3	4.5	4.2	1.5	3.6	1.3	4	2.6
Medicine & dentistry	59.1	0.4	3.8	0.1	12.1	7.1	1.8	5.2	2.2	5	3.1
Law	64.4	2.1	7.6	0.6	4.4	7.6	2.6	2.5	0.6	5.3	2.4

Table produced by FAME collective.
Data taken from HESA Student Record 2018/19

Proportion of new male and female student entrants to education stages in UK architecture schools as of 2018/19:

The RIBA annual report and financial statements published in 2019, indicates that there are more female students at RIBA Part 1 but the number of female students reduces at RIBA Part 2. There is a drop-out of female students as they progress in the architectural education.

Part 1:

52%
Female

48%
Male

Part 2:

47%
Female

53%
Male

Reference from page 8 & 11 of the RIBA annual report and financial statements 2019.

Pie charts produced by FAME collective.
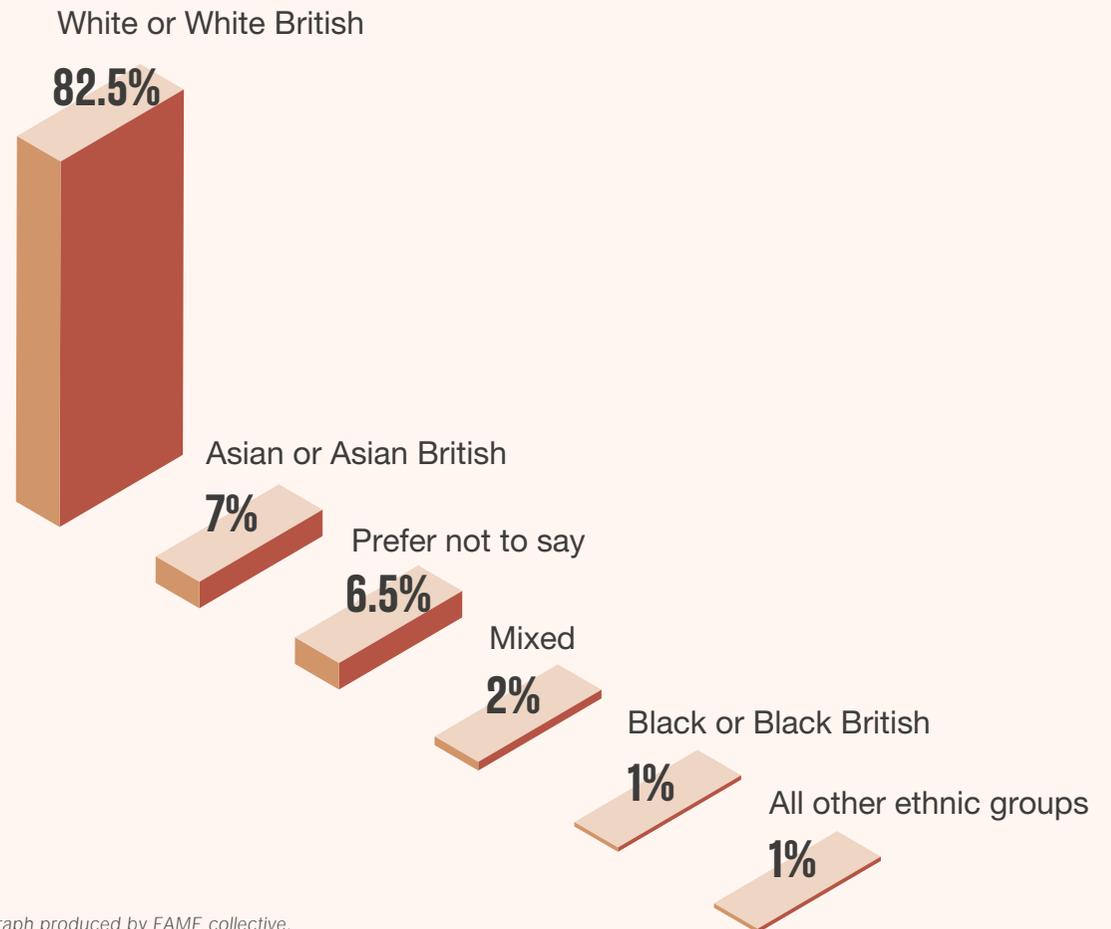*Data taken from RIBA Annual Report 2019*

Survey data of the 'Ethnicity of ARB members' 2020:

In the industry, architecture is still seen "as a predominantly white profession", (Lu, Karen, Zindren, 2020).

FAME collective has translated the data published in the ARB annual report, in 2020 and created the following to visually represent the current landscape of the race of the registered architects in the UK.

Reference from page 20 of the ARB annual report and accounts 2020

The ARB has 42340 architects registered to it, 68% of these people (28791.2 people) gave Ethnicity & Diversity information.

White or White British

82.5%

Asian or Asian British

7%

Prefer not to say

6.5%

Mixed

2%

Black or Black British

1%

All other ethnic groups

1%

Graph produced by FAME collective.
Data taken from ARB Annual Report 2020

Proportion of total male and female architects registered with the ARB in 2020:

Proportion of male and female architects registered witht he ARB that are under 30 in 2019:

The ARB annual report for registered architects published in 2020, indicates 70.4% are male and 29.6% are female. However, registered architects under 30 indicate 50% are male and 50% are female. There is a drop-out of female registered architects as they progress in their professional journey.

Reference from page 20 of of the 'ARB annual report and accounts 2020'.
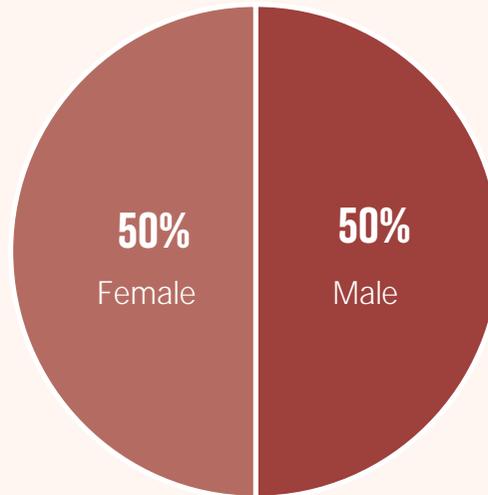
Reference from page 16 of of the 'ARB annual report and accounts 2019'.

Pie charts produced by FAME collective.
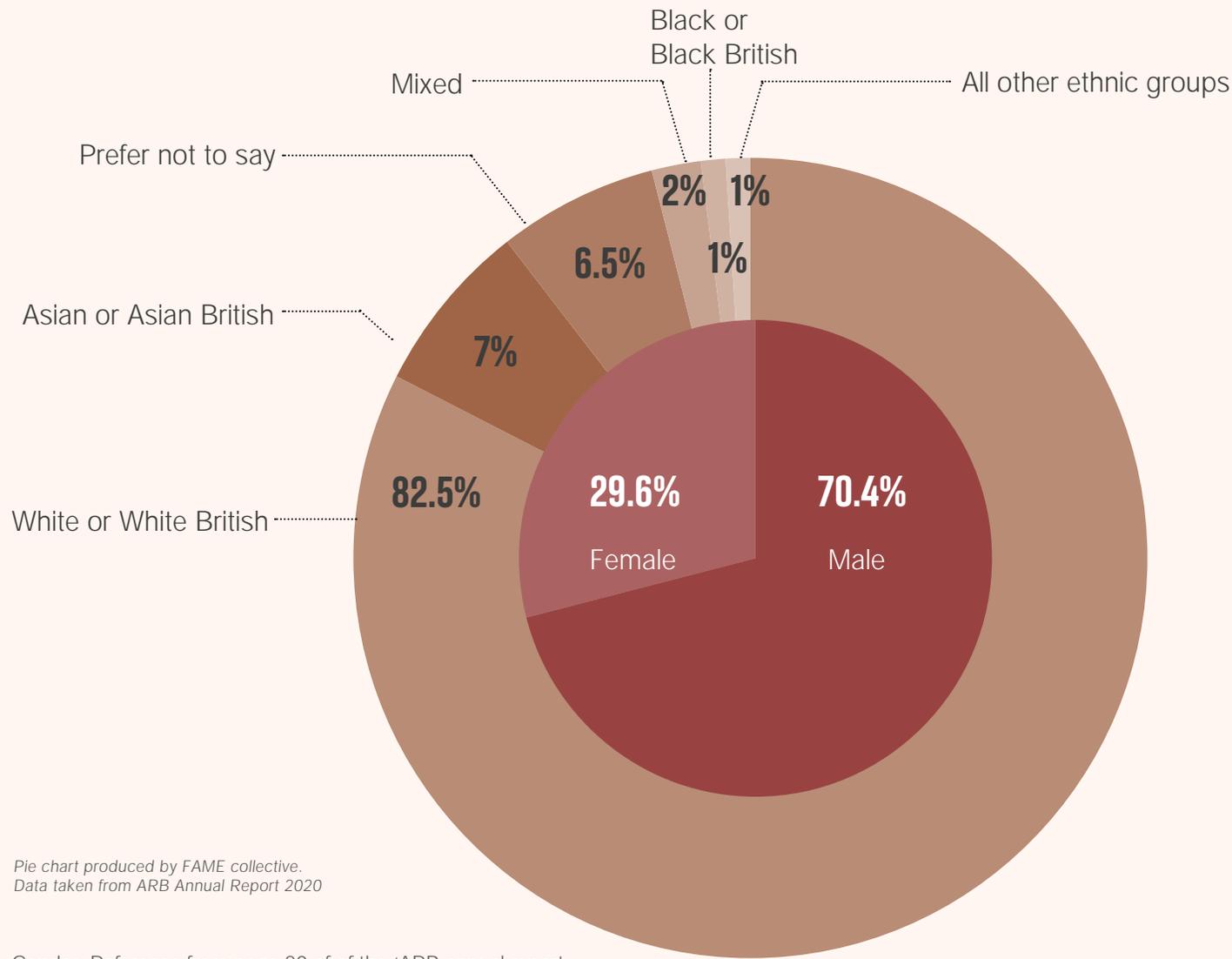*Data taken from ARB Annual Report 2020*

Black or
Black British

Mixed

All other ethnic groups

Prefer not to say

The ARB annual report published in 2020 indicate, 82.5% of registered architects are white.

2% 1%

Asian or Asian British

1%

6.5%

7%

29.6%
Female

70.4%
Male

82.5%

White or White British

Pie chart produced by FAME collective.
Data taken from ARB Annual Report 2020

● ARB members by gender
● ARB members by ethnicity

Gender: Reference from page 20 of of the 'ARB annual report and accounts 2020'.
Ethnicity: Reference from page 20 of the ARB annual report and accounts 2020

The ARB has 42340 architects registered to it, 68% of these people (28791.2 people) gave Ethnicity & Diversity information.

3.3   Analysing the discussions

The following section will focus on the discussions of participants from the FAME symposium, on some of the barriers they faced because of their race in a white male dominated architecture profession.

Overt v Covert Racism

The FAME participants' discussed experiences of incidents of covert racism, more so than overt racism, in architecture. The participants expressed the incidents of subtle racism they experienced in architecture were not openly acknowledged and hidden. The following are some of the accounts from the participants.

> So with a name like mine, I didn't have a work permit in the UK (this was told to me in 1992).
>
> I wouldn't be able to find somewhere to stay in the UK (this was told to me in 2001).
>
> With a face like yours, you look too young to be part of the validation panel, (this was told in 2003).
>
> You're too old to stand for the RIBA president, (this was in 2020).
>
> And then with an accent like yours, we can't let you chair events, and then you won't have the gravitas. So all these sorts of things are real things that have happened to me

Sumita Singha Keynote Speaker

Discussions: 'Exposing the barriers in architecture' Symposium 1

> So one of the things, what is happening is that we are now getting these kind of, you know, getting a very covert form of racism, or discrimination. So you get reasons like this, you know, you get things like:
>
> "We've decided to move forward with other applicants who fit our needs better.
>
> Or it was a long and robust process.
>
> And sorry, you didn't get through, these are the things we're being told. And we've been told that due process has been followed. And it's all very transparent. But you know, they say, Oh, we are open and transparent. But when you go to the door, it is closed, it is closed for you.

Sumita Singha Keynote Speaker

Discussions: 'Exposing the barriers in architecture' Symposium 1

Although majority of the experiences (in the examples above), were not overt racism and seemed that the colour of someone's skin is not a factor, these are covert forms of racial discrimination. These are racially biased decisions that are disguised and subtle, rather than obvious racism, and these covert forms of racially biased decisions become serious barriers in the profession, for FAME (female architects of minority ethnic).

Gender, age, ability

At the FAME's symposium, the participants expressed the issues of gender inequalities for example prejudices experienced while pregnant in practices, lack of female representation at all levels, especially at senior level, aged based architectural awards and prizes are barriers and directly discriminate women needing to take time away from practice for having children etc.

> " I set up a practice… one of the main reasons was because of the treatment that I had previously in my career. Just being a woman, I'm obviously white, but I still face quite a lot of barriers. I was the only qualified architect in the practice that I worked for, and, also being pregnant at that practice. There's a lot of prejudice and very, strange comments about what was going to happen to me and everything like that. "

FAME participant

Discussions: 'Exposing the barriers in architecture' Symposium 1

> " I worked in quite a large company previously. And they had good excuses for why there were no female presidents after a certain like limit. But it just felt like, like excuses, really. But yeah, there would always be the say, equality targets that they would present and how they were doing great in so many ways, but then it was always presented by the white male. "

FAME participant

Discussions: 'Exposing the barriers in architecture' Symposium 1

> **So how many women do you think will be under 40 and have had, you know, great experiences of running their practice? Not many, you know, but this also hides other things. So women who might have spent a significant amount of time having children looking after them, because that's what you do, if you're under 40… also, it could be, you could be a carer, you could be disabled, you could be from non-white backgrounds, who frequently have problems in progression. So why do we have these prizes, which are based on age?**

Sumita Singha Keynote Speaker
Discussions: 'Exposing the barriers in architecture' Symposium 1

> **So whilst they wouldn't say they were sexist or discriminating people, their views on what it takes to manage a project or even a practice meant that they were being sexist and discriminatory. They were basically saying, You can't ever be in a role like me, because you don't look like me, you don't behave like me. And they were all men.**

Hilary Satchwell Panel Speaker
Discussions: 'Exposing the barriers in architecture' Symposium 1

> **Out of 173 years of the RIBA Royal Gold Medal Awards, only one woman, Zaha Hadid in 2016 had won and 3 partnership winners. For the nomination process, there were some things written in the form that makes you think – this is only going to benefit certain types of people, like having an architectural monograph written about you.**

Hilary Satchwell Panel Speaker
Discussions: 'Exposing the barriers in architecture' Symposium 1

The participants expressed that being a woman in architecture is still a significant barrier in the current system in architecture. But being a FAME exacerbates the barriers in architecture and career progressions are a challenge as they find when it comes to opportunities for development or promotions, they are at the end of the "pecking order". The glass ceiling becomes the concrete ceiling.

Design being a barrier

FAME's symposium heard participants' "discussion around sort of design language and types of design that seemed to be acceptable or unacceptable and what it means to be the right kind of architect with the right kind of views, and how it feels to be outside of that… talking about in sort of architectural language," (FAME participant quote)

Who has the privilege and power to "design" is political in the context of architectural practices.

> " it was the fact that when my designs and how I draw and how I create, and my actual architecture is different, and it's not complying with the, you know, the decided aesthetic that everybody says is correct.
>
> And I have experienced this move in a coloured context, my bosses would be like, Oh, we've got lots of white women here, and that they love their design, I'm at the bottom of the pile, anything I create is like, often seen initially Oh, it's exciting. It's different. But when it comes down to it, it's not as elegant.
>
> they have that sophisticated language? It's the language that's like this, like, Oh, this is you know, that is too busy, isn't it? And honestly, when someone says I'm too busy, I see that as a direct attack on my background for being ornamental, being different, colourful, you know, we can't use colour, why can't you use colour? Like what? I find this, this is the thing that has upset me the most. And I'm really interested in other people's opinions on the design itself, and how that's been a barrier. "

FAME participant

Discussions: 'Exposing the barriers in architecture' Symposium 1

Identity as a hidden barrier

This leads to the next issues discussed at the FAME symposium and that is how the identity of being a FAME becomes a "hidden barrier".

> " So if you want to have a chair of RIBA who's coming from a diverse background, what do you say? You'd say this, you need significant experience as a non-executive chair. So immediately you're ruling out any person who is non-white, any person that's a woman, you're ruling them out. So, this was the recent advert. this is on the web, I suggest you go to the site and see how many of those things you take there. So this is a hidden barrier, this is not visible, but the moment you start to actually understand this, it becomes a barrier. "

Sumita Singha Keynote Speaker
Discussions: 'Exposing the barriers in architecture' Symposium 1

The hidden barrier discussed here is the 'experience' required for a senior position. If architecture practices and the institute for architects such as the RIBA have the top jobs or senior board level jobs dominated by white men, how can this vicious circle be broken to create opportunities for women (white and FAME) and BAME men, so that other than "white men" can take up these top positions in architecture?

According to a survey by Dezeen, the top architecture firms are headed and the roles or senior board level positions in architecture practices are mostly held by men, with only one in ten of top-level roles are held by women. Only "three of the world's 100 biggest architecture firms are headed by women and only two have management teams that are more than 50 per cent female", (Fairs, 2017). Also it is shocking that the there are no women holding the position of "creative director or lead designer" role but the "women that are at top positions have administrative or CEO roles backing up a male star.", (Fairs, 2017).

This highlights exclusion and marginalization of women from the "lead designer roles" in the architecture profession and this is just beginning to be recognized but not enough is being done to address gender inequality within the practice of architecture.

> " you have your identity, which is a sort of social construct given to you, which tells you can't study architecture. So if you look at the other barriers, some of them are hidden for a long time until somebody raises them. "

Sumita Singha Keynote Speaker
Discussions: 'Exposing the barriers in architecture' Symposium 1

The systemic barriers are embedded and hidden in architecture and stand as a challenge unless these barriers are acknowledged by the men at the top of the practice and/ professional institutions such as the RIBA.

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Representation and under-representation

This leads to the discussions of the lack of representation of FAME being a barrier in architecture and the identity of FAME "a sort of social construct given to you, which tells you can't study architecture"- Sumita Singha Keynote Speaker ('Exposing the barriers in architecture' Event 1)

> **Because visibility is one of the key things, you can't be what you can't see. So if you're seeing people at the top who look different to you, and nobody at the top, who represents you, then you don't want to be there.**

Sumita Singha Keynote Speaker

Discussions: 'Exposing the barriers in architecture' Symposium 1

> **I've worked in a big practice for about a decade now. And it was just so upsetting and oppressive for me, not because of the simple things like hours, but because I was the only person of colour in the practice of 730.**

FAME participant

Discussions: 'Exposing the barriers in architecture' Symposium 1

The FAME participants discussed that they feel they are last in the "pecking order" to receive opportunities in their practices. Some expressed while working in a white male dominated practice, they are not allowed to represent the practice they are working for at various professional scenarios. For example, although some are leading projects, they "didn't fit the mold" to represent the practice in client meetings or design or were not put forward for career development opportunities.

> **not everybody is male and white, and to be working at a male and white practice, has, you know, it wasn't a nice practice, they did nice work, but they were... it was not a great place of employment or creativity. And it didn't foster, you know, the development of staff members or anything like that. And it was very clear to see, if you didn't fit the mold, you were never going to succeed. And I don't think that's in for any of the characteristics should be how success is judged.**

Hilary Satchwell Panel Speaker

Discussions: 'Exposing the barriers in architecture' Symposium 1

Some argue it is the failure of the architecture profession and the professional institutions such as the ARB and the RIBA, for not addressing the lack of representation of female architects and more so female and male architects of minority ethnic. Racism, "sexism and gendered practices in architecture condemn all of us to a set of expectations around stereotyping", (Brown, Harriss, Morrow, & Soane, 2019).

FAME's participants review the subject of "representation" and what kind of example is the RIBA setting for the profession. The following quotations are part of the discussion and refers to the current top three leadership roles at the RIBA occupied by three white men.

> **So welcome to 2021. This is what the leadership of 2021 looks like. And one was elected, obviously, by our RIBA members, and the other two were selected. I'm sure all these people are lovely. I've met them all. And I've talked to them. And they bring great leadership skills, but they also represent barriers to the profession, or to the organisation.**
>
> Sumita Singha Keynote Speaker
> Discussions: 'Exposing the barriers in architecture' Symposium 1

These stereotypes of representation in architecture needs to be challenged where the expectation is the "white male architect"/ "star architect", occupy the leading roles. In the FAME symposium, we asked if there is an urgent need for new and different forms of architecture practice and education? To address these barriers, to challenge the discriminatory employment practice and to dismantle the hierarchical structure, in the profession and education. For example, dismantling and rebuilding the structure of education from the "master and student relationship" to the creation of an inclusive and collaborative teaching and learning environment; breaking the tradition of long working hours to the creation of a practice with flexible hours that suit both genders.

Both men and women of all ethnicities, in the profession and in education of architecture, need to rethink ways to dismantle the systemic inequalities in architecture.

At the FAME symposium, the topic of narrow representation of design and architecture was discussed numerously. But also the discussions around how this narrow view of architectural design creates barriers for FAMEs in practitioners to design so that architectural response represents their cultural heritage and the under-represented communities in some of the diverse areas of cities in the UK. There is a disconnect between architectural design and it's response to the cultural context of our cities; the narrow view of architecture fails to represent and excludes the high population of Black and Asian communities living in some areas of the cities in the UK.

> **my concern is that, if I'm in this industry, and I'm representing a community that lives in my city, I'm from London, and you know, we're part of the city just as much as anybody else's, that I'm presenting ideas and design is to a group of people who have decided what I think is wrong, and that I should be designing how they think is correct.**
>
> FAME participant
> Discussions: 'Exposing the barriers in architecture' Symposium 1

Designing for a demographic so far removed from their own experiences without acknowledging this is a major barrier in architecture from a FAME perspective.

The FAME's symposium discussion included that there is less representation of published work by BAME architects, which acts as a major barrier.

> "If you haven't been published in a very standardised way. This is a massive barrier, not just a representation in architecture in the built environment. But as we've been finding out also who wins awards, who gets written about and then who is authority and influence within our industry. So we need to challenge these things. And there are groups doing this. We need to think about who gets published, who gets written about and to try and put pressure on organisations to represent a much wider set of stories or wider vision authority and a particularly broader view. What excellence means."

Hilary Satchwell Panel Speaker
Discussions: 'Exposing the barriers in architecture' Symposium 1

Social class

The FAME participants discussed that the demographic of the profession is not only dominated by "white male" but also by those from a certain social background. The systemic inequalities in architecture include social class and the "barriers are not just financial but social", (Lang, 2020). Social barriers are felt as early as being at school where prospective architecture students from disadvantaged social backgrounds can be made to feel "architecture is not for them" and "the advantages of private education are much more deeply ingrained and far reaching in architecture than the barriers to university education", (Lang, 2020).

FAME's keynote speaker gives an example of this in the symposium.

The 'unconscious bias' that dominates the preconception of an image of who is right/good for the architecture profession needs to be challenged at all levels, beginning at school and career advice. What are the social barriers apart from 'unconscious bias', that deter someone from a disadvantaged background from applying for architecture or having a detrimental effect in their architecture education through to their experience in practice, leading to high drop-out in ethnic minority students and practitioners and a lack of diversity in the architecture profession?

" … barriers to social class as well. So these two men might seem very different people to you, because one is white, and the other one is black, but they actually share a very common story. Both wanted to study architecture. And both got rejected because they came from a poor background. And both of them were told that architecture wasn't a profession for them. "

Sumita Singha Keynote Speaker
Discussions: 'Exposing the barriers in architecture' Symposium 1

Cost and structure of architectural education

Some of the participants at the FAME symposium discussed the barriers in architecture caused by the cost of education and the structure of architecture course length leading 5 or more years of a student requiring accumulating debt. The high cost and structure of architecture education means studying architecture becomes out of reach and can be affordable for those from privilege backgrounds. Those from economically disadvantaged background and without the financial backing from their parents may take out a maintenance loan but this leads to a heavy financial burden after graduating. Typically "a student will graduate after five years of full-time architectural study with a minimum debt of £88,500 (£101,300 in London)", (Jolliffe, 2018).

The participants also added that it is not just the fee of the course and cost of maintenance they worried about, it is also the cost of printing, materials for models and drawings and the field trips contribute to the pressure of high expenditure act as a barrier in studying architecture.

The requirement of a year out work experience is also a barrier for some. The FAME collective has been contacted by a high number of graduates from FAME background who did not find employment during their year out. Majority worked on a voluntary basis to expose themselves in the architecture industry however those without the financial backing from their parents worked in other sectors where they would be paid. Therefore, acquiring the professional experience at their year out is also a barrier they need to overcome.

> " So the cost of studying architecture is one thing, it's a barrier to a lot of poor people. The structure of architecture, which is part one part two and part three, which requires you to have employment in between is another barrier. "

Sumita Singha Keynote Speaker
Discussions: 'Exposing the barriers in architecture' Symposium 1

Socioeconomic status and lack of access to architecture

It is not only the person's social class that acts as a barrier in architecture, it is the socio-economic status of a person that typically impacts their position in architecture and the numerous barriers they face through their architecture journey. Socioeconomic status is typically defined by financial ability and the level of education and the occupation of a person.

At the FAME symposium, some of the participants expressed that they were the first person in their family to study at a university to acquire higher education. They felt a sense of unfamiliarity and a lack of confidence when entering university to study architecture, not only because their parents did not go to university but also because of the lack of awareness or exposure to architecture before entering university. Those with high socioeconomic status tend to have connections to the architecture industry before entering university, an opportunity could be created by the parents or acquaintances or the private schools they attend. Without this exposure and confidence (gained through parents' socioeconomic status), when entering architecture education, this acts as an immediate barrier and disadvantage.

Not all FAME participants are from disadvantaged socioeconomic backgrounds but still lack confidence due to the lack of exposure and access to architecture prior to entering university and during architecture education.

> " … if you have a parent who's an architect, it's like you have a textbook at home, and you can constantly refer to that. But if you don't have that, it's like you're completely open in the new and you don't know what you're doing. So I think pedagogy is a big factor in the diverse makeup of our profession. "

FAME participant

Discussions: 'Exposing the barriers in architecture' Symposium 1

Narrow framework of architectural education, curriculum, pedagogy etc.

The critique of architecture education has been discussed at the FAME's symposium and its framework, curriculum and pedagogy stand as barriers in architecture.

"A considerable reassessment of the role of education and its appropriateness has taken place" for decades, (Rhowbotham, 2012).

FAME's symposium participants raise the question of the relevance (of the framework of architecture education), at a time when university education is no longer state-supported, reducing the access to architectural education to those unable to keep up with the continued accumulation of debt from such a long course duration. This could be a reason for the high rate of drop-outs amongst the Black, Asian and minority ethnic students from RIBA Part 1 to Part 3, discussed earlier under Race, Racism And Lack Of Racial Diversity In Architecture.

> " So what can we do to remove the barriers. So the first thing is education, we need to have education, the curriculum needs to be decolonised, we need to actually know what are the issues in order to tackle them. "
>
> Sumita Singha Keynote Speaker
> Discussions: 'Exposing the barriers in architecture' Symposium 1

The discussions at the FAME's symposium included participants describing that the architecture education they have received, especially for the 'History and Theory' module at their RIBA Part 1 and Part 2, to be "Eurocentric", lacking a global perspective, and in urgent need for "Decolonising".

> " ... then you have the curriculum, which is not inclusive at all, and needs changing, and decolonising "
>
> Sumita Singha Keynote Speaker
> Discussions: 'Exposing the barriers in architecture' Symposium 1

> " how it feels to be outside of that... talking about in sort of architectural language, how you feel like an outsider often at university, and that doesn't often go away. And actually, do we need to use such complicated language? Or do we just need to introduce it differently? So I think there's some really interesting language barriers, and also actually thinking about how we stopped defining design in such a narrow way. Good design in such a narrow way. "

Hilary satchwell Panel Speaker

Discussions: 'Exposing the barriers in architecture' Symposium 1

Earlier we discussed dismantling and rebuilding the structure of education from the "master and student relationship" (that disempowers the students), to the creation of an inclusive education, curriculum, pedagogy etc.. FAME's upcoming research symposium will explore this further while discussing barriers that stand against an inclusive architecture education in the UK.

Recommendation

The following quotations from FAME's symposium are messages of recommendation and ways to challenge the barriers in architecture, discussed at FAME collective's First Research Sympoisum.

> **So what can we do to remove the barriers?**
>
> So the first thing is education, we need to have education, the curriculum needs to be decolonised, we need to actually know what are the issues in order to tackle them.
>
> And secondly, we need to have empathy. So I've heard this from people, even from minority ethnic backgrounds who are saying, Oh, well, I've never experienced racism. So it doesn't exist, please, there are people around who have experienced racism, please have some empathy for them.
>
> And thirdly, empower people who haven't got the power. So pull them up. If you reach a position where you can empower people, please pull up, please don't pull out the ladder, please don't say we can't do anything to help you. It's your problem.
>
> … make sure that if you're saying you're employing people from nonwhite backgrounds, they're not the HR manager, or secretaries or admin assistants, make sure they are in your board, that your board is represents the place you work in, and challenge. You know, when you come across these kinds of discrimination, please challenge, doesn't matter what background you come from please challenge.

Sumita Singha Keynote Speaker
Discussions: 'Exposing the barriers in architecture' Symposium 1

3.4 Next Steps for FAME's Research

This research has been conducted through a range of participatory methods and by engaging with the community of practitioners and students of architecture. This research output is the first of the series of research publications. The next part of FAME collective's 6 monthly, research publication and work towards the final research publication which will be a culmination of each publication. The final publication will be published in 2023.

FAME collective is also currently working on the upcoming participatory research symposium as part of FAME's 'Campaign for Inclusive Architecture Education'. This symposium will be focusing on FAME students' experience in architecture education. We are hoping to gather lived experiences of the barriers faced while studying architecture across the UK, in order to shine a light on the challenges and inequalities in architecture education. We will then expose the participants' stories of barriers, in a creative format; a video will be produced and led by FAME students, to be aired at the next FAME's research symposium held in September 2021 (t.b.c). We hope to inspire professionals and educators of architecture to bring positive change for future generations of FAME to help create an inclusive profession.

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4 TRANSCRIPTIONS

4.1 FAME collective's Research Symposium

Title: 'Exposing the Barriers in Architecture'.

This was a participatory research symposium (virtually conducted via Zoom), hosted and curated by FAME collective and broadcasted and recorded by the Architecture Foundation, on 04 December 2020. Sixty-one people participated.

Here is the link to the recording of the event: https://www.youtube.com/watch?v=wfl0qcYXvbs

The first half of the event included a Keynote presentation by Sumita Singha, OBE (recent RIBA Presidential candidate) and short presentations by four guest speakers (panelists) and participants addressing the subject and sharing their lived experience. The additional guest speakers were Annette Fisher (from Let's Build), Hilary Satchwell (from Tibbalds and Part W), Femi Oresanya (from HOK and the Chair of the RIBA Architects for Change Expert Advisory Group) and Anna Liu (Director of Tonkin Liu).

The second half of the event included a Breakout room session, which facilitated discussions in small groups with each of the speakers chairing a Breakout room. Some of the participants preferred to remain anonymous while sharing their experiences and perspective. To respect the participants' privacy and to encourage honest discussions, the recording of the Breakout rooms has been removed from the YouTube video. This transcription includes all the participants contributions in the Breakout room session but they have been anonymised. The transcriptions have been documented and analysed in the report.

This transcription has been undertaken by our research assistant Sarah Daoudi. The transcription has been analysed and the issues have been highlighted below.

4.2 Transcription:

Main event

Tumpa Husna Yasmin Fellows 0:44

Hello, everyone. And welcome to our event exposing the barriers in architecture. We are FAME collective female architects of minority ethnic FAME collective is a research based network founded to support women of diverse backgrounds of ethnicity and ethnicity in architecture and the built environment. Research published by the Public Health England revealed that the covid 19 pandemic has disproportionately affected the black Asian and minority ethnic communities and highlighted the urgency for collaboration towards positive societal changes. The recent global protests for the Black Lives Matter movement inspired collective actions, and seen an increase in grassroot groups to rise up against racial injustice, and various social and health inequalities, which have been exacerbated by the pandemic. Fame collective is a network that was started during the pandemic. Our aim is to raise awareness of the barriers, inequality and the lack of diversity in architecture, and to demand change that responds to our collective challenges. This event is part of a research project, and a series of events that will take place which will be documented and shared with those in power to work towards a change and address the inequality that exists in architecture. My name is Tumpa Husna Yasmin fellows, I am one of the cofounders of fame. I'm a practising architect and a senior lecturer at the School of Architecture and cities at the University of Westminster. After acquiring over 10 years of experience working for various London based award winning architecture practices, I've co founded the interdisciplinary practice called our building design in 19 in 2018, our architectural services please people and community at the heart of our projects. I have also co founded a charity called

Manan and Foundation Trust in 2012. a charity actively involved in engaging with disadvantaged communities through architecture, education, and healthcare to erase inequality. I'm a PhD candidate, undertaking a practice based research, which focuses on community participatory methods on architectural responses to the changing climate, landscape and social practices. I'm one of the panellists for the Southwark Council's Design Review Panel. My research has been recognised with a commendation by the RIBA President's Award for research in 2019. I have also received the RIBA Rising Star Award in 2017. Now I'd like to introduce you to our other co founder, Tahin Khan. Tahin Khan is a British Bangladeshi Part Two architectural assistant at architecture doing place and one of the cofounders of the group Muslim women in architecture. Over the years, Tahin has worked with several architects on projects ranging from private residential to healthcare to preliminary design for a town hall. Currently, she's working on several social housing projects by local authorities in London. These include interesting typologies, such as the feasibility study for a traveller site in Bow, to the redevelopment of a formal school site in broad water farm in collaboration with Karakusevic Carson Architects, Tahin, and I started having several conversations about how we have been affected by racial and gender inequality in architecture. Since then, we have engaged in many conversations with a large number of female architects of minority ethnic background, about experiences of unfair treatment in architecture. Through these conversations, we, with many like ourselves, we realise that there are systemic issues that hold us Back, whether it's in education or in practice of architecture. This This led us to cofound FAME to create a network for female architects of minority ethnic, and we're open to collaborate with all regardless of their skin colour, or gender, and welcome to share our experiences of discrimination. We invite you to join fame and to

get in touch with us if you would like to work with us, and to see how we can provide support. We're delighted to have architecture foundation host this event. And we'd like to thank Rosie Gibbs-Stevenson for her support in organising this event. We'd like to express our solidarity with Muslim women in architecture for their support. And we were so pleased to introduce and welcome a new forum called Asian architects Association. This is a forum that promotes, examines and debates the work of Asian architects. Now I turned to our speakers we're honoured to have Sumita Singha as the keynote speaker, who will be joined at a panel discussion with our distinguished four panellists Annette Fisher, Anna Liu, Hilary Satchwell and Femi Oresanya. Thank you to all those attending this event. And we invite you to join the participatory session for the second half of this event to have a direct discussion in smaller groups with the with our speakers, where we welcome you to share your experiences of racial and gender inequality in architecture. First, I'd like to invite you it sorry First I'd like to invite introduce our keynote speaker Sumita Singha for her presentation. Sumita is an award winning architect with her own practice ecologic Sumita received UIA UNESCO international Design Awards, women in business and architects journal Atkins inspire awards. She set up architects for change the equality forum at the riba and is the past chair of the women in architecture. She's a non executive director of Moorfields Eye Hospital NHS Foundation Trust. Sumita is a trustee of the architects benevolent society and the Commonwealth Association for architects. She's the founding director of Charushila an international design charity for communities. Sunita has taught architecture in the UK and abroad. She's the author of several books, and a popular speaker on radio and podcasts. Sumita, thank you over to you.

Sumita Singha 7:34

Thank you very much for your kind invitation. And for the introduction. I will go to my first slide.

Sumita Singha 8:08

Thank you for inviting me to speak tonight for the inaugural event for fame. I'm very honoured by this. And this evening, I'll be talking about barriers in architecture. So the first thing is about the difficulties of race. So 2020 has been a year in which we have discussed race, predominantly because of Black Lives Matter. And this is actually quite good. But I just wanted to highlight the case that there is no scientific basis to race. It's just a social construct. But in one single sweep, the election of Kamala Devi Harris, as the first ever female vice president of the US, has shown us that the intersectionality of ethnicity and gender. And it shouldn't actually matter where you come from, is, you know, the society provides these barriers for us. So the photos on the left, I will show you her parents, one who's Indian, the other one who's Jamaican, and she grew up in the states and that's her as a baby with her mum who became a single mom looking after her two daughters. And then you see these other people. One is Norma Sklarek who's always inspired me. And then you have another lady at the bottom who identifies with the native Australians. And then on the left, or sorry, on the right, these two babies or children you see are my children. And looking at them, you can't tell you know, they're Indian or where they come from. So our world is very diverse. We embrace different skin colours, different eye colours, hair and everything else. And so that is the difficulty about assigning race to people. So it is the social convenience to put people in categories. Racism exists, there's no doubt about it, despite having, as I said, no scientific basis, because it enables

some people to stay in power. And it's one of the biggest barriers in architecture. As Toni Morrison has said, the function, the very serious function of racism is distraction. It keeps you from doing your work, it keeps you explaining over and over again, your reason for being somebody says, You have no language, and you spend 20 years proving that you do. Somebody says your head isn't shaped properly. So you have scientists working on the fact that somebody says you have no art. So you dress that up, somebody says you have no kingdoms. So you dress that up, none of this is necessary, they'll always be one more thing. So you spend your life trying to explain yourself and why you're trying to do something. So in this slide, I have shown the barriers to social class as well. So these two men might seem very different people to you, because one is white, and the other one is black, but they actually share a very common story. Both wanted to study architecture. And both got rejected because they came from a poor background. And both of them were told that architecture wasn't a profession for them, so Wayne who's at the top of the screen, I don't know, if you've seen him, he worked for Southwark Council, in pest control. And he jokes that, you know, he couldn't become an architect. So he became the next best thing, he became a rat catcher. And John, at the bottom, he's my colleague, at Moorefields, he also wanted to become an architect. And he was told that wasn't a career for people with his background. And so he became a pharmacist. So the cost of studying architecture is one thing, it's a barrier to a lot of poor people. The structure of architecture, which is part one part two and part three, which requires you to have employment in between is another barrier. And then you have the curriculum, which is not inclusive at all, and needs changing, and decolonizing. And finally, you have your identity, which is a sort of social construct given to you, which tells you you can't study

CLASS

COST & STRUCTURE OF ARCH EDUCATION

NARROW FRAMEWORK OF ARCH EDUCATION

architecture. So if you look at the other barriers, some of them are hidden for a long time until somebody raises them. So please take a moment to study this table. And think for yourself what is common here. So you have, you know, if you look at the people who are entering part one, and then if you look at Part One, and the first second line, and then you look at the people passing part three, and you will see that the architectural representation is sort of skewed towards being white, and the attrition rate, you know, there's this common myth of if you're Asian, your parents want you to become an accountant or engineer or a doctor. But actually, if you look at the number of Asian students wanting to become architects, and then you go to, you know, how few actually finished their part three, which is almost half of the black students, you begin to wonder what's going on here? What, why are they dropping out? And you see in that bottom thing at all the different minority ethnic architects are dropping out, including the others, except the white ones who have increased their proportionality. And so, here we have, did anybody notice this? This is the statistics from 2018. I can't find the latest one, but nobody has raised this this point before. So, if you look at representation amongst the RIBA, this is the situation at the moment. So I have to say this is a very crude estimate, because there were different figures and I had to put those together. So the UK population is generally about 80% white. So this is the statistics from 2011. So they will have changed now you will have seen probably an increase in Asian black and other minority ethnic backgrounds. So but this is 2012 that we're looking at. And then we look at our RIBA members and this is again from just the latest survey. And we find that actually, RIBA members are overwhelmingly white. And the council is also overwhelmingly white. And again, you see a poor representation of Asian students, Asian people in the council. And it's great that we have

IDENTITY

RACE

a lot more black representation, which is great. And the RIBA is doing well for that. But we need to also think about other groups which are not represented fairly. So welcome to 2021. This is what the leadership of 2021 looks like. And one was elected, obviously, by our RIBA members, and the other two were selected. I'm sure all these people are lovely. I've met them all. And I've talked to them. And they bring great leadership skills, but they also represent barriers to the profession, or to the organisation. Because visibility is one of the key things, you can't be what you can't see. So if you're seeing people at the top who look different to you, and nobody at the top, who represents you, then you don't want to be there. So it doesn't matter what century we're in. These are, Tumpa had asked me to give some personal examples. So if you look, look here, you'll see that some of these reasons have been given. For things I couldn't do. So with a name like mine, I didn't have a work permit in the UK, this was told to me in 92, I wouldn't be able to find somewhere to stay in the UK, this was told to me in 2001. With a face like yours, you look too young to be part of the validation panel, 2003, you're too old to stand for the RIBA president, this is 2020. And then with an accent like yours, we can't let you chair events, and then you won't have the gravitas. So all these sorts of things are real things that have happened to me. And these are all lived experiences that I'm sure a lot of you are facing. So one of the things, what is happening is that we now getting these kind of, you know, getting a very overt form of racism, or discrimination. So you get reasons like this, you know, you get things like we've decided to move forward with other applicants who fit our needs better. Or it was a long and robust process. And sorry, you didn't get through, these are the things we're being told. And we've been told that due process has been followed. And it's all very transparent. But you know, they say, Oh, we are open and transparent. But when you go to the door, it is closed, it is closed for you. So what is

**RIBA Leadership
– Represent barriers to the profession or the organisation**

REPRESENTATION

INDIRECT RACISM

happening now, let me show you an example. So this, it was a poll of more than 1000 most powerful leaders in the UK in 2017. So after which, if you look at the proportional representation of black and minority ethnic people, you would have expected 136 people in that list at least. Or say, Okay, let's go half that time. 68. But no, we had 36 non white men, and only seven non white women who are in positions of leadership. And then if you look at the NHS, which is held up to be a great bastion of equality, you have two non white female chairs in the NHS, and zero non white women chairs in the construction industry. Although there have been women presidents in other parts, like the rtpi and other places. So if you want to have a chair of RIBA who's coming from a diverse background, what do you say? You'd say this, you need significant experience as a non executive chair. So immediately you're ruling out any person who is non white, any person that's a woman, you're ruling them out. So, this was the recent advert. this is on the web, I suggest you go to the site and see how many of those things you take there. So this is a hidden barrier, this is not visible, but the moment you start to actually understand this, it becomes a barrier. And then there are other hidden barriers. So this is a very strange thing that happens within construction. And you get prizes for being under 40. I don't know why it happens in architecture. So this is an advert for building design and construction which is a US based organisation for forty Under 40. And it's rather ironic that they have a woman in that advert. And it says, Can I nominate myself. And if you're under 40, nominees must be under 40 on August 31 2020, to be eligible. So that means if your birthday is, you know, before that or something, you're, you're not eligible, you've missed the boat. So um, and then you have the architects journal, which has also 40, under 40. But if you look at the statistics, and these are slightly old statistics, again, taken from

HIDDEN BARRIER

**AGE
discrimination affects women**

the RIBA's report, this is an 80%, male architects and 20% are female. So how many women do you think will be under 40 and have had, you know, great experiences of running their practice? Not many, you know, and but this also hides other things. So women who might have spent a significant amount of time having children looking after them, because that's what you do, if you're under 40. There also, it could be, you could be a carer, you could be disabled, you could be from non white backgrounds, who frequently have problems in progression. So why do we have these prizes, which are based on age? And then this, as I said, images, great irony as well. So what can we do to remove the barriers. So the first thing is education, we need to have education, the curriculum needs to be decolonized, we need to actually know what is the what are the issues in order to tackle them. And secondly, we need to have empathy. So I've heard this from people, even from minority ethnic backgrounds who are saying, Oh, well, I've never experienced racism. So it doesn't exist, please, you know, there are people around who have experienced racism, please have some empathy for them. And thirdly, empower people who haven't got the power. So pull them up. If you reach a position where you can empower people, please pull up, please don't pull out the ladder, please don't say we can't do anything to help you. It's your problem. Please empower those people who don't have adverts and don't have conditions which, actually, are barriers to progression. Consider these solutions, which is having, as I said, you know, having an inclusive and factual curriculum, respecting and celebrating differences, because that's what brings out creativity, stretch boundaries. You know, I'll show you an example of how stretching the boundaries has been done in procurement, improve progression, you know, make sure that if you're saying you're employing people from non white backgrounds, they're not the

AGE, ABILITY & GENDER

RECOMMENDATION

HR manager, or secretaries or admin assistants, make sure they are in your board, you know, that your board is represents the place you work in and challenge. You know, when you come across these kind of discrimination, please challenge whether doesn't matter what background you come from please challenge. And so this is one good practice that I've seen today, actually this morning, where they're trying to improve procurement processes for companies, architectural companies that are having barriers because they are from minority ethnic backgrounds. And this I'll leave you to kind of read this, but I think that they're on the right path. But we need to have more buy-in from our RIBA, from other organisations to support us architects to removing these barriers. So I'll leave that on. And I will say thank you very much for listening to me.

RECOMMENDATION

Tumpa Husna Yasmin Fellows 23:56

Thank you. Thank you very much Sumita for sharing your presentation on earrings, inspirational slideshow. And one thing that really touched touched my heart was what you said about empowering others. It's It's a wonderful thing. And I think and also the fact that we should all challenge discrimination, regardless of you know, who we are, what background we're from, if we see discrimination, we should always challenge it. We will talk about these issues that you have included in your presentation later on when we joined the panel of speakers. So we will now introduce each of the speakers.

Tahin Khan 24:47

So we're delighted to have Annette Fisher as one of our speakers, Annette is a practising international British Nigerian architect. She

founded her practice FA global in 1994. which operates in London and Legos. She is a former RIBA vice president nominated presidential candidate in 2002. And council member and act was the first black woman to be elected to RIBA Council in 1999. She is also the Commonwealth association of architects trustee and alternate recall VP, Europe and partner of FA global. Annette is also a part time part three, tutor at the University of Westminster in London. And she has won the CAA award for 50 year anniversary. Barclays men and women of merit award natwest Award for African professional of the year, Judge molter architecture of spatial planning awards and the judge civic trust awards. Annette I'll pass it over to you.

Annette Fisher 26:01

Thank you so much. Good evening, everyone. And thank you to the organisers for inviting me to speak today to discuss exposing the barriers in architecture. Now, it's something that I have to say really makes me think back to my own personal experiences. And I thought that the way I would share some insight with you is perhaps to share my own story, as it were, and how I came to practice architecture. As you've been told I was, I'm of Nigerian origin. I was born here, but I was raised in Nigeria. And I first got involved just to know what architects do by doing. Being an apprentice and an architect's office and just serving coffee. And that was my first exposure at an architect's office in Nigeria, and then I came to university in the UK. And I think I should say, first of all that, studying in England, when I was studying, there were perhaps 40 in the year, and there would be about four that were women. And I would say that right through my, my education, my architectural education, I was the only black person in through the

entire course. And I also, if I recall, there were perhaps four women who started and I think at the end, there were perhaps two that finished but it wasn't the same two that started. I think I was the only one that went all the way through. And I think that during my study, I would say that there weren't any female lecturers. All our lecturers were white male, as well as predominantly in the course. And I think these days, it's a bit better. And it's a bit different now that you do find women who are teaching, including myself being a part time professional tutor at Westminster. But at that time, you know, holding your own within those circumstances, when I look back, was something that I suppose you just took on board, but in reality, you would find that there was always this pressure to be to be better than any, to be better than everybody else. Because you felt that if you weren't that you wouldn't, you know, you wouldn't get the marks and you wouldn't move forward through the courses. But I did get through and I remember when I started I wasn't I thought, you know, seven years long time. And so I decided I would just take a year at a time and see how I go but I did finish and I did it straight through. I didn't take anything more than the year out which I did the first year out which I did in my native Nigeria and then when I finished I came down to London. I studied in Glasgow, by the way, at the University of Strathclyde in Glasgow. Now when I came down to London, the challenge was to get a job and Obviously, I have an English name. Although these days, I do have an African name. I've always been known as Annette, but I do have an African name. And now I actually use all of my names so that I am identified as African. But at that time, I would know, this is back, now i'm ageing myself, but this is back in 1989. I started looking for a job. I remember my father saying to me, oh, you know, you know, he had some contacts, and he'd help me get a job. And I said, Oh, no, no, no, I want to apply

myself and send out letters. And I thought I was quite confident that I would get a job. But I think like probably about two or 300 letters later, I still didn't have a job. And so I had to go back to my dad. And I said, Well, you know, I'm not getting anywhere with this, you know, can you help? So I would say that that was and what would happen? I should just retrace that. ==I would get interviews, actually, I would get responses. And then of course, I'd show up for the interview. And of course, there's two things one, I, I would have spoken to someone on the phone before I went for that interview. And when they spoke to me, I mean, they wouldn't know what race I was at that point, because I didn't have an accent as such. But on more than one occasion, I'd show up for the interview. And I would see the people, the shock on their faces would be like, she's black. Excuse me, you know. And as soon as that happened, you know, you kind of knew straight away, well, you know, I'm not going to get this job, because you could see from their faces that I wasn't, I didn't look like what an architect ought to look like.== Right. So, but I mean, I wasn't deterred by that. And eventually, as I said, my father got me a job with quite a big architect London practice. And, you know, I started working there. That practice was TP Bennett. And again, when I joined that practice, it was quite a big practice. At that time, I think they probably had 100 staff. And I think there was maybe one female associate in the practice. I think, if I recall, I was the only black person in the practice. And I think that there was maybe if I remember, perhaps two other women working in the practice? And, you know, it's a funny thing, you think that? Well, you know, that shouldn't matter. And to some extent, it didn't, because I took it on board. But, you know, it's quite a big challenge. You always think to yourself, if it wasn't reverse, you wonder how the, you know, in other words, it was a black practice with only two couple of white people in there. how those

RACE

candidates would be able to cope. So I and again, in that situation, because of my perhaps because of the way I was introduced to the practice, I did get quite a bit of exposure and, and experience on projects. However, I wasn't paid very well. And I remember asking for more pay. After about two years of being, you know, they said, Oh, no, they couldn't pay me any more money. So I started looking for another job. And when I did, I found another job, because one of the things about getting into architecture is once you have got some experience under your belt, you can move. And when I did move for another job, and you know, say as I was going to leave, it was only at that point that they then said, you know what, actually, I had moved and one of the partners contacted me to see if I would come back and wouldn't and then when I offered and he made me an offer, which wasn't what I wanted. And so I moved on to the other practice. But I think let me just try and move a bit more quickly because the time is short. I then I worked in London for about six years and then I also had a short period in America. That was another experience with regard to race and I mean there was a bit different because you know if you having an English accent in America was kind of made you a bit different and they found that quite curious being black with an English accent. But in the UK, I ran my first big project when I was 26, in central London. And, you know, I again, I remember going to site for the first time and the contractors and various people didn't know where to sit, you know, first of all, they didn't expect you to be the architect. And they didn't know whether to wolf whistle or to say, ma'am, or whatever. But again, in that, in that situation, what I have found in my career is that when you, you know, I had a was quite focused and sort of doing a good job and getting it done and gaining the confidence of the clients very soon. And so after a period you do, you can overcome some of these isms. I should say that, I then

had a period in Nigeria and, and then I came back from the States, I set up in practice with one of the partners of, of one of the practices I'd worked for before. And I think having a white partner is always a useful thing. And in setting up in practice. And we won a number of projects. But I think the I think one of the other barriers I would have said is, is you know, people taking you very seriously. The other thing is, I think that as architects, we're not trained to be business people, I think that's another aspect that is really important that we don't get enough of, and I, I really got involved in RIBA, and when I first got there, I learned, you know, you really needed to be a good marketer to get good business. And so I joined the women in architecture group. And when I joined, they asked myself and two other women to stand, I mean, really, we had 24 hours notice. And I stood up well, I had to put in a little, you know, write what your ideals were, and why you thought you should run and all that sort of thing. And I got through. And I, you know, in retrospect, I remember at the time, when I, I mean, I just did it, and I and I got in to honour Council, and I remember at the time, there was a big article in the newspaper, and it was called White towers. And that article said, Well, maybe there was a change, and you have to remember, this was back in 1999. And at that time, they said, the article said, that maybe the RIBA was about to change, because for the first time, you know, a black woman has been elected to Council. And, as you know, I was very young at that point in time, and I didn't, I didn't realise, you know, you don't know, you know, how big this was for for Britain. I mean, for me, I had just done this and gotten in, but they thought, wow, and, and it was not long after that, that I did become, you know, on the council, I was quite vocal, which again, they didn't expect, and I would say that a lot of what has carried me through in in, in in the profession, is a level of confidence. And this is one of the things that I think is a real

barrier in the profession. Sumita raised in her presentation, the uptake of students going through from part one to part three. And I'd like to sort of finish touching on that, because that table that Sumita put in there has been plotted as a graph. And when you plot that, with students on one side, and the timeline on the bottom, where you have part one, part two and part three, what you see is the intake of white students, which is higher up on the graph rising up as you get towards Part three and qualification. And then for Chinese, black, Asian, everybody else starts lower down the graph. And as you get to part three, it diminishes to zero. And when we had a discussion at the university about that, what I did say to them, I said, you know, there's a very simple, some people said, it's very complicated for me, I think it's very simple. That graph represents, that line of the white students, you know, rising is a level of confidence. When a white man is in architecture and practising, he can see as he gets closer to the end as he gets closer to being qualified, he can see his future. He can see the partnerships, the big practices, it's all waiting there for him, you know, on the other hand, as we ask whether it's a woman or Asian or Chinese as we get closer to qualification, we identify what is there, the opportunities seem narrower, more closed. And so the level of confidence as to what you can do and how you can aspire to reach the pinnacle of your career is very limited. And so what my view about the barriers and what we can do about them is that confidence is key and the role models, the necessary role models that we need to have out there. So that events like this, and let's build which we set up so that our people who look like us believe that there is a seat at the table when they

CONFIDENCE & REPRESENTATION

RECOMMENDATION

finish, and I'll end it there.

Tumpa Husna Yasmin Fellows 0:00

Thank you very much for that. That was a very thought provoking talk that you've given us. And we'll talk about those in detail in the breakout room. So now we're going to move on to the next panel speaker. If I could kindly ask all the panel speakers to keep their talks for approximately five minutes, please because we want to have detailed conversations in the breakout room with the audience. So our next panel speaker is Hilary Satchwell from Part W. I'm delighted to introduce her. Hilary Satchwell is an architect and urban designer with over 20 years experience in large scale placemaking state and urban regeneration, planning and design quality. She's the director of tibbalds. Hilary is part of the Action Group, part W, who are working across architecture and design campaigning for gender parity, and greater diversity. More generally, across the built environment, including a high profile campaign around the RIBA royal gold medal. Here is a design advocate for the Mayor of London as part of this role is involved in diversity issues within the built environment and the good growth by design supporting diversity Handbook, related procurement issues and the role of social infrastructure. Hillary is on a number of design review panels and is a trustee of design south east. We are particularly interested in the work of part W's campaign. And part W is a women's Action Group that launched a protest at men-only RIBA royal gold medal over to you.

Hilary Satchwell 1:54

Thank you. That's brilliant. Can everybody hear me? All right, so Okay, yeah, excellent. Okay, so I am going to talk about the part W work because I think that's really interesting from a barriers point of view. And understanding how some of the structural barriers that exist, can sometimes be more or less hidden, and actually aren't things that you can resolve by any individual action. They're things that take societal change over time and a lot of pressure from different people. But I thought I really liked the question that this event was about. And I thought it was worth just reflecting on some of my personal experience very quickly around some of the most challenging barriers that I've had to deal with. And I think they've often been about what leadership is, what leadership means and how you move into a position of having it and responding well to that responsibility, and what the things are that sit around you that either stopped you doing that directly or indirectly, as Annette talked about as you need to talk about or indirectly make you feel that you shouldn't be doing it or actually that you're not right, because you haven't done another thing, or another thing yet to get there. And I think that the situation, I think they're really that really makes me think about this is early on in my career quite a long time ago, I worked for bosses, leaders in architecture, that really didn't believe you could have any kind of management role, or maybe even manage a project in a senior role if you work part time, ie, particularly if you have children, or you dare to not be in the office, sort of you know, however many hours for however many for the full week. So whilst they wouldn't say they were sexist or discriminating people, their views on what it takes to manage a project or even a practice meant that they

LEADERSHIP

RACE & GENDER

were being sexist and discriminatory. They were basically saying, You can't ever be in a role like me, because you don't look like me, you don't behave like me. And they were all men. Maybe this is a surprise to some maybe it's not a surprise. And only one of my colleagues, someone who I still work with today did manage to combine working part time and being an Associate Director of the practice, but she'd really had to fight to get there. And at the time, I think the directors kind of thought they'd let her in as an associate director, but they didn't really think that she was one. But they're sort of the judgments and the way people decide who is okay in certain roles and who is not can be really difficult to work with. So they've made a decision to reflect and support only one form of leadership based on the times you were willing to be in the office and which excluded people with both with childcare responsibilities, but other responsibilities they have. And that could have been men or women and they pressingly I think over the past 20 years, things have changed a bit and in that. But this is an example of people who are choosing to practice leadership in their own image and their own set of values and leadership roles. And I found this particularly challenging. I don't particularly support a lot of their values. I found the lack of openness to collaboration with others really difficult, a means of feedback that was often based on shouting, I really did not support that. But it was the way that the practice worked. Your feedback was delivered in a huge meeting room at a massive table by being shouted at by someone. This was really not a very healthy way of working and approach to retreating into leadership huddles whenever there was a small crisis, I found this kind of are you in the group? Or are you out of the group way so difficult to deal with. And so a group of us in the practice decided it didn't have to be like this, we've just, we got to the point where we really, we hated certain things that happened with such a vengeance that

RACE & CLASS

PRACTICE NORMS

we just had to make change, we had gotten to the point where change became necessary. And so we decided to leave and we were going to set up on our own but doing similar work. So about a third of the business was the sort of work that we did. And we wanted to sort of set up on our own to do it. And we'd largely been running the team that had done that between us by then. And this ended up being a management buyout to pass the business which we were negotiating, my boss was sick, and I was six months pregnant, involving lawyers writing expensive contracts, working out how to run a business register for VAT up staff and continue to run prep projects. It was a really steep learning curve and a massive challenge. But we did it. And that the thing that we did, and that we set up is the practice that I still help run today. Tibbalds planning and design. And for 15 years, it was run by an all female board, we didn't make a big thing of it, we didn't really want to, we didn't think we should make a big thing of it. But actually, I think, you know, we did a really great thing. We met you know, we did this thing, without necessarily thinking that anyone was telling us we could . We just decided we had to get on and did it, we had to do it, we had no choice. We've managed some really large projects, significant multidisciplinary teams really pushed on design, quality and design, their planning. And half of the directors have always worked part time. And not all of us have children. So I've worked part time for three days or four days for 10 years, and I mouldwas perfectly able to lead and run a practice, the world did not fall apart. And I really think I have to try and in my life now support people who don't want to fit the mould of or aren't able to fit the mould of working part time. And I do spend quite a bit of my time now trying to protect the time of people who choose to work and who are only employed to work a certain number of days. I think that's important. So I've had to learn from that process, and then

RECOMMENDATION

do something about it, and how I then support others of my personal journey and my reflections on that now onto the kind of part w bit of this. And I think it's really interesting to reflect on some of the much bigger scale barriers that we have to deal with in architecture. And so this really came through the work that the part w group had been doing around, and who wins awards. And why do those people win awards, and particularly the Royal gold medal. I can't quite remember precisely how those came about. But someone realised that out of 100, and I think it was 172 years of awards. Only one woman had ever won the Royal gold medal in her own right. And that was Zaha Hadid in 2016. There have been three partnership winners that included women, so Sheila O'Donnell and john Toomey in 2015. Patty, Michael Hopkins in 1994, and Ray and Charles Eames in 1979. And then 172 men since 1848. And when you put it like that you think, okay, there's something not quite right there. And how can it possibly be that this group can split quite so evenly down on gender grounds. And this the campaign around this really started the day that the Royal gold medal was going to be announced in 2018. And I think it was only a couple of days before that we thought, right? We need to do something about this. So we asked people to take a picture of themselves with an alternative nomination for who should have won the Royal gold medal in any one year. How does an alternative gold medalist list look? And we had a brilliant response from people from all sorts of backgrounds in architecture. And lots of people would try it, who they wanted to nominate, post it on a picture and post it on Twitter. And actually it was brilliant. People were really interested in thinking differently about who could have won. This didn't necessarily mean that the people that are won shouldn't have won. We're not taking away their award. We're saying there's a different way of looking at this. There's a different way of reflecting who could have been on that list. I've had a

number of people say to me, oh, but are you saying they weren't good enough? The person that won? no no. What we're just saying is actually it could have been a very different place. This could look very different. You don't have to think but it was only possible for a man to win for 172 years. You know, there are different things happening here. And there are very clearly some barriers. So how do we think about what those barriers are? So we really came across and started investigating these barriers when we looked at the nominations process for the gold medal later in 2019. And how does this nomination process work? It was shrouded in mystery, it was really hard to find out. But during a very short period, I think about six weeks on the RIBA website, a miraculous page opens where you can nominate, and it gives you this form, and you can fill it all in. And how open is this process because between the opening of this window in this website, you can't nominate? And only RIBA chartered members, or other members of the RBA can nominate so there's various things that are hidden about it. But the nomination process is fascinating. They want the sorts of statements you would imagine about why this person should win the gold medal, why they're worthy, and what they've achieved. So far, I understand why you need those statements. But there are some hilarious things written in the form that you just have to think. Okay, right. So this is only going to benefit certain people. They want supporting evidence, I get that. So an example given is, can you tell us where the architectural monograph might be about this person? Ah, okay. So do certain people only get architectural monographs written about them? Sounds like they do. Because actually, none of the people we wanted to nominate had an architectural monograph. So we had to find published articles about them. Certain types of published articles clearly carried more weight, mainstream publications, but who's writing about I chose to nominate Kate McIntosh, who was

CLASS, RACE GENDER, & NARROW VIEW OF ARCH

writing about Kate McIntosh, when she was designing Dawson's heights? absolutely nobody. It just wasn't published in that way, at that time. There is lots written about it now. And there are articles published in the AA journals, and actually in The Guardian, and various different places, and there are places but it's just not, it's just not something that there's a massive body of evidence to support. And so it's really pushing the idea that the kind of the normalised view of the good and the great is where this award should be roledrawn from. And I have a particular struggle with that idea. What if your work doesn't sit within a mainstream view of what is excellence? What if you're not seen as fitting their narrow view of what authority looks like? What if someone else, your boss, perhaps claims the credit for your work, because working for a large company is the only way you could deliver projects. And there are real examples of that where people who have previously won the Royal gold medal, the only one, it's on the back of work that people in their office did pretty much in their own right? These are real challenges. And they raise really important questions to me about that normalised view of authority that I really struggle with, and what excellence looks like and who's allowed in to this set of judgments about excellence. I find it too narrow to mainstream and too easy for people to decide that your work or, or your excellence is just not the right time to be recognised. In this case, you're just not quite well, you're not quite there, this other person is better, for reasons that tend to also recognise certain groups. So part W have worked on campaigns to let people know that this issue even exists, we've produced diagrams to explain how the Royal Gold Medal process works to make it more transparent, which I think the RIBA found quite useful. And to shine a light on what this lack of transparency does. We've organised and coordinated nominations of women from different backgrounds and areas of excellence to make sure they

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are just on the table when the awards committee decides who should win. Even though they don't even have to decide from those nominations. It can decide anyone could win, as long as they can fit the two criteria, which are very broadly alive and excellent. We've built relationships with the RIBA, so they don't get quite so terrified. Now, whenever we send an email asking for some organisation information, I hope, and they're starting to see that some of the real challenges that us and others have been raising really do need addressing. And whilst we can't fully claim the credit for the change in the royal gold medal winners, we do know that the last few years I've been a little bit broader than the last 183 or 173, or whatever it is, with Grafton architects winning in 2019, then to David Adjaye 2020. It's also led us to look at things like Wikipedia, where quite shockingly, something like 85% of the posts about people are about men and 80% of the moderated by men and the barriers getting into Wikipedia are really challenging. If you haven't been published in a very standardised way. This is a massive barrier, not just a representation in architecture in the built environment. But as we've been finding out also who wins awards, who gets written about and then who is authority and influence within our industry. So we need to challenge these things. And there are groups doing this. We need to think about who gets published, who gets written about and to try and put pressure on organisations to represent a much wider set of stories or wider vision authority and a particularly broader view. What excellence means. Thank you.

NARROW VIEW OF ARCH & RECOMMENDATION

Tumpa Husna Yasmin Fellows 15:04

Thank you very much. That was a very inspirational talk. Now we can move on to the next speaker. And Tahin are you going to introduce Anna

Tahin Khan 15:16

Anna Liu is an architect with 18 years professional experience in the UK, China, Japan and the US, She founded Tonkin Liu with Mike Tonkin in 2002, and leads the studio's public landscape and sculpting projects. Alongside practice. Anna has been a tutor, examiner, juror, for leading architecture schools and awards, and including the architecture Association, the University of Westminster, and the RIBA 's building of the year, and I'll pass it on to you.

Anna Liu 16:00

Thank you. I want to start by putting forward a premise that, overall, the architectural industry, is certainly marginalised, and that's, maybe perhaps, the reason, you know, for me is this idea of barriers to deal with inside versus outside. So if you put the barriers out, you are claiming that you know where the inside is and where the outsiders are. So people who don't belong or people who do and to begin with, whether you're your man or a woman, or white or non white, I think the industry is suffering as a whole, from being marginalised in being able to deliver amazing buildings and environments. And also it suffers as a whole from the beginning, early stages in terms of education, the slight confusion, you know, is it art is it science, and the prospects that it won't be very well paid, and it will be a very unstable industry. So the job prospects are also really poor. So as a result, if you were a margin on the margin of sort of mainstream, you, as a woman, you are slightly discouraged to pursue something that's

MARGINAL & CONFUSED INDUSTRY

so marginal. So this idea of outside versus inside, I want to sort of stick with as a concept, because I think normally people define architecture as design and delivery of buildings. Well I want to stretch that definition, a lot of, for me, I discovered architecture, later in life, age 20, when I was setting the stage, and I was very privileged to be able to sort of make that switch to architecture. But for me, maybe because of discovering it later in life, for me, it's a way of life, a way of thinking and a way of using my hands, my mind, and my heart. So it's a lifelong journey. And that sort of maybe has led us my partner and I to practice in a way that involves both teaching practice, and as well as research on top of that. But as a result, it takes a lot longer to succeed in this way of operating, because you're sort of not only stretching the boundary of the definition of what what an architect does, but also in terms of building up track record, you got to prove that you have to deliver a number of things in in each sector. And so over the last 20 years, we delivered projects in architecture, landscape and sculpture, which finally after 10 years, we sort of built up a really good track record. And we have proven ourselves in each of those fields, we even designed a medical medical instrument. So it's interesting to work this way because I think it's much harder, but it's also quite fulfilling. And it takes a lot longer and it doesn't give you immediate nor obvious commercial success. And therefore, I think as a whole as a profession, we have to continue to push the boundary of architecture and that will make it a lot more inclusive, a lot more interesting, it will make the profession grow and less likely to sort of put up these barriers that are for me quite sadly arbitrary and as Sumita mentioned, a kind of social construct. And they're there only because somehow there isn't enough work to go around perhaps and then they're just you know, people are doing it out of fear. So if we all work collectively to push the boundary of architecture,

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and also to push the definition of success, you know, Sumita mentioned that Asian families view the traditional successful person as the doctors or lawyers or accountants, and that is very true. Let's define success as not just stability and perhaps earning kind of , very good income, material success. But let's define it as a kind of really fulfilling journey, which is something that I find with architecture that has continued to inspire me and challenge me and in so many different respects. And so it's stretching me as much as I'm trying to stretch it. Thank you.

Tumpa Husna Yasmin Fellows 20:54

Thank you very much, Anna. That was a very inspirational journey that you shared with us. Now I'm going to introduce them to Femi Oresanya. I'm delighted to introduce Femi. Femi is an architect and principal at HOK's London studio, which he joined in 1999. He is a part three part time tutor at the Bartlett UCL, and at our RIBA Part Three external examiner at the University of Cambridge, and member of the RIBA, validation board, and chair of our RIBA architects for change expert advisory group, which seeks to improve equality, diversity and inclusion in the education and practice architecture. Femi was recently elected as a our RIBA London council member, then he also has a strong voice within the role of Civic architecture plays unifying people over to you Femi. Thank you.

Femi Oresanya 21:55

Thank you very much Tumpa. You're probably wondering why am I on this panel today? You know, the man in the room? Well, it's quite simple. Actually. It's because I am an ally of all those who

are underrepresented in my profession. You know, in order to become an exemplary profession, we need to have everyone from all walks of life from all areas of society. Now, I am a minority, but women are a minority within the minority, and women of ethnic minorities are a minority within the minority within the minority. Okay. And that makes it really difficult. That's really the first barrier. And then, you know, the reason why I'm part of architects for change, and, you know, as Sumita said earlier on, she was one of the founding members, and I think was the first chair 20 years ago. Now, 20 years hence, how far have we moved? I'm afraid to say I don't think we've moved that far. You know, we still have the same issues. So whether it's racism, sexism, all the isms, these are the barriers that are stopping this profession from really flying. In the last year or two, there's been a lot of noise. You know, when I became chair, I said I would only take on a chair if things were happening. And I am pleased it is moving slowly. But we are moving. I would like to think in the right direction. You know, Alan Vance, the CEO of the RIBA came out a few months after the Black Lives Matter and put their hands up and said, we're not doing very well. Okay, we need to do better. That's great. That's gone on record. For those of you who follow it on the RIBA website, you can see it. So what have they done? You know, the first thing they did, they brought on an EDI consultant to try and strategize and work with existing members of the RIBA staff. And by the way, I do not work for the RIBA. I am a practising architect, like many of you on the call today, but I'm involved in giving up my time to try and push this forward. So yes, the EDI consultants come in and put in for the strategy. I said two years ago that they needed to have an EDI director, someone at a very high level to be able to advise and effect change. You know, I understand that, they're in the process of trying to hire someone. So that's taken two years. Okay. Um, but at least they're making a fist of

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trying to make it happen. And then the inclusion charter that was pushed out, I think, just last month, now, it's all moving in the right direction. But slowly, the group that I chair, the architects for change in a way that covers all of the, I would say all of the areas of under representation, but it covers some of them, you know? some of you will have known about them, but you know, the seven key work streams that the RIBA and the AFC are trying to move on are social mobility, gender parity, black, Asian, minority ethnic representation. Okay. I, some people may say that is the non whites, but you know, when they are under represented, and we do need to look at that. And then there is obviously the LGBT communities, not forgetting disability, again, mental health and well being that's progress quite longer than religion and belief.

RACE & GENDER

Now, if you are a female architect from minority ethnicity, you intersectionalise across those seven, maybe two or three. Okay, so with each one of those, you'll find it more difficult to actually try and make a play, to be recognised within the profession with doing something that you love. Because let's face it, you know, many of us do not become architects to become rich, you know, it's our vocation, we're drawn to it. But if you're drawn to it, you want to be able to get the benefits. I'm going to just maybe talk about a small story of mine, okay. We talked about networking, I've heard the inability to find work. Everyone needs to have a bit of a super strength. My super strength, believe it or not, wasn't my ability to be a creative designer, it was actually because I could play rugby. And I was pretty good at it. And so much so that actually, my first job came from a game of playing rugby one day, fairly recognisable Rugby Club. So being able to network outside of one's comfort zone, being able to present oneself is going to be really important when trying to find work. And, you know, if you are a member of the ethnic minority, you've got to go out there. It's not easy, I can't, I don't think that I think it'd be wrong for me

to say, Oh, yeah, all you have to do is network and you'll find the work, you've almost got to find something to connect yourself with a potential employer, or the potential architect. And once you can actually get in, then it makes it so much, much easier. So I think I'm gonna stop there, because I'm conscious of time. But I think what I'm trying to say is that, you know, those that are on the call today, it's great to see I am slightly disappointed that there aren't many more men, actually well done to the men who put their, who've actually, I'm signed up to, to be part of this debate, because ultimately, it is the man that is going to help try and improve the situation for female architects and also for the minority ethnic. So, you know, more work needs to be done in trying to get these people onto the table. Tumpa, I'm going to stop there.

RECOMMENDATION

Tumpa Husna Yasmin Fellows 28:05

Thank you very much. My thanks to all the speakers, and we would like to discuss some of the issues that you have spoken about in more detail in the breakout rooms. So we'd like to now move on to the breakout rooms, please Rosie if that's possible. Thank you, if you could join your breakout room, please.

ROOM 1 (Femi Oresanya)

BREAK-OUT ROOM 1 (Femi Oresanya)

Participant 4 2:06

Should I just start, I've been quite lucky in terms of education, and not being discriminated against. And I've managed to find a job after my part one course. But I found that the practice I am in at the moment, there's not much ethnic diversity, which I mean, I'm

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not. I don't get discriminated against that much. You know, you just get the odd. Are you Chinese kind of thing. I'm not Chinese. I'm just not seeing anyone who looks like me. In the company. It just feels like it just doesn't feel comfortable. I feel welcome. And everyone in the office is lovely, but it is something that has been in the back of my mind.

Host Speaker 3:07

How big is your practice?

Participant 4 3:10

About 300? Plus?

Host Speaker 3:12

So it's a large practice?

Participant 4 3:16

Yeah, but the office is about 30. Okay.

Host Speaker 3:22

My question is, do they have anything like a committee? An EDI committee?

Participant 4 3:29

Yeah, yeah, we do have one and I joined this year. I didn't know it existed until this year.

Host Speaker 3:37

And how did they? I assume that you've probably brought these matters up, whether publicly or privately and have they proposed initiatives to try and improve on some of the issues that you're personally feeling?

Participant 4 3:54

Yeah, at the moment, we've tried to write a policy about EDI. And we've just put out a survey for inclusion and diversity across the company. And I think that's the starting point of where we are as a company. And I have voiced my experiences and helped with the questions on the survey.

Host Speaker 4:26

That's, um, that's a start, isn't it? I suppose it's about first acknowledging that there are issues as good as a firm maybe, in terms of working there. The fact that someone is prepared to or the firm is prepared to accept that, you know, they could do better is a start, right?

Participant 4 4:48

Yeah, absolutely.

Host Speaker 4:50

Thank you, Participant 4. Does someone else want to offer up something?

Participant 3 5:03

Okay, yeah. Well, I'm a part one architectural assistant. And I wouldn't say that I've had or I don't think I've had is a very big barrier so far in my career. It's just started. And but I would say in architectural education, it's a bit more prevalent. I personally think that pedagogy has a lot to do with the makeup of these architectural schools. So I know counterparts who've gone into medicine and law, and they've done really successfully. But I know that hardly anyone from my school who looks like me in architecture, so and then within that, even some of those students were really bright and very capable, they haven't been able to continue. So that's quite worrying and upsetting as to why someone who's clearly competent, and similar people can do well in other industries, but they can't do well in architecture. So I think it's perhaps more of an issue, or at least I've not faced anything in the workplace. But I have seen that diversity is a popular issue and education. I think it's because when you go into something like medicine and law, you kind of have a textbook, so maths,

PEDAGOGY

LACK OF ACCESS TO INFO ABOUT WHAT ARCHITECTURE IS

biology, chemistry that prepares you for medicine, history, English, that prepares you for law, what prepares you for architecture, it's like a really big mix of things that you just can't prepare for. And so if you have a parent who's an architect, it's like you have a textbook at home, and you can constantly refer to that. But if you don't have that, it's like you're completely open in the new and you don't know what you're doing. So I think pedagogy is a big factor in the diverse makeup of our profession.

Host Speaker 6:49

Thank you. And what about exposure to architecture? at school? You know, do you think that we should be putting in place programmes to advertise what architecture in the built environment is? way earlier? Maybe I'm asking a rhetorical question here. What are your thoughts?

Participant 3 7:13

Oh, absolutely. I think the reason I wanted to do architecture was mainly because I didn't want to lose the arts. I didn't want to lose the sciences. I really enjoyed both. But it wasn't because, or initially, it wasn't because I really knew about the profession, or I was really excited about it. Once I learned more, I was more excited. But at that early stage, not many people know what an architect is. And even when I was applying for architecture, my teachers really didn't know. And they'd be very open about that as well. They didn't know much about the field. Hardly anyone knows much about architecture in schools. And I think there is a really clear disconnect that needs to be addressed. I think when

LACK OF ACCESS TO INFO ABOUT WHAT ARCHITECTURE IS

I was applying, I was sort of looking at league tables. And that's not the best way to judge which architecture school is best for you. Because there is quite a difference between the approaches. Luckily, I ended up in a university that really suited me but I think, yeah, we definitely need to sort of step in sixth form school level. even younger, I'm saying primary school. Yeah.

Host Speaker 8:16

Thank you. Um, I've made some notes. Fantastic. Does anyone else want to share something?

Participant 2 8:26

I'll just say something very, very brief. Because the other two people have spoken. I've been at different stages. So I'm a company director. And I set up my practice just after I had my first child. And that was in 2015. And the reason why I set up practice was one of the main reasons was because of the treatment that I'd had previously in my career. Just being a woman, I'm obviously white, but I still face quite a lot of barriers. I was the only qualified architect in the practice that I worked for, and, and also being pregnant to us at that practice. There's a lot of prejudice and very, very strange comments about what was going to happen to me and everything like that. And so part of the reason for setting up was because of the things that had happened to me, but also running a practice now and trying to- I come from quite a different background. I haven't just come straight to architecture, I studied something else. Prior to that I didn't come from a background of architects or anything like that. So architecture is something

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quite alien to me when I first went to go and study it and we've managed were very small practice that we have managed to keep, we've employed a couple of people that are actually from quite different backgrounds as well, which I, which we love as a practice, because it really brings great diversity and inclusion, and it makes our practice stronger. And it's, it's just trying to make other people realise that there is some hope, and there are other people out there. And we all have to try and support each other and try and celebrate the difference, because I actually believe that the differences are actually what makes it exciting, and what makes it feel inclusive, and everybody is welcome. Because, you know, not everybody is male and white, and to be working at a male and white practice, has, you know, they have, he was it wasn't a nice practice, they did nice work, but they were it was not a great place of employment or creativity. And it didn't foster, you know, the development of staff members or anything like that. And it was very clear to see, if you didn't fit the mould, you were never going to succeed. And I don't think that's in for any of the any characteristics should be how success is judged. I think, Hillary, I sort of know Hillary, and I've spoken to her many times about supporting people who work part time, who've got childcare, or, or who might be carers or have other things that they have to do. It's about making sure that those barriers are just, you know, the standard, man that goes to work and works from 8am till 11pm, which most architects tend to do, and isn't the only way to measure success. So I just wanted to say a few words about that. Really. So.

NARROW VIEW OF ARCH

Host Speaker 12:00

Thank you, Participant 2. I mean, I personally have written on

the dangers of homophily, which is, you know, people who dare I say, as you rightly say, not like them. We've got about another minute. So very quickly, do you want to take 30 seconds and say something?

Participant 5 12:21

Yeah, I think I'll be very quick. But I've definitely experienced the fall as it goes up in rank in a company as well. So I worked in quite a large company previously. And they had good excuses for why there were no female presidents after a certain like limit. But it just felt like, like excuses, really. But yeah, there would always be the say, equality targets that they would present and how they were doing great in so many ways, but then it was always presented by the white male.

GENDER & LEADERSHIP

BREAK-OUT ROOM 2 (Hilary Satchwell)

Host Speaker 26:11

Okay, thank you. I think we'd like to hear from you. Now, we'd like to hear about your reflections on barriers in architecture or, or related architect professions and how you found things. And I'd really like to hear how different people reflect on what their barriers have been, and ways they've gone around them. So we can share.

Participant 6 26:35

Yes, I'd love to thank you. Thank you, Host Speaker for your talk. Firstly, it was I thought it was really interesting. And I, I'm going to say something that I felt wasn't discussed at all, which is, you know, I've worked in big practice for about a decade now. And it was just so upsetting and oppressive for me, not because of the simple things like hours, but because I was the only person of colour in the practice of 730. But Further to that, it was the fact that when my designs and how I draw and how I create, and my actual architecture is different, and it's not complying with the, you know, the decided aesthetic that everybody says is correct. And my concern is that, if I'm in this industry, and I'm representing a community that lives in my city, I'm from London, and you know, we're part of the city just as much as anybody else's, that I'm presenting ideas and design is to a group of people who have decided what I think is wrong, and that I should be designing how they think is correct. And I have experienced this move in a coloured context, my bosses would be like, Oh, we've got lots of white women here, and that they love their design, I'm the

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bottom of the pile, anything I create is like, often seen initially Oh, it's exciting. It's different. But when it comes down to it, it's not as elegant. It's not the clean lines we like, and I'm just like, why do we have to comply with what you want? Why is your vision correct? And, it's even, they have that sophisticated language? It's the language that's like this, like, Oh, this is you know, that is too busy, isn't it? And honestly, when someone says I'm too busy, I see that as a direct attack on my background for being ornamental, being different, colourful, you know, we can't use colour, why can't you use colour? Like what? I find this, this is the thing that has upset me the most. And I'm really interested in other people's opinions on the design itself, and how that's been a barrier.

NARROW VIEW OF ARCH

Host Speaker 28:56

Yeah, I think that's a really good point. Think there's a really interesting question. And I think there's a really interesting issue about what an insider or an outsider from a design point of view in architecture means. And I think that you've got to do a certain sort of architecture to be seen as a proper architect. I think that's a real challenge. I've often felt like not a proper architect, because I haven't actually worked out anything. There's a building scale for a very, very, very long time. So I often think I'm a sort of architect which is bizarre, isn't it? Really. But yeah, I think what you say is really interesting. Yeah. Feeling made to feel like someone who's presenting something that's not right, just because you have a different view of what design is, and it's totally different from the people who are choosing that in your practice? Yeah, that's really interesting. Participant 7, if you've got any, if you've got any reflections on barriers, you want to share.

Participant 7 30:09

Well, I've just graduated from my undergraduate degree this year. But I did my university and like in the northwest, so it's like, I was like, pretty much the minority, like, obviously, like growing up in a regular school, and then University. But I've also done like, just like, I'll be quite experienced here and there like throughout uni. And even when I did, my placement and what I experienced, I would be the only minority in the whole practice, and I was just a little visitor trying to get some work experience. And sometimes, I'll be the only minority never mind, like me being the only female minority, if that makes sense. And as well, what, you just mentioned something about, the language of architecture. When I first started university, I felt like I was already two years behind because I didn't understand the way that things were said in a certain way, like the architectural language. And it was that like, when I first started, remember, my first year, I looked at my friend, and I was like, Is it just me? Or does it feel like I should have done like a foundation year in architecture before starting this degree, because I was just I was, I feel like I spent, my first term of university, just googling what half the terminology that they were saying meant. And even, I felt like that impacted me with my actual work with presentations and pinups, because they would speak to me in a way that I would say was kind of off putting, like, they speak to me in a way where I wouldn't understand what they really meant. And obviously, when you do your presentation to each tutor it is going to be different. But it just felt like they wanted you to do it in the way, but they didn't really explain it clearly. So it was a bit off putting in that way. But I just felt like I had to navigate. And another thing I found that got kind

LANGUAGE OF ARCH

of off putting again, and I felt like a bit of an outcast, because I am Muslim as well. So I don't drink. A lot of the social networking aspect did surround going to the pub with the tutors. And I just wouldn't feel comfortable going in that setting. And even some of my colleagues who do drink and whatever, but they just find it a bit awkward to go to the pub with their tutor because you go from like that school mentality where you call your teacher Mr. and Miss. And then you go to university, and you're calling them by their first name, which is a bit like, Okay, I have to get used to that first. And like, okay, let's get to the pub and like, wait, what's going on? Like, I need a minute to understand this new environment. But yeah, sorry,

CULTURAL & RELIGIOUS DIFFERENCES

Participant 6   32:54

I would just add to what you're saying. Because I think that there's not just that. I think when you come from certain backgrounds, you are used to a certain behaviour for people who are older than you, you're very used to, that you don't talk back too much to people who are older, like, that's how I grew up. And when it comes to university, I found it quite like oh my god, they're all like saying all this stuff to them. Like, are we supposed to do that? And how do we do that? And then you might say something, but your language isn't right. So then you're made to feel like you shouldn't because what you say is incorrect. So yeah, there's a lot of additional barriers. I teach a lot. And I noticed and we all noticed, and especially in X University, where there's been a real effort to bring in people from, you know, minority backgrounds. It's always ethnic people who do worse. And my colleagues and we've all been like, Okay, why is this happening in every university I teach? It is always the ethnic, those from ethnic

CULTURAL DIFFERENCES & LANGUAGE OF ARCH

RACE

backgrounds don't do as well. And I think these are the kinds of issues that no one's addressing, no one even understands.

Participant 7   33:59

Yeah, I agree with you. I've seen it myself. Like, there was quite a few students who came from, like international students, and like myself and my background, and like some of the other students that came from like, the Middle East, which is like my background, and like, I've got a friend who's like from Malaysia, and I feel like culturally, we're like, brought up to be like, you've got to like be speak to your elders in a certain way. And like, with me, myself, like my parents, like, you have to respect your teachers, you can't talk back. And then at university, you see this debate and this barter between like, the students and the teachers, and I just like, I find a bit uncomfortable to like, but then at the same time, like I understand architect, you've got to stand up there, you've got to like, backup your opinions, your concepts and, like, explain your ideas, but then I didn't want to be disrespectful, which I think yeah, that's what I think what you're saying is like, you see that as being disrespectful, where an actuality it's just, that's just backing off your like your design

Host Speaker   34:52

and I think that's a really interesting question about how an architecture of architectural education quite a lot is about challenging authority. Both I think let's just hear from Participant 8. And then we can. I think that's the four of us. But let's say from Participant 8, what's your thoughts on the barriers you faced?

Participant 8 35:15

Well, I think two things. You know, I think it's interesting that hearing the others about languages, and I think, I think this is actually one of the things that I despise, you know, about architecture school here, because you you're almost being, you have to know the language and how how you talk during the crit during the pinup, and even during practice. And it's a certain, it's a certain kind of, it's a class thing, that if you've been brought up, and then you actually understand it, and then you actually talk in a certain way, you almost can get away with murder. And I mean, I mean, I, I went to school here, you know, I went to boarding school here, I've been kind of lucky enough that my parents actually sent me from Hong Kong to send here but but I just didn't actually have the vocabulary, actually, when I have to go to university, and you only can can see it every year and is almost like a joke, every year, you always have the one within your studio, that will basically just do literally absolutely nothing. But he can actually just talk the talk, and then he will always get away with it, and always actually get the best mark, you know, out of the lot. And when you know that you look at a drawing, you just think you haven't done anything, you know, and he's almost kind of like carry on, you know, there's always something like that. So I think that's quite interesting. And that, that seems to kind of carry into practice with some of the, some of the signature practice, you always need to talk a certain way. But I think it's also interesting, you know, what you talk about is, let's say, a far east culture that are all in Eastern culture, and that you don't talk back to the elders, you know, but I think is, it takes a little bit getting used to, you know, because of, I think that's in a way the British system,

LANGUAGE OF ARCH & CLASS

especially in the Masters, or when you actually get to part two, how is actually being taught is, you have to actually make, you know, whereas in the Part one is more about the tutors actually telling you what to do, you know, you should do this, you should do that you should do this, you should do or something like that, you know, a bit more direct or maybe, I mean, when, when I was teaching some of the master students, you know, at UCL, at the design course, you know, students from from the Far East, from China, you know, they are much more direct about, the tutor told me to actually do that. And then when you actually, whereas when they actually come and study the master course, you actually start to ask him, what do you think? And then they almost got taken aback, because you go, What do you mean, you know, what do you mean, you asking me? Yeah, and I said, Well, and I said, Well, its your dissertation, you should tell me what you want to do is not, you know, I'm not here to tell you what you should be what you should be doing, because that's your seat, I think, I think part of the part of the education system that starts needs probably need to, and I think in a way that once they get it, it's actually quite a good way. But but but I can quite understand that in culturally, if you've been brought up in a certain way that you almost have to challenge, as Hillary, as you said, you know, you need to challenge the authority that that could be quite a quite a cultural barrier to to get your head round in terms of

Participant 6 38:26

I just say I don't think the point is just the challenging authority. I think what it is, is that you, it's hard to challenge it. But then when you do all the languages and right, you're told no. Right? Like, you try and challenge it, and they say you don't know what you're

LANGUAGE OF ARCH

talking about, because you don't have the right language. And then you think, okay, I better not say anything. And then you feel not included? You're not part of the club.

Participant 8 38:55

Absolutely. And I think you're absolutely right. And, and what I mean, certainly, the teaching that I'm actually doing so far, you know, I teach at a bar club, and also teach at the London School of Architecture. And we, you know, most of our tutors that we don't, we don't behave like that, and not not at all. As well got to go back to the main room, you know, I have other stuff, you know, but it's interesting to, to hear, you know, that's what others experience. You know,

Host Speaker 39:23

I think it's really fascinating. And one thing I think, is that actually if you speak to most people, they feel a bit like an outsider, we've set up this funny system, where everyone feels like an outsider, we don't spend enough time hearing each other's stories, which is what I really like about this, to understand that actually the things that make us feel challenged, probably for slightly different reasons. Not everyone, but most people feel a bit of that. And I find it really helpful and it just really builds relationships to kind of understand that. You know, we've set up this system and it's like, you know, you might feel excluded for one reason while the other person feels excluded for a slightly different reason.

BREAK-OUT ROOM 3 (Anna Liu)

Participant 9 0:12

CONFIDENCE

Question, I was just curious as to when do you feel as an architect that you kind of have built your foundations to progress confidently within the profession, like I've recently just finished my part two, but I took a gap because I had my family. But now I'm going towards working towards part three and then getting myself into the profession. It has been very, very difficult to try and secure a job. I am thankful now that I do have something, but it's just you know, sort of how long does it take to get to that point where you feel? Okay, I'm credible enough, I know enough. And I have the capability to really take on all the challenges that are needed, that I you know, that a guy or non ethnic person can take on as well. Because for me going back, it was a steep learning curve. But I've always been a believer of like, breaking the barriers and challenging myself to, you know, stand my own ground without having to explain myself, for who I am and what my background is. So what would your advice or thoughts be on that?

Host Speaker 2:37

Well, I totally agree with you, I think you'll be surprised that some of the men and you know, the Caucasian men are also still learning, but maybe they just look more competent than than you are, you know, because it is a very complex profession all the way along, you know, it's such a long journey, you design, so you got to be really good at drawing and imagining things, and then you got to be good at dealing with planners, maybe his you

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know, heritage, and then you got to be good at working out the details. And there's so many skills you need to learn. So quite often, I mean, even now, I feel, though, I need to pick up more skills. But that's not to say that other people are not in the same boat, because that is the nature of the work. And, and, you know, as I said in my talk, that's why I find it so fulfilling, because I'm continually learning new things, and each project is completely different. You know, so, yes, it will be easier if you do one project, and you're able to repeat that project, because you've done it before. And you know, you're very, very confident. So I think the big point for me is to persevere and because you love what you do, and to find that kind of joy, you know, in what you do. And I suppose it's interesting, I think the first time you know because architecture is gonna remain on paper until you deliver it right. And that seems like a kind of big big hurdle I suppose. Because sometimes a lot of projects remain paper architecture, competitions and so on. So when the first time that happened, it was quite a small thing for me but I realised the power of something physical and realising that persevering till something, it's actually sitting there, you know, defying gravity and you know, okay, there's a lot of mess. It's not as neat as your drawings but you learn all those sort of nitty gritty, you know, bits and bobs that have to go into doing that and then I think that maybe that was one of my moments. So and then the rest of them, those moments I think, are have been quite, quite sort of subtle and unconscious, you know, and ==I just realised in one of these meetings, I've, I can speak with more knowledge and confidence, because certain things I've accumulated enough knowledge over the years, so it just takes time. And in the meantime, you know, try not to lose the joy, right? Because and don't ever assume that everyone else is doing much better than you.== You know, I don't think that's true. I think it's a very challenging and complex

RECOMMENDATION

profession. Every project is different.

Participant 10 5:50

I'm sorry, I really don't have questions for you. Just by way of introduction. I'm qualified. I've been qualified for 10 years now. I actually run my own social enterprise and I operate in urban design master planning, so stages zero to three I have, I have built and I have laid tile and I have seen my building go up, but I have absolutely no interest in building.

Host Speaker 6:25

Again, that's the beauty of architecture, you know, you can, it encompasses so many different types of work, you know, so I think it's absolutely fine that you you've had that experience, you know what it's like, but what interested you in coming to this talk, then

Participant 10 6:43

I was invited, I promised I would come. Okay, I wanted to keep my promise. Fortunately, the timing is such that I've literally come off another call. I've had dinner with my husband, and I'm just checking my email. And yeah, oh, my gosh, I've missed this. But with your permission, seeing as how I'm totally out of the stream, can I leave and wish you all well and have a lovely afternoon.

Host Speaker   7:07

Yes, yes, of course. Yeah. just out of interest What? What made you go to social enterprise you just

Participant 10 7:15

I used to work in the public sector first, I've worked for the public works department, they have their own architectural division, I was with them for seven years. I left for part two. So I did part one, worked for seven years, did part two, and then started working in an international small, medium sized practice in London, there were 17 of us in very many different nationalities. And then I was able to do my part three, qualified, left. And I was working internationally. And I moved from the public sector to the private sector. So I went to work for a developer and I was with them for four years. And it came to a point where I needed to move on. Otherwise, I would rust.

Host Speaker 8:07

You felt like you weren't learning new things

Participant 10 8:09

I wasn't I wasn't progressing. I wasn't being used at my capacity, I was sort of being boxed into research, which Yeah, one can only do so much without, without having a real

Host Speaker 8:22

That's what I was getting in my talk that the definition of architecture is too rigid, you know, you're either doing A or B or C, but it's not, you know, it ought to be a lot more fluid and, you know, diverse in that. Yeah, but that sounds good. And you're happy with where you landed?

NARROW VIEW OF ARCH

Participant 10 8:42

I kind of feel like having had both of those experiences, I was able to sort of assess what was missing what we thought was important to me. And so that's why I started a social enterprise because we sort of put the community at the heart of our practice. We are very young, literally this year, we became a community interest company. I have two fellow directors and we are at the bottom of the ladder and trying together.

Host Speaker 9:07

When you say social enterprises is it engagement then or

Participant 10 9:11

We do engagement. Our organisation is global urban design community interest companies. So we specialise in inclusive placemaking community engagement capacity building, we do

webinars, training, we have a transportation planning arm, so we're supporting smaller architecture practices with transportation planning and surveys and, and that's

Host Speaker　9:35

really interesting. What's the name of your practice?

Participant 10　9:37

global urban design CIC. That stands for community interest company. Yep.

Host Speaker　9:55

I think it's great that you found your niche or what interests you Then what fulfils you. Yeah. And then in a way, that's the beauty of studying architecture and pursuing architecture. Because eventually you do have such great skills, you know that you can pursue different things. Alright then. Well, thank you for joining.

Participant 10　10:16

Thank you all the best.

Host Speaker　10:17

Have a good evening. It's just you and me. Any other things you

want to air. we're being asked to go. Anything else? Oh, well, we could go back if you like.

BREAK-OUT ROOM 4　(Annette Fisher)

Host Speaker 12:21

Participant 11 is on a train. So she might be going in and out. She said. Do you have a question for us? Do you Is there something you'd like us to discuss?

Participant 12　12:33

NATIONALITY

I'm actually a fresh graduate this year, I just finished my master's studies from Cardiff University. And I have my personal experience of not making it to part three in the UK. So that's why I came back to South Korea. I want to know your view about international students' rights in education. Because what happens after finishing my master's is that- It has really little chance for them to continue to part three because of the visa issues.

Host Speaker 13:15

Right.

Participant 12　13:17

NATIONALITY, STRUCTURAL BARRIER

The part three courses do not provide the visas for the

international students, which makes them almost impossible to carry on and become an architect, actually. So you, Sumita and yourself, both talked about the graph, the how, how these students, Asian population do not make it to part three, it's decreasing. But there is well, the point about my visa issue is probably the structural, systemic barrier. That actually stops entirely.

Host Speaker 14:00

Yeah. So that's what happened to you right? Participant 12, you couldn't get a visa to stay? You simply couldn't do Part Three?

Participant 12 14:09

Yes, that's right. That's my problem.

Host Speaker 14:12

Wow. And was it as you were coming up to that point where you were working at all? You had finished part two, I presume? And were you about to get well you couldn't get work, I suppose. Because you didn't have that visa? Is that right? Yeah. And what are the what would have were there any opportunities like an employer getting it for you or you saying to me, it would have been better if there was an extension anyway on your student visa that allows you to get to that point without having to come from say a job or an employee because then obviously the getting the job would be a difficult enough without having to ask an employer

to get a visa for you as well. Is that Correct.

Participant 12 15:01

NATIONALITY

Yeah, that's correct. So I have to resolve this issue by thinking about other sources of getting a visa such as a working holiday visa. So that is quite fortunate for me because my country and the UK have a tie. So they allow people to stay for two years if you're under 30 years old. But, yeah, so that actually is quite heavily dependent on where you come from. Not the fact that you studied you pay for your school to stay in the UK, actually higher, higher student fees for international students. But when? Yeah, once the education is done, I was given three months to look for a job.

Host Speaker 15:56

Wow,

Participant 12 15:56

during the pandemic, and that's it, you're out of the door.

Host Speaker 16:01

Wow. And of course, during the pandemic, it was almost impossible when people were being let go and furloughed, and everything was slowing down. Right. Yeah. Well, that's something that we'd have to do. I think that's a really important point. And

it's something we can take back to the RIBA, because that is, as you say, an actual structural physical barrier. Yeah. And I have a feeling, you know, now that we're, you know, hurtling out of the EU, this might actually be a more receptive time for that to be addressed, because it's going to be more of a challenge for European students as well. You know, whereas before, it was automatic, where there were EU passports and there were reciprocal arrangements between Europe and Britain. Now, that's not going to be the case. And the reality too, is also that, you know, international students are the backbone of university earnings, actually.

Participant 12 17:11

Yeah. Yep.

Host Speaker 17:12

You know, they really are. And it's definitely something that I can also even take back to my university where I'm more I'm a professional tutor. Okay, um, has anybody else got that experience as well. Hello? Is anybody there? See, we're on our own Participant 12. I've got two people standing here on the two other people but they're not. They're not responding. we've got somebody else in here, but they're not showing as yet. Let's see. Participant 12 what would you like to see happen?

Participant 12 18:26

I think definitely our RIBA can consider for us, the international students rights when it comes to finishing our profession, at least towards part three. So the visa to be able to get to part three is guaranteed, they are notified in advance. So there's more time for them to think about the whole journey. I first came to Cardiff in 2011, nine years ago. To do my part one and part two and, the fact that I just couldn't get to part three, because of the visa issue was really it did affect my education. I felt more pressure to be able to kind of stand out from the graduates that stand up to the employers. Okay, so the added pressure while I was finishing my master kind of backfired with the pandemic because it directly hit my mental health. Okay. With the worries that Oh, what if I can't stay in the UK? What if I can't get the job and I can't do my part three. Does that mean I can't become an architect? So All this added stress kind of affected me. ==So I hope while the schools, the universities take extra care for these people with particular concerns, I've been attending online talks, spoken to my tutors, spoken to my university, but the support I got is really limited. They don't even know that there is such an issue. So I really think that there is a lack of support for my type of students.== Well, I'm sure there are more people than just one person in my university like myself, but I'm sure they're all across the nation. Yes.

LACK OF SUPPORT FOR NATIONALITY ISSUES

Host Speaker 20:50

Right, right. Well, Participant 11 has just said here on the chat that she's a part two student in her second year at Manchester School of Architecture. So looking for a job next summer, to be able to continue on to her part three, and so on. She said, She's a British

student, but she had difficulties getting a job after part one took about 10 months. And I didn't get any interviews during that time. Wow. It's tough. Um, can you hear me? I mean, ask her if she can hear because I can speak. Okay, good. So, just talking about your situation, can you, what opportunities are there for you to maybe do either volunteer with a firm or do some, you know, even work as an as an apprentice, whilst you're doing your part two like, maybe, you know, one day or one afternoon on a weekend and things like that, because I think the challenge always with, with your name, I can see that you're obviously a Nigerian student of British. But British, maybe British born. But the challenge when you're a person of colour in this profession, is that you? you have to sort of get over the, you have to get people to get to know you. And the only way you can get people to get to know you, because that's when you overcome some of these barriers of, you know, what you look like, and so on. Oh, I think we've got to the end now. But if you could get some part time, or volunteer with a practice, you know, a few hours a week, it might it'll, it'll probably go a long way to helping you get work. And Participant 12 I will take your comments about the rights of international students, you know, to the RIBA, you know, there are a number of people that, you know, in fact, I think will take it to the very senior level, because I think it's a really important comment. And at this point, we've got to join the main group again. All right. Sure. Thank you. And Participant 11, you know, happy to chat with you again, as well. If you need some pointers and review to Participant 12 I don't know if you keep in touch with FAME. Maybe we'll be able to respond to you through that. Okay. Bye

BREAK-OUT ROOM 5 (Sumita Singha)

Host Speaker   38:09

So do you want to just, you know, introduce ourselves. All of you have already been introduced. So I'm just to say one thing you'd like to change to see this change happen? that we're all talking about? How do we make change happen to remove the barriers?

Participant 16 38:51

And the problem is the one thing I mean, I think, if I can be CTO I think better accountability would be one thing, although it does affect many things. But you know, one of the questions that we find ourselves asking each other is how was that decision made? How was that? I think accountability would cover a lot. And that's not really one thing. But that would be one thing that I'd ask for more from the reader within the industry in general.

Host Speaker 39:25

Okay, so, back to your Yeah, your sound is not very good. But we come back to you about accountability. That's a very good point. Participant 17, on my screen, I can see you, do you want to just say something that would help you.

Participant 17 39:44

Yes, I'm currently in my part one at Westminster. And you know, it's been quite an upward struggle because I find that a lot of, you know, black and minority ethnic groups and a lot of people have family obligations, and, you know, other problems that exist outside of being able to solely focus on academia. And that's been quite hard. And I think that also systematically with that you have a certain amount of years to complete or, you know, getting your funding for part two, you have a time limit. I think that fundamentally a lot of those barriers to do with time, that don't take into account some of the struggles that we do have, as females, as black and minority ethnic is one of the major problems that is quite easily addressed, I would say.

Host Speaker 0:01

So recognition of your you know that you're not just a student, you've got other things as well going

Participant 17 0:11

Yes definitely

Participant 14 0:22

I muted myself earlier. So for me, I came to the UK to study

RACE, GENDER & CLASS, & STRUCTURE OF ARCH EDUCATION

a master's degree to work in international development. So although I worked in Bangladesh as an architect, and when I came here and met people like yourself or others, I did notice that the barriers are not much different from what I experienced when I was in Bangladesh. But I was a bit surprised because I think being in a developed country like the UK, I was expecting a bit more progressive scenario in terms of leadership. But like I, Host Speaker, you mentioned in your presentation, I was really surprised at how rigid and traditional the UK systems are. It's not just architecture. And also because I work in international development, my chances to be working more in international development. And I've seen the change because I've been working for the last 20 years, and I've seen a big wave of architects, young architects who are interested in making a difference in international development. So it would be really good to be able to mentor and help those young architects to find their avenues, not just think about traditional architecture practice in London, or any other city based practice.

RECOMMENDATION

Host Speaker 1:41

And so you're saying that we should have mentoring and also think beyond that? I think someone mentioned it. I think Anna was the Ghana who mentioned it about his architecture. Yeah. Okay, finish. Do you want to talk about that as well?

RACE

Participant 18 1:58

All right, I'll just do one of the two barriers I'm finding from personal experience is favouritism, and unconscious bias, which is so rife in the present in the profession. And it's actually preventing people like myself or many others from minority backgrounds to progress up their careers. And it's not just in practice, but also in sort of design review panels, talks, awards, you name it, and as a youngster of a couple of years, 10 years ago, there's no issues about this, it's all fine. But the higher I'm getting up the ladder, and the older I'm getting, the more apparent it's getting. And I always try to push to one side, and it's not an issue, it's fine. But actually, it is, and it's an I struggle massively. But one thing that we can do as a collective is actually have greater role models that everyone can aspire to. And not just the same role models, but actually different role models from all parts of these of the architectural profession part ones, part twos, threes, architects, directors, you name it, to see like, there are people out there who are trying your best and let them inspire people in terms of your peers, but also from from different levels. I know the RIBA have did have the role models project couple of years ago. But I think as a collective, we can do a lot more to raise our profile to say, we do exist, like stop this unconscious bias and stop this favouritism. And I've got numerous examples, which I'll save for another time. Yeah, that's it.

RECOMMENDATION

Host Speaker   3:37

ACCOUNTABILITY

Thank you so much. So I just wanted to come back to what Participant 16 was talking about accountability. Now accountability is, you know, it's a governance thing. And it's, you know, almost, are you saying that it should be the RIBA which should be accountable to us, because all these things that

you've mentioned, is about stretching the boundaries, mentorian removing unconscious bias, having role models, and the fact that you know, the Participant 17 studying, you know, she she's recognised for who she is, you know, it's just that, oh, she's a student, she's got to do everything else, you might be a carer. So who is accountable for this?

ACCOUNTABILITY

Participant 16 4:18

What I think in terms of the RIBA, and certainly having worked there, the lack of accountability is really disturbing, because there's a lot of stuff that's fed or brushed over. So when you go to see how something's being followed through, it's very few. This happens, I think, you know, most evidently with finance, but you can find it in lots of other ways. We get what it does, why, etc. In terms of responsibilities, students, I definitely do think their issues are accountability. Most of my work, I have to say I have, I don't know what's to be done at RIBA. All I know is that I'm financially worse off. better off not working, but I feel better because I don't have to cringe anymore. So yeah, I know I worked. So yeah, now I know it's gross. Yeah, no. Anyways, think about what remediation needs to be done there. He was too vague, but maybe that's because I've worked with in the last few years. In terms of accountability at school. Yes, I definitely think that with similar issues, there's lots of talk around things that will be done and will be resolved, but very few ways to actually follow up the food thing. And I think that's in a general sense. That's what I'm talking about: culture to institute across architecture. Okay, great.

Host Speaker   5:47

So what are we doing? Are we taking all these suggestions back to the RIBA? And then saying, look, we had this discussion and people came up with this thing, what you're going to do, Host 2, are we going back to the main room now and I think shortly, we'll be going back to the minutes in here. So I think we've got another five left. Right, because it's 727, isn't it?

Host 2   6:12

Yes. Okay. So I think Rosie is going to invite us back into the main chain, but unless we leave the room, and then go to the main chamber now or what happens we can do since we finish and speak, and we can all leave the room. And but as someone, I guess it would be you, you'd summarise what everyone's meeting, does anyone else want to add something to what we've discussed?

Participant 19   6:40

I think for me, as the RIBA as we can, so they can take our points back. And actually, as someone who's been involved with people like yourself submitted for I was involved for five, six years, it's a very painful process change, because change does happen, and it can happen. But the amount of hurdles one has to step over just to make something a small change is absolutely ridiculous. So for me can take comments, take the time to debate it. And hopefully, yeah.

RECOMMENDATION

Host Speaker   7:12

The thing is, you know, what he mentioned about this inclusion charter and all that at an attended inclusion workshop. ==The thing was, they were speaking to the converted, the people who in the workshop are already doing some amazing stuff. We weren't seeing the people who weren't doing those or that you know, that 75% who aren't doing the good stuff, those are the people we want to actually target, isn't it?== Who had their hand up? up?

Participant 16   7:42

It is? Yeah, it was just to say that Yeah, precisely. And unless that can be seen in the meeting that we're in today, in tonight's meeting, like most of us in the audience, yes. Um, so I would say not only to take back to RIBA, but also take back to the architecture community at large. Because maybe reverse doesn't get taught to say the fact that it's had its, you know, if it cannot accommodate into kind of, and then effectively in half, and I think the community at large or maybe even quite the way that we do.

Host Speaker   8:16

Okay, thank you. Thank you. And also inclusion charter, you know, what does it mean for someone in any of the African countries, you know, he or we see things similar, you know, very European, very British and very London centric

perspective, how does this inclusion charter actually apply to the people members in 115 countries that we have? What does it mean to someone in Dubai? What does it mean to someone in Argentina or somewhere else? You know, I think that the viewpoint is very narrow and still defined by very white colonial attitudes.

IDEOLOGY

Participant 17 8:50

Yeah, I would, I would also like to add, like, things like inclusion charters or basically like a memorandum is almost the right way to meet the thing, it doesn't actually promote the change because the ideology, the thinking behind it actually hasn't changed. You just think, Okay, well, we need to do this. Because not because you actually understand all the nuances behind it.

PERFORMATIVE ACTION

Host Speaker 9:16

Yeah, yeah. You know, it's like people signing this architects declare, and then you know, not doing anything. Okay, we need to leave the breakout room and go to the main

POST BREAK-OUT ROOMS GROUP DISCUSSION

Tumpa Husna Yasmin Fellows 13:25

Apologies for that. We were a bit pushed for time. So in order to summarise each of the rooms, if I could ask one person from each room to summarise what was discussed very shortly in one sentence, please.

RECOMMENDATION

Sumita Singha 13:40

Can I start? Okay, go ahead. sumita. So one of the most interesting points that came out if you just want one point is that we are always speaking to the converted, whether it's the inclusion charter or today's conference will always go off the same line. They're all good people. But who are the people that need to change? Those are the people we need to target.

Tumpa Husna Yasmin Fellows 14:04

RECOMMENDATION

Thank you very much, Sumita. Can I invite Annette please?

Annette Fisher 14:12

Two key points. One was a Korean student who said that our RIBA structure at the end of Part Two doesn't allow for an ongoing visa to finish part three. So it actually cuts them off, international students and she wants to know about the international rights for international students to be able to continue their part three. And the only other thing is that part one part two students who couldn't hardly get a job or part one, and what she could do to do that, and I was suggesting doing some part time work during her part two of volunteering so that a firm gets to know you.

Tumpa Husna Yasmin Fellows 14:54

Thank you very much. And can I invite Hillary to summarise these?

LANGUAGE OF ARCH

Hilary Satchwell 14:59

Yeah, we have Brilliant small group. So we all got the chance to talk. I think we had a really interesting discussion around sort of design language and types of design that seemed to be acceptable or unacceptable and what it means to be the right kind of architect with the right kind of views, and how it feels to be outside of that. And also talking about in sort of architectural language, how you feel like an outsider often at university, and that doesn't often go away. And actually, do we need to use such complicated language? Or do we just need to introduce it differently? So I think there's some really interesting language barriers, and also actually thinking about how we stopped defining

design in such a narrow way. Good design in such a narrow way.

Tumpa Husna Yasmin Fellows 15:49

Thank you, Hilary. Can I invite Anna to summarise?

Anna Liu 15:56

Participant 9, would you like to?

Tumpa Husna Yasmin Fellows 16:03

I think you're on mute Participant 9.

Participant 9 16:09

Great. Hi. We just had a discussion of how long it may take for a young architect who has finished their studies to really feel they have the confidence to almost become assertive within their profession, and then feel confident enough to challenge and make their mark as an architect or as a part two or part three. And just discussing how building that confidence is important and how long that may or may not take. So we were just looking at that aspect of really stepping your mark and sort of showing that you are credible enough, because you have done the architectural studies, and you are just as good as anybody else. And so it's just about learning or understanding how long it may take within a profession to kind of get to that benchmark where you feel confident enough within your profession to finally be like, okay,

no, I know enough. And this is a good point for me to just vocalise what I do or do not know. Thank you.

Tumpa Husna Yasmin Fellows 17:24

Thank you very much. I think Femi you have nominated Participant 3. From your group?

Femi Oresanya 17:34

Yes, it's, I think it's Participant 3. You're on mute.

Participant 3 17:48

I'm sorry, I couldn't unmute for a while. So we had a few people from three different stages in their career, talk about what they've experienced. And it was really interesting to hear that some bigger practices are taking the first step to include an EDI policy. And there was another person who spoke about how they faced some barriers when they were in practice. And they decided to start their own practice afterwards, which now has a much better policy towards diversity and inclusion. And we also spoke about how University is often the first barrier when it comes to diversity and inclusion.

Tumpa Husna Yasmin Fellows 18:34

Thank you very much. We've run out of time, and it has been

such an interesting event. I thoroughly enjoyed it. And I wish we could have more time to continue this discussion. So next time, I think will reflect on this and allocate more time for more participatory session. So before we end, I'd like to ask any of them if any of the panellists have final remarks as a way of reflecting on what we've discussed so far. I'm afraid we've run out of time, so we wouldn't be able to take any questions. But I am hoping in your breakout room, you are able to ask questions and directly speak to the speakers.

Femi Oresanya 19:27

 I think as one of the members in my panel, the fact that large practices have started the EDI committee and they're starting to address barriers across areas, especially with women. Trying to progress in the practices is fantastic because ultimately, men have to try and be advocates and stand up, support, empower, and mentor women to rise through the profession.

Tumpa Husna Yasmin Fellows 19:57

Thank you very anyone else would like to say final remarks,

Hilary Satchwell 20:01

Should I just go? I really, really enjoyed the thing of hearing other people's stories and, and about how people have addressed things, and actually at all different levels. And I think

that kind of cross career time cross experience thing is really useful. And I really think that we can all learn a lot from listening to some of the challenges that each other has, and being reminded of those in what we do in our day to day life, because we're all on a journey. And I've got quite a lot to do. And I know some of the things I'm going to go away and think about a little bit harder after today.

Tumpa Husna Yasmin Fellows 20:31

Thank you, Hillary.

Annette Fisher 20:34

I just like to say real quick, that, first of all, don't underestimate the value of what you bring as vain. Because this is the kind of role model representation that is needed for young aspiring architects, you will be inspiring confidence in others. And interestingly enough, I've just had a mail from one of my students.Westminster students have just sent me a message saying how she found this issue of confidence was so really related to her and this sort of thing does inspire confidence hugely, hugely. And I would just urge you to not only continue with it, but also to mink up. One of the things that I think that we all suffer from in this minority thing is the whole old colonial thing of divide and rule, where we come together regardless of race. And may I make one point: Femi, women are not a minority, we're more than half the world so representation should be 50%. So therefore,

Femi Oresanya 21:46

I meant a minority in our professional, please forgive me

Annette Fisher 21:48

 Yes I know, but we do need to be joined up, we do need to be joined up. And with that we can do so much more. Thank you so much.

Tumpa Husna Yasmin Fellows 21:56

Thank you, Annette Sumita, you wanted to say something

Sumita Singha 22:00

Just thank you so much for hosting, this is a very inspiring event. And I'm sure there'll be lots more to come. The problem is that, as I said, you know, we're always speaking to the converted, and what do we need to bring about real change? Who is it? And I'm going to load that onto Femi. And and say, Please, take back all this stuff back to the our RIBA and say, you know, this is not good enough signing inclusion charters, when we know that what happens with the architects declare, they do all sorts of things, though, we've signed a charter, so that's fine then. So you know, we just need to have real change, I am fed up with waiting.

Tumpa Husna Yasmin Fellows 22:38

Thankyou Sumita, Anna, did you want to say a final,

Anna Liu 22:42

I think just empathy is going to empower you. Because if you are always empathetic towards other people who are maybe even further outsiders than you are, then that will, I think, make you not the ones that are more confident, but make you realise that it is a long journey, and you're there to help. And don't judge things I know, it's just the appearance, someone might not look like an outsider, but it's actually really sort of struggling with the profession, because it is quite a tough one.

Tumpa Husna Yasmin Fellows 23:20

Thank you. Thank you all so much. My final remarks would be that I take away from this, especially what sumita said about considering inclusive, challenging discrimination, and, you know, education, empathy, and empowering others. These are only very, very small things that I will take away, but they have so much power in making a change in our profession. And, and I think we all have the power to do something. And I totally take on board what you said about, we're talking to the converted, and we welcome others to join us together, you know, our voices and be louder and stronger. And so unless Tahin has anything to add, I'd like to end with a sentence or two. Did you want to say something?

Tahin Khan 24:18

I just wanted to say that we have more events coming up in the coming year. So this is just the beginning of a series of events. And we hope to put together a document or a report with everything that we've learned through these sessions. So I just

wanted that and thank you so much everyone that attended Thank you our speakers for the amazing speeches. And yes, I really enjoyed it. So Tumpa I will pass it back to you

Tumpa Husna Yasmin Fellows 24:48

So we feel there is an urgent need to collectively respond. So this is our first response from fame. We hope to grow in providing the much needed support towards female architects or minority ethnic to overcome the barriers of racial and gender inequality, both in academia and in practice, we hope to inspire others to come forward and to join us in our discussions about experiences of race, gender inequality in architecture, and we invite those who are not affected by gender or racial discrimination to join us, especially them and and, you know, get in touch with us, who whatever your background is, we'd like to see how we can provide support and work together Together, we're stronger. So I'd like to end by saying, thank you so much to all our speakers for your time, your energy, and your collective effort to make this such a success. And our audience for your participation and for sharing your personal experiences. And the architecture foundation. And Rosie, thank you so much for your support. Thank you all and have a good weekend.

FAME

FEMALE ARCHITECTS OF MINORITY ETHNIC

Second Research Publication:

" EXPOSING THE BARRIERS IN ARCHITECTURE;

FROM A FAME PERSPECTIVE "

1 INTRODUCTION FOR THE SECOND RESEARCH PUBLICATION

The second research publication output by FAME collective should be read as the second of a series of research publications.
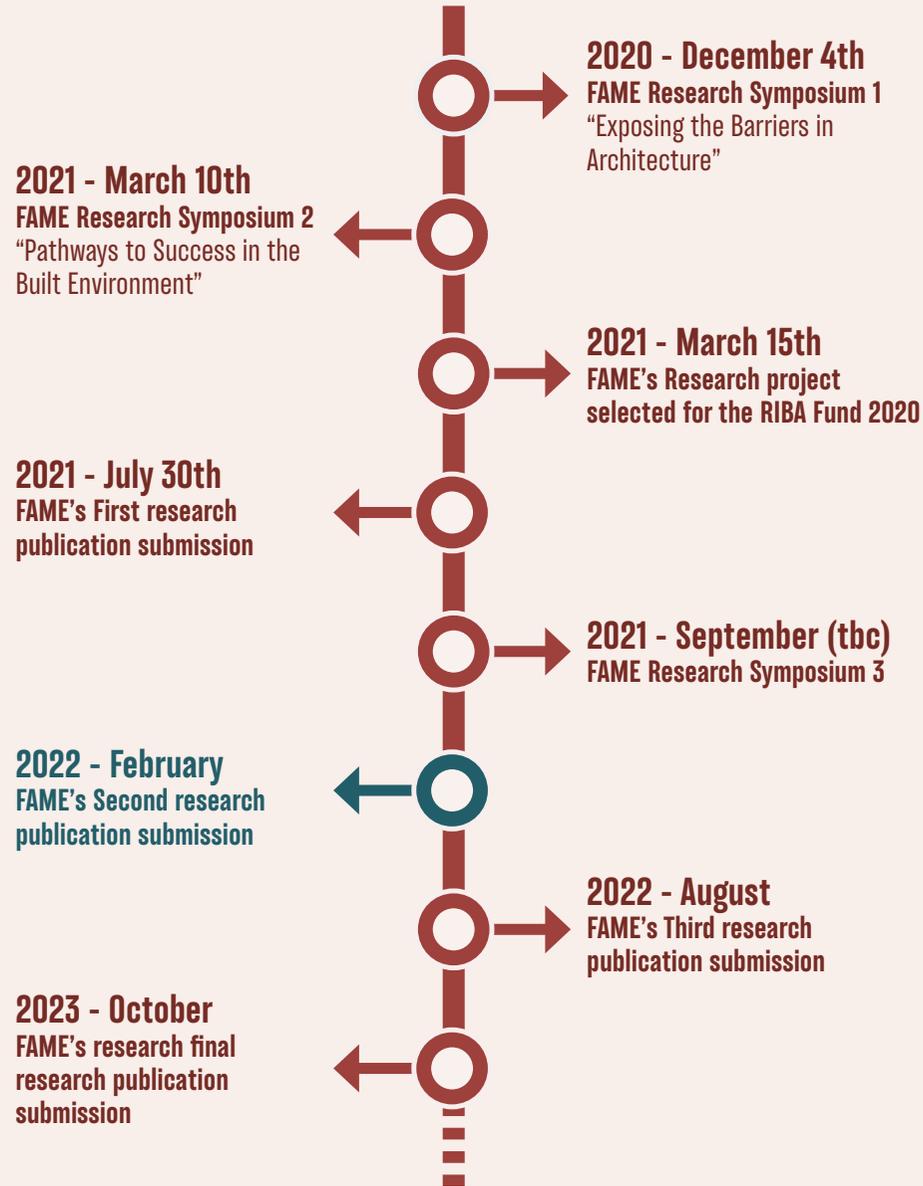
This part of the research has been conducted through a range of participatory methods and by engaging with the community of academics and students of architecture.

This research publication includes the analysis of current data and the lived experiences documented at FAME collective's third participatory research symposium and the student survey circulated by FAME collective. This research publication also includes a transcription of the responses to the questions of the student survey. Also the transcription of the participatory research symposium and the discussions in the Breakout rooms that document the lived experiences. All answers were kept anonymous.

A video has been produced that summarises the findings of FAME collective's student survey. The discussions and the analysis from this, are included in the methods section of this publication.

A series of diagrams have been produced, that attempt to situate and spatialise the narratives and lived experiences of the barriers in architecture of the FAME participants, at "Home", "University", and "Office".

Timeline and significant milestones

2020 - December 4th
FAME Research Symposium 1
"Exposing the Barriers in Architecture"

2021 - March 10th
FAME Research Symposium 2
"Pathways to Success in the Built Environment"

2021 - March 15th
FAME's Research project selected for the RIBA Fund 2020

2021 - July 30th
FAME's First research publication submission

2021 - September (tbc)
FAME Research Symposium 3

2022 - February
FAME's Second research publication submission

2022 - August
FAME's Third research publication submission

2023 - October
FAME's research final research publication submission

2 METHODS FOR THE SECOND RESEARCH PUBLICATION

2.1 Participatory Research Symposium

For the second publication, the methods included the third participatory research symposium (public event), a student survey (that collected stories of barriers faced by FAME students) and a social media campaign, to reach out to a wide range of participants and to provide an apportunity to include as many voices as possible.

This provided an opportunity for participants to share lived experiences of racial and gender inequality in architecture education. The participatory research symposium engaged with the community of practitioners and students of architecture. All of which has been recorded and documented, transcribed, examined and reviewed to produce the research publication.

The participatory research symposium was hosted and curated by FAME collective and broadcasted and recorded by the AA School of Architecture, who co-hosted with the RIBA, on 22 October 2021.

From July to September 2021, FAME collective circulated a student survey aimed at current and past students in RIBA registered architecture schools (in the UK), via email and social media platforms. The aim was to find out FAME participants' experience in architecture education.

For this part of the research the third symposium organized by FAME collective will be discussed, titled: 'EXPOSING THE BARRIERS IN ARCHITECTURE EDUCATION'. This event was hosted by Architectural Association via Zoom and co-hosted by the RIBA (22.10.2021). Hundred and thirty-five people participated/attended this event.

The first half included a Keynote presentation by Dr. Tania Sengupta, (Assistant Professor and Director of Architecture History and Theory at the Bartlett School of Architecture) and short presentations by two guest speakers; Dr. Constance Lau (Architecture Tutor at the University of Westminster) and Felicity Atekpe (Course Leader for IDEAs programme at the Ravensbourne University). The speakers and the participants addressed the subject and shared their lived experience.

Here is the link to the recording of the event: https://famecollective.wixsite.com/famecollective

The second half of the event included a Breakout room session, which facilitated discussions in small groups with each of the speakers chairing a Breakout room. This session provided an opportunity to explore the barriers in architecture education and the impact of racial and gender injustice and inequality contributing to it. Participants shared stories of experiences to raise awareness of the barriers faced by female architects of minority ethnic. Some grievances of lived experiences of practitioners, academics and students from BAME backgrounds, were unpacked. Some of the participants preferred to remain anonymous while sharing their experiences and perspective. To respect the participants' privacy and to encourage honest discussions, the recording of the Breakout rooms has been removed from the YouTube video. This research report includes the transcription of the event with the participants in the Breakout room session and the participants were anonymised. The transcriptions have been documented and analysed in the report.
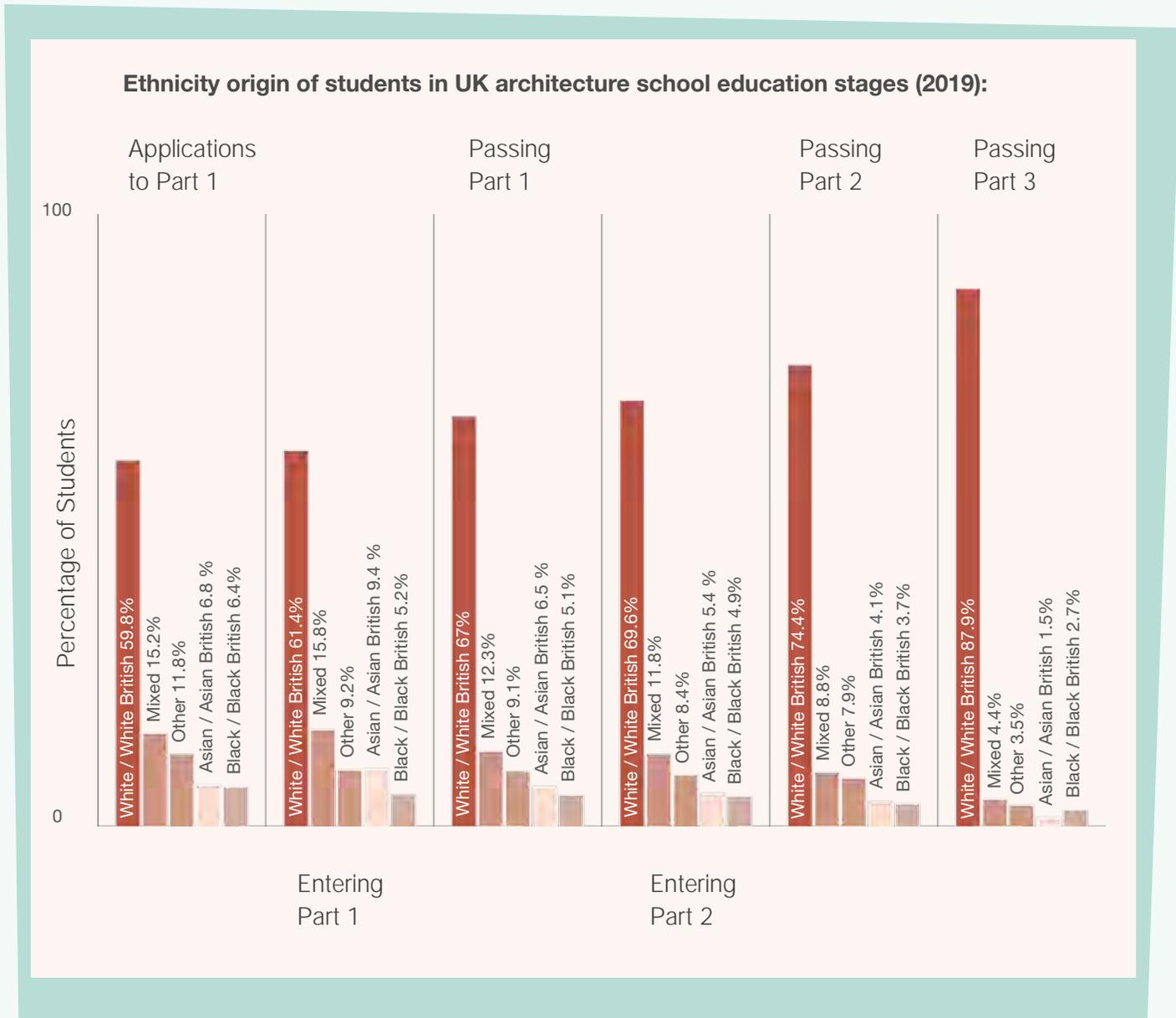
This event brought together established, young scholars and practitioners from a range of backgrounds, knowledge and practices to engage in conversations about the barriers in architecture. This event enabled us to celebrate the successes of the women in architecture academia and to expose the barriers they face through narratives of their lived experiences. We heard from the speakers who shared their 'pathways to success' and the challenges they have

overcome in their career. Through this lens, we will review the systemic inequality in architecture education.
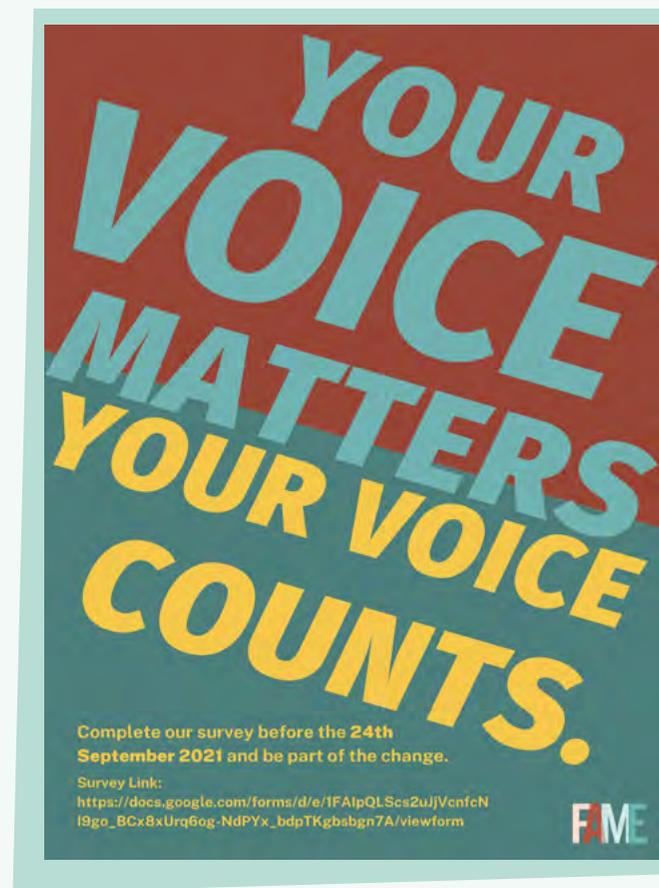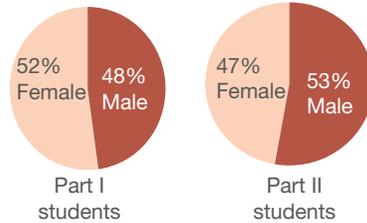

Poster produced by FAME collective.
"Your Voice Matters, Your Voice Counts" Poster promoting FAME's social media campaing for 'Inclusive Architecture Education'. September 2021

Ethnicity origin of students in UK architecture school education stages (2019):

Applications to Part 1   Passing Part 1   Passing Part 2   Passing Part 3

Percentage of Students

100

White / White British 59.8%
Mixed 15.2%
Other 11.8%
Asian / Asian British 6.8 %
Black / Black British 6.4%

White / White British 61.4%
Mixed 15.8%
Other 9.2%
Asian / Asian British 9.4 %
Black / Black British 5.2%

White / White British 67%
Mixed 12.3%
Other 9.1%
Asian / Asian British 6.5 %
Black / Black British 5.1%

White / White British 69.6%
Mixed 11.8%
Other 8.4%
Asian / Asian British 5.4 %
Black / Black British 4.9%

White / White British 74.4%
Mixed 8.8%
Other 7.9%
Asian / Asian British 4.1%
Black / Black British 3.7%

White / White British 87.9%
Mixed 4.4%
Other 3.5%
Asian / Asian British 1.5%
Black / Black British 2.7%

0

Entering Part 1   Entering Part 2

Legend:
- White or White British
- Black or Black British
- Asian or Asian British
- Mixed
- All other ethnic groups

Infographics produced by FAME collective.
Data reviewed in FAME's First research publication

The RIBA Annual report and financial statements published in 2019, indicates that there are more female students at RIBA Part I bu the number of the female students reduces at RIBA Part II. **There is a drop-out of female students as they progress in the architectural education.**

52% Female | 48% Male
Part I students

47% Female | 53% Male
Part II students

Applications to Part I
59.8% White

Entering to Part I
61.4% White

Pass Part I
67% White

Entering to Part II
69.6% White

Pass Part II
75.4% White

Pass Part III
87.9% White

Proportion of White students at UK architectural schools (2019)

There is a signifiant drop-out rate amongst the ethnic minority students, from one RIBA stage to the next, during their architectural education and training. **59.8 % of applicants to Part I are White or White British. 87.9 % of studens passing Part III are White or White British.**

The etnicity of ARB members as indicated in the ARB annual report 2020, is predominantly White. **With 82.9% of registered architects being White or White British.** The remaining 17.5 % corresponds to all other ethnic groups. At the FAME collective's first research symposium, race was identified as one of the main barriers in architecture

82.5 % White or White British
7% Asian or Asian British
6.5% Prefer not to say
2% Mixed
1%§ Black or Black British
1% All other ethnic groups

Ethnicity of ARB members 2020

- White or White British
- Black or Black British
- Asian or Asian British
- Mixed
- All other ethnic groups

Total male and female architects
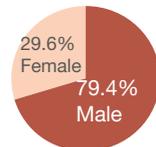
29.6% Female | 79.4% Male
ARB Report 2020

Proportion of male and female architects under 30
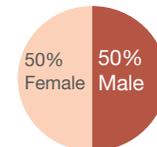
50% Female | 50% Male
ARB Report 2019

The latest ARB Annual report 2020 also shows that **29.6% of architects registered with the ARB are female.** There is a drop-out of female registered architects as they progress in their professional journey.

"THINGS NEED TO CHANGE" Infographics based on data published in the RIBA Annual Report and Financial Statement (2019), and the ARB Annual Report (2020).

First published on FAME collective's Instagram account October 2021. Available at: https://www.instagram.com/fame_collective/

Infographic produced by FAME collective.
Data reviewed in FAME's First research publication.

2.2   Other Methods

This research uses mixed methods including participatory approach (with case-study of the participants) and analysing existing data and research to explore the barriers in architecture for FAME (female architects of minority ethnic).

Current data and research findings (by others), are critically reviewed, comparing and contrasting against the discussions and issues raised at FAME's participatory research symposium.

2.3   Output

This research publication that documents, examines, visually represents and reviews the research symposium 'Exposing the Barriers in Architecture Education, from a FAME perspective', and it's findings. This will include the case-studies through transcriptions of the participants interviews.

Poster produced by FAME collective for the event 'Exposing the Barriers in Architecture Education'

This research submission includes a transcription of the responses to the FAME collective's student survey, which was circulated From July to September 2021, aimed at current and past students in RIBA registered architecture schools (in the UK). The campaign took two different forms; one was a Google Form and the other was a more interactive Instagram stories poll, both asking questions focused on FAME participants' experience in architectural education. All answers were kept anonymous, and personal information of the participants was not disclosed.

A video that summarises the survey information, produced by FAME collective. This video has been aired at the FAME collective Research Symposium "Exposing the Barriers in Architecture Education from a FAME Perspective", 22.10.2021.

The video that summarises the student survey can be found in the following link: https://famecollective.wixsite.com/famecollective/research

The recording of the published research symposium hosted by the FAME collective (to make them available to public). Here is the link to the recordings: https://famecollective.wixsite.com/famecollective
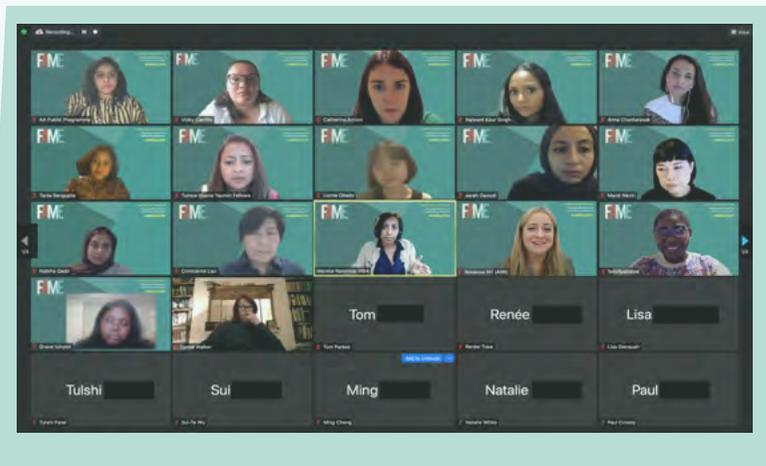
Screenshot from FAME's Research Symposium: 'Exposing the Barriers in Architecture Education' via Zoom 22nd October 2021
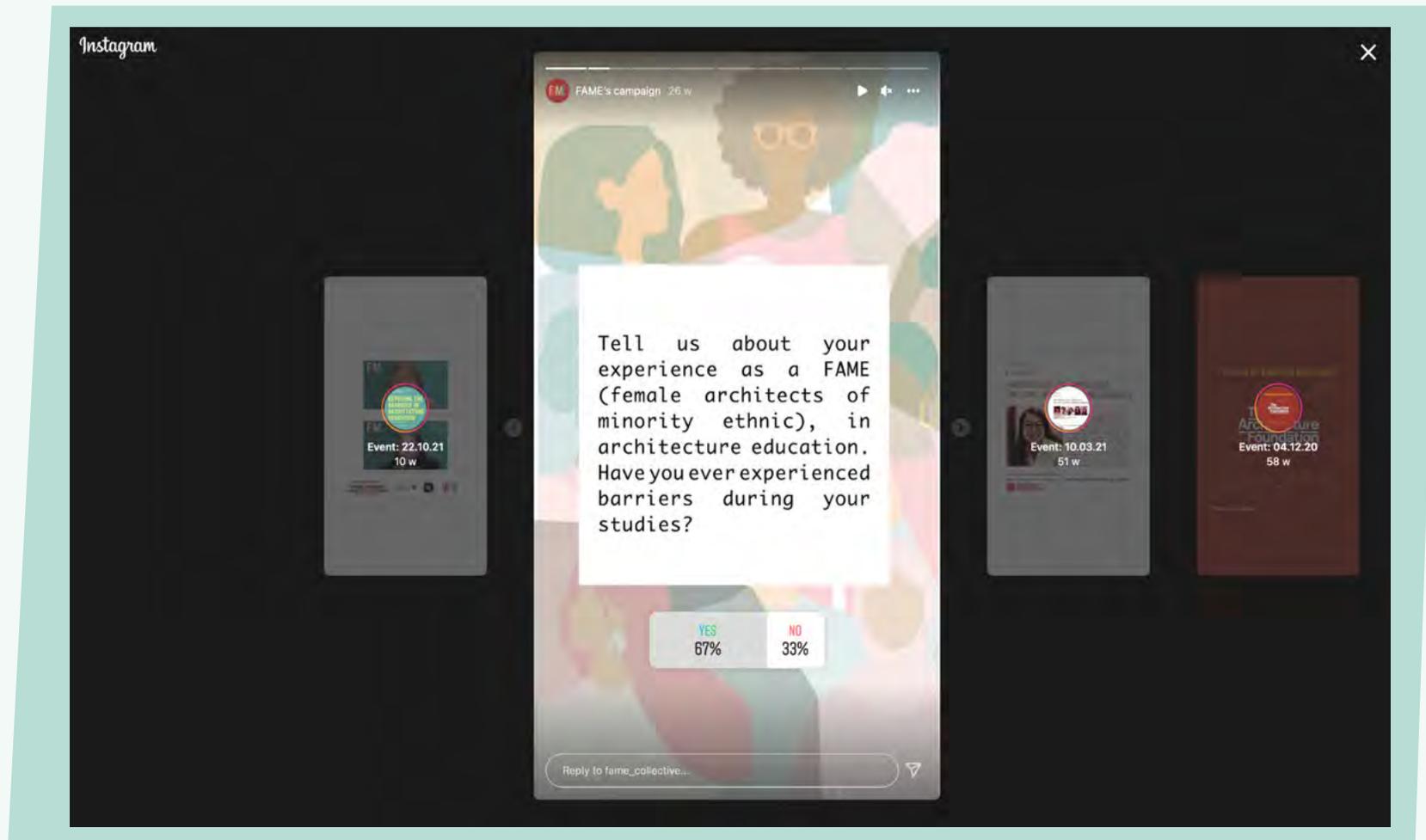
Event Poll

Screenshot of Event Poll Report.
Information taken from the Research Symposium 3 (22.10.2021)

2.4 Social Media Campaign

Instagram campaign. Instagram highlight available at:
https://www.instagram.com/fame_collective/

Screenshot of Instagram Stories Highlight by FAME collective August 2021

2.5 Student Survey

FAME collective's student survey format and questions. A transcript of the video that summarises the student survey has been added to this report and can be found in the transcript section.

Screenshots of FAME collective's student survey via Google Forms. Available at: https://docs.google.com/forms/d/e/1FAIpQLScs2uJjVcnfcNI9go_BCx8xUrq6og-NdPYx_bdpTKgbsbgn7A/viewform

FAME Collective

We are FAME (Female Architects of Minority Ethnic) collective, a research-network exposing the barriers in architecture and are currently working on a research event focusing on FAME students' experience in architecture education. We are hoping to gather lived experiences of the barriers faced while studying architecture across the UK, in order to shine a light on the challenges and inequalities in architecture education. We will then expose these barriers, in a creative format; a video produced and led by FAME students, to be aired at the next FAME event later in October. We will not disclose any of your personal details.

The following questions are aimed at FAME students studying/who studied architecture in the UK. The Architecture industry is under-representative of FAME. Please take this opportunity to share your lived-experiences of the barriers in architecture education for FAME students. Your stories can shine a light on the challenges and inequalities in architecture education and inspire professionals and educators of architecture to bring positive change for future generations of FAME to help create an inclusive profession.

Sign in to Google to save your progress. Learn more

* Required

I want my response to remain anonymous *

○ Yes

○ No

Name *

Your answer

Name of University *

Your answer

Year of Study *

Your answer

Tell us about your experience as a FAME in education. Have you ever experienced barriers / did you ever feel uncomfortable or like you didn't belong in your course due to your gender and/or race? *

Your answer

Do you have a FAME role model or a FAME mentor to help you in your journey in architecture? What was the gender and racial diversity like of staff and course mates and did that affect you? *

Your answer

Were there challenging occasions when you wanted to leave architecture and study other degrees? If so, why did you feel this way? What made you change your mind or how did you overcome the challenges to navigate through in your architecture education? *

Your answer

Were you ever advised against pursuing careers in architecture due to your gender and/or background? (During school or as university student/graduate) *

Your answer

How can the barriers be challenged or how could the educators address the barriers and support FAME students in architecture education? *

Your answer

As a student/practitioner, what message would you give to young FAME starting in or thinking about architecture school? *

Your answer

We are interested in collecting visual representations of FAME individuals' experiences. Could you please send a drawing/image of an object, place, anything, that symbolizes your experience/culture/identity to architecture.fame.research@gmail.com. Please save the file as your name in a JPEG format.

○ Yes

○ No

Submit   Clear form

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Google Forms

2.6 Video

FAME collective produced a video summarising the student survey. Here is the link to the video: https://famecollective.wixsite.com/famecollective/research
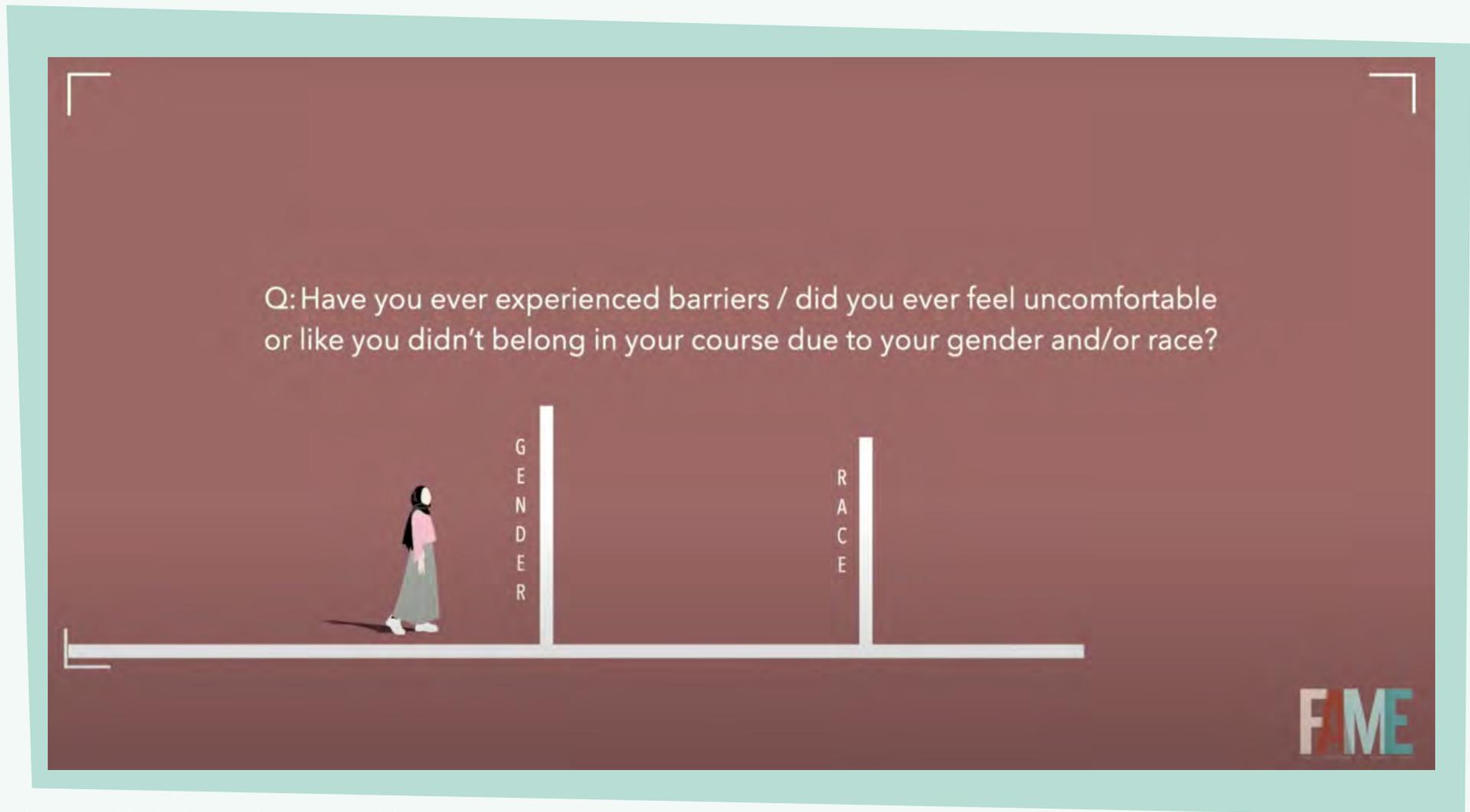
Screenshots of FAME collective's video summarising student survey.
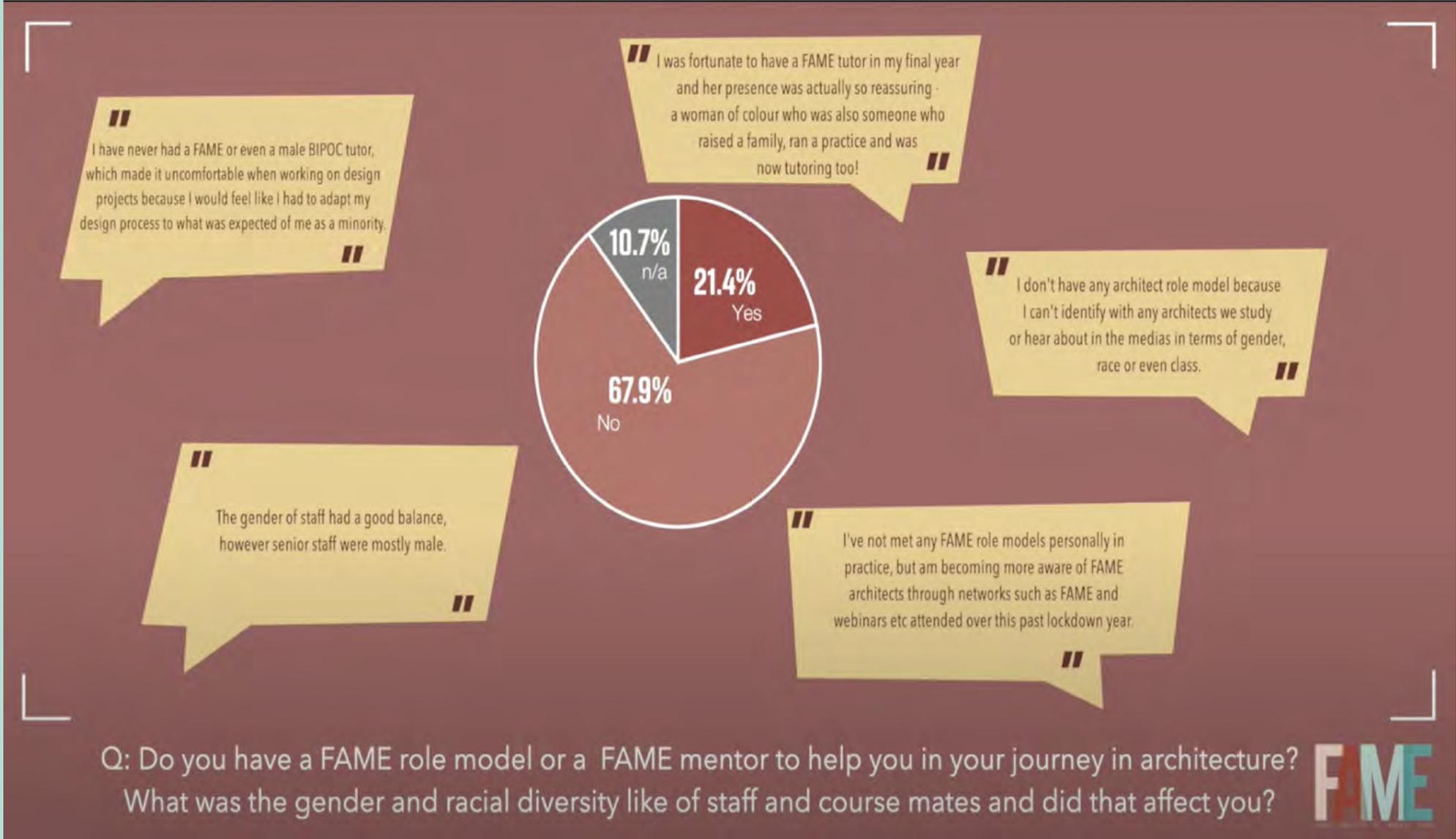
Screenshots of FAME collective's video summarising student survey.

3 ANALYSIS

3.1   For this section the third symposium organised by FAME collective will be discussed, titled: 'Exposing The Barriers In Architecture Education'.

This event was hosted by Architectural Association via Zoom and co-hosted by the RIBA (22.10.2021). Hundred and thirty five people participated/attended this event.

FAME collective has collaborated across a number of institutions since 2020 and for this symposium, we collaborated both with the AA and RIBA, who hosted the event and the ARB supported the event by attending and linking it to their own survey on a similar topic which was addressed at FAME collective's event.

The participatory event enabled us to collect the narratives of the barriers in architecture education and to amplify the voices of those who face gender and racial discrimination. The event also represents the successes of FAME (female architects of minority ethnic), to celebrate the excellent practitioners and academics within the field of architecture, to inspire the next generation of female architects of minority ethnic. The discussions included how they have navigated and overcome the barriers they faced.

To find out more about the participants, a poll was circulated during the online event. Out of hundred and thirty five attendees, only twenty five attendees completed the poll, which is 20% of the attendees. The following pages contain analysis of the information collected in the poll at the online event and the social media campaign.

3.2 Event Poll

135 people attended the event

25 people answered the event poll

20% of the anttendees

Event Poll questions to participants:

Do you identify as?: 17 female (68%), 7 male (28%), 1 other (4%).

How would you describe your ethnic group?: 7 white (28%), 11 asian (44%), 4 black (16%), 3 other (12%).

Are you a practitioner in the built environment or studying architecture?: 4 practitioner (16%), 5 educator (20%), 1 practitioner student (4%), 3 practitioner educator (12%), 12 students (48%).

Information taken from the poll at Research Symposium 3 (22.10.2021) Infographics produced by FAME collective
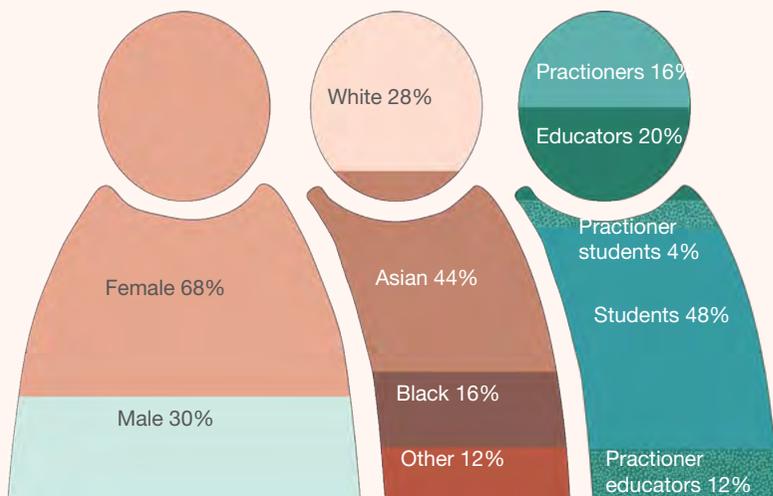
Event Poll Answers:

Is the practice / institution you belong to diverse to reflect the demographic of London / local communities or the city where it is situated?

YES 48%
NO 52%

Do you have a role model or know of an architect at a senior/management level who is a female from a minority ethnic background?

YES 56%
NO 44%

Have you ever experienced gender discrimination at the architectural practice / institution you belong to?

YES 52%
NO 48%

Have you experienced racial discrimination at the architectural practice / institution you belong to?

YES 36%
NO 64%
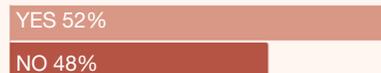
Were you ever advised against pursuing careers in architecture due to your gender, race and / or background?

YES 60%
NO 40%

Have you ever experienced barriers / did you ever feel uncomfortable or as though you didn't belong in your architecture course due to your gender and/or race or background?

YES 64%
NO 36%

Do you think change is needed to address gender and racial inequality in your practice / institution?

YES 100%
NO 0%

0%   25%   50%   75%   100%

3.3   Social Media Campaign

Were you ever advised against pursuing careers in architecture due to your gender and/or background?

YES ✓ 60%   NO 40%

Were there challenging occasions when you wanted to leave architecture?

YES ✓ 96%   NO 4%

Tell us about your experience as a FAME (female architects of minority ethnic), in architecture education. Have you ever experienced barriers during your studies?

YES ✓ 67%   NO 33%

Screenshots of Social Media Campaign Posts referring to p.12 of this report

FAME collective's first research report highlighted that discrimination in architecture education is evident in the data and the inherent, systemic concerns that stand as barriers in architecture for women from under-represented racialized groups, leading to the feeling that architecture is not for them. The current data is significant and supports the narratives collected from the participants of the FAME collective's research symposia and survey.

The following pages highlight that the architecture education system is not working for everyone and the barriers in architecture education are imbedded in the system; behaviours and attitudes of those in power who prescribe processes that support the current system. The cost of architecture education and the requirements for work experience can create barriers for those from less affluent backgrounds or those without a network or connection within the profession. All of which are exacerbated for FAME, females from a minority ethnic background, due to the racial and gender discrimination they face.
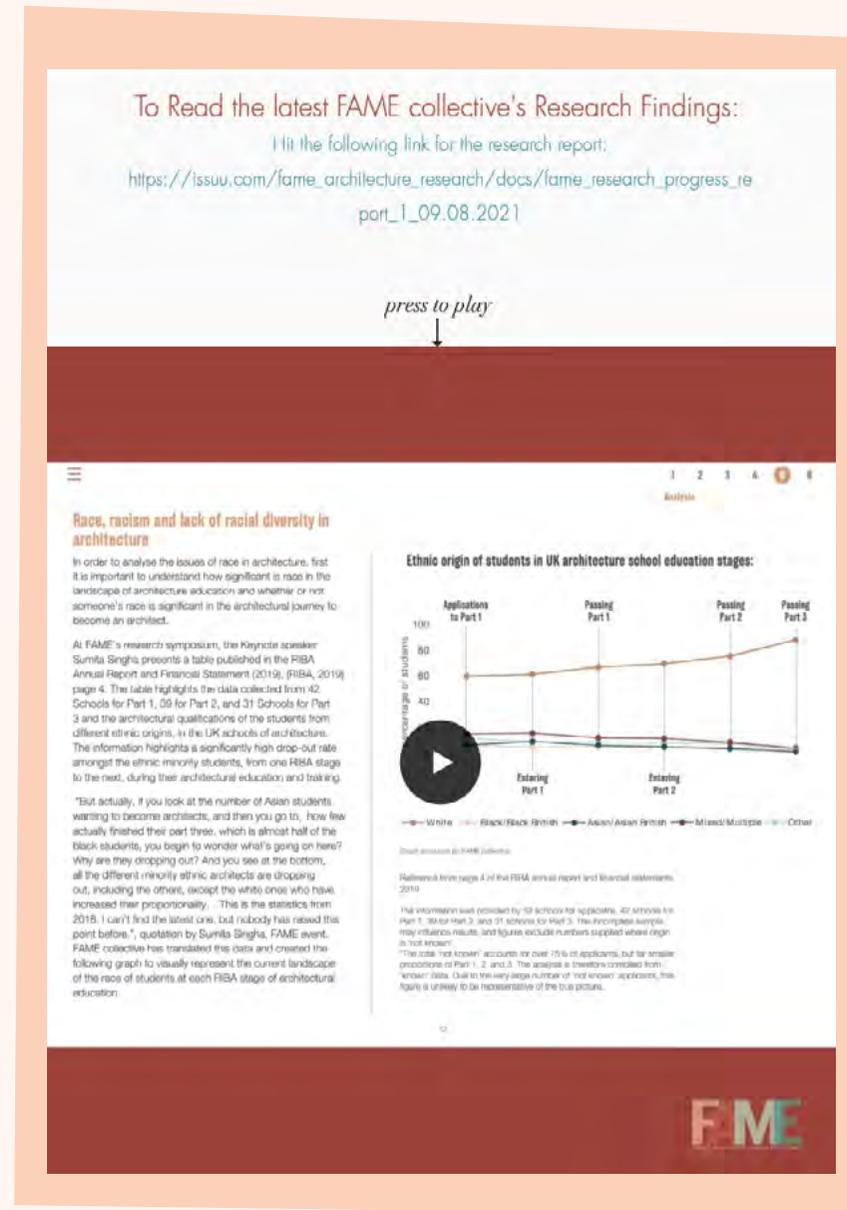
Screenshot of Research Section on FAME collective's website

This section documents the narratives of the participants' lived experience of the barriers in architecture education (from a FAME perspective). The participants' shared experiences of the barriers in architecture education are explored through extracting the quotations from the participatory session at the symposium and the accounts collected through the student survey. The findings of FAME collective's student survey amplify the voices and the narratives of the current and past FAME students of architecture (in the UK) and they identify the following as the barriers in architecture education.

As identified in the first FAME collective's research report, some of the main issues of the barriers in architecture education discussed for the third symposium can also be identified as the following themes:

• **race**

• **racism**

• **gender**

• **lack of racial and gender diversity in architecture**

The other issues discussed, that are the barriers in architecture can be identified as the following themes:

• class

• socio-economic background

• cost of architecture education

• narrow structure /framework of architecture curriculum(non-inclusive)/education/pedagogy

• narrow structure /framework of architecture profession/ practice

• identity in architecture

• western language or representation of architecture

• age

• religious belief

• ability

• lack of access to information about architecture for prospective students of architecture

• lack of connection in the profession (impacts confidence)

• architecture industry impacted by the economic activities

• structural barrier e.g immigration laws, lack of financial backing during the long architectural education

3.4 Narratives

Exposing the Barriers in Architecture Education from a FAME perspective, through the narratives of their lived experiences.

The following pages include diagrams that attempt to situate and spatialise the narratives and lived experiences of the FAME participants, at "Home", "University", and "Office".

Home
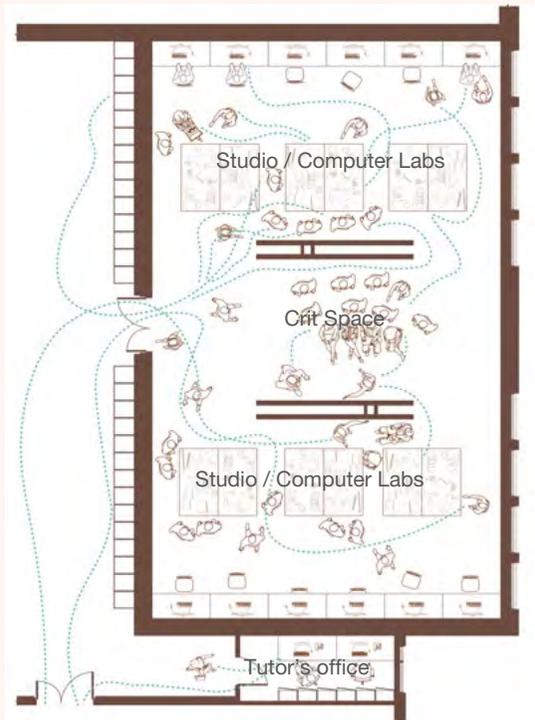
University
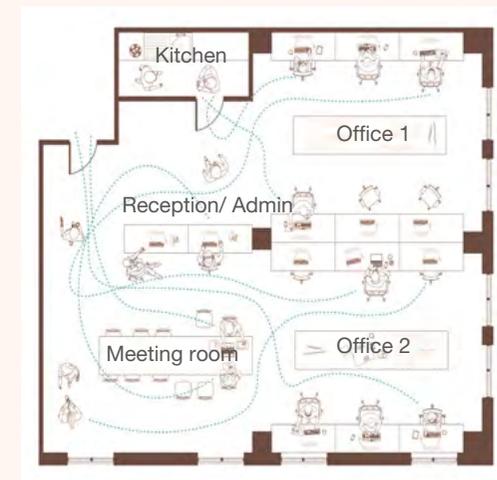
Office

Home
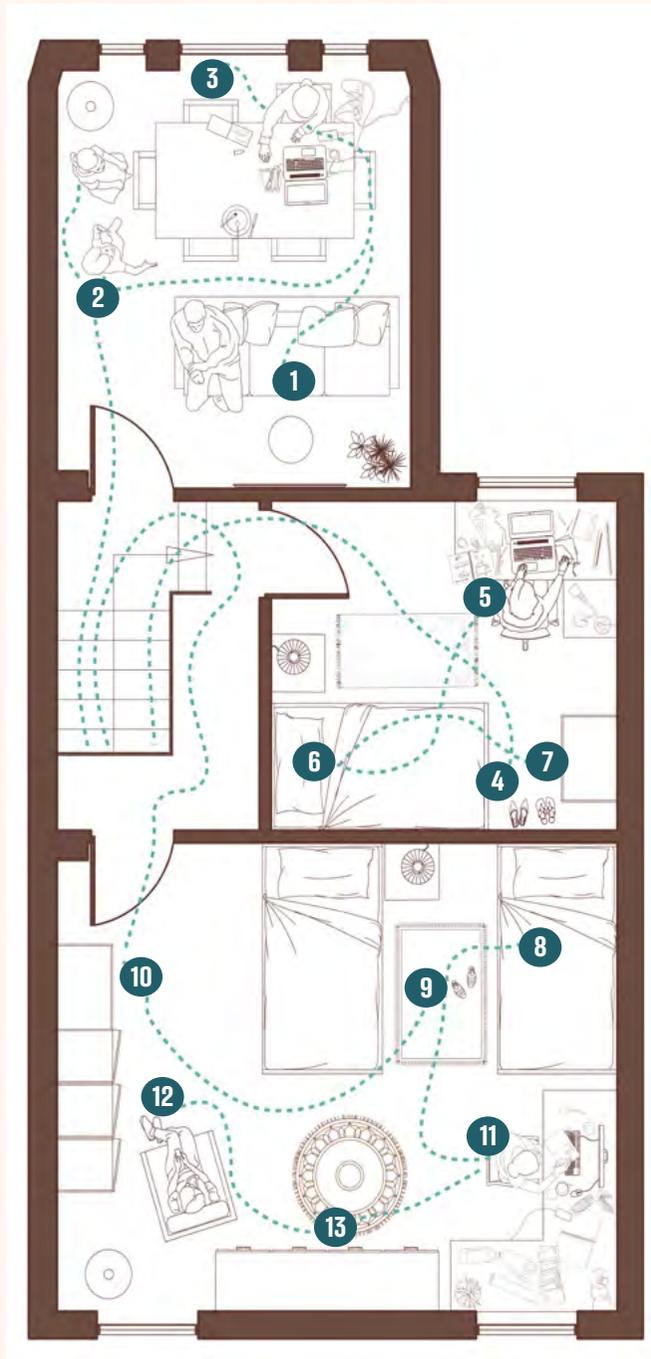
Home
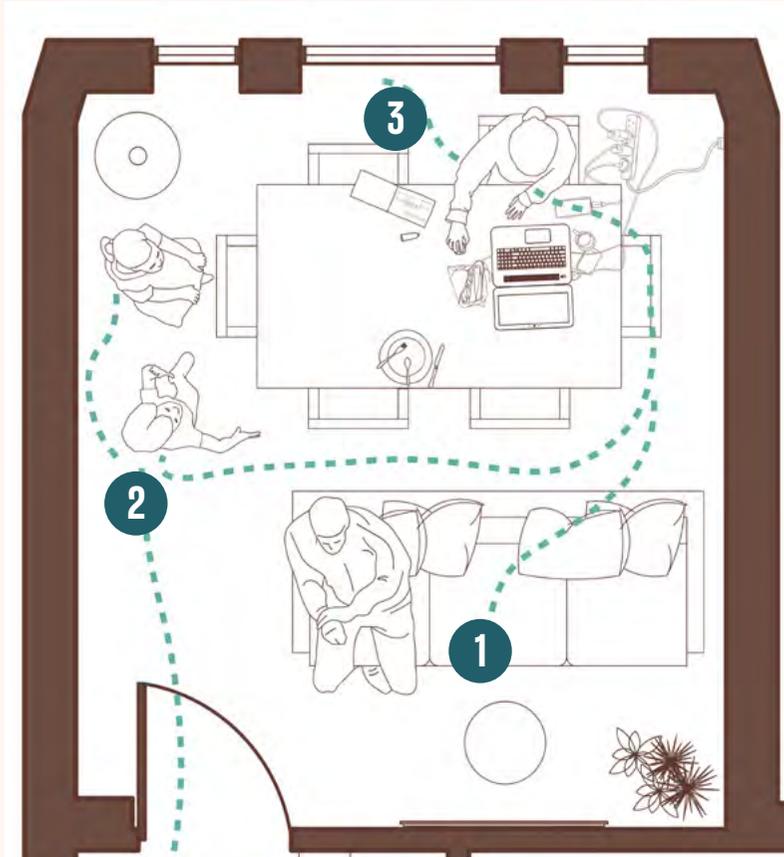
Living room

1

" Look at the child care, parents thing. That is the biggest thing about being an architect, if you asked me, you know, I hear people saying things like, Oh, "I'm looking after them", as if, they're doing a big favour to their wives. We're looking after the kids that like, you know, looking after them. It's your children. That's what you're supposed to do. "

Felicity Atekpe, Panel Speaker
Breaoutroom: "Exposing the Barriers in Architecture Education"

2

" I used to wake up early, take her to Breakfast Club, go to uni for a 9am lecture then I head off to work, come home, pick her up. During covid it's been helpful in the fact that I didn't have to leave the house as much. But being at home, then take on the role of teacher for my daughter as well as being a student was quite tough. And I kind of felt like because maybe it was expected that we're all at home, doing nothing, whereas for me, I thought I have to do five jobs now. "

FAME participant
Breakout room: "Exposing the Barriers in Architecture Education"

3

" I guess I have faced some difficulties, and I'm black. And I was a single mother when I first started in architecture. And so I kind of felt like that the two of those coincided. The first question I got from one of my tutors was, why are you doing this? I did struggle. And I did always question myself. Literally everything I did, any piece of work I produced, I would question myself. So it really tore down my confidence. So I think it's really important to have a good support system where, you get that extra help and support. "

FAME participant
Breaoutroom: "Exposing the Barriers in Architecture Education"

Home
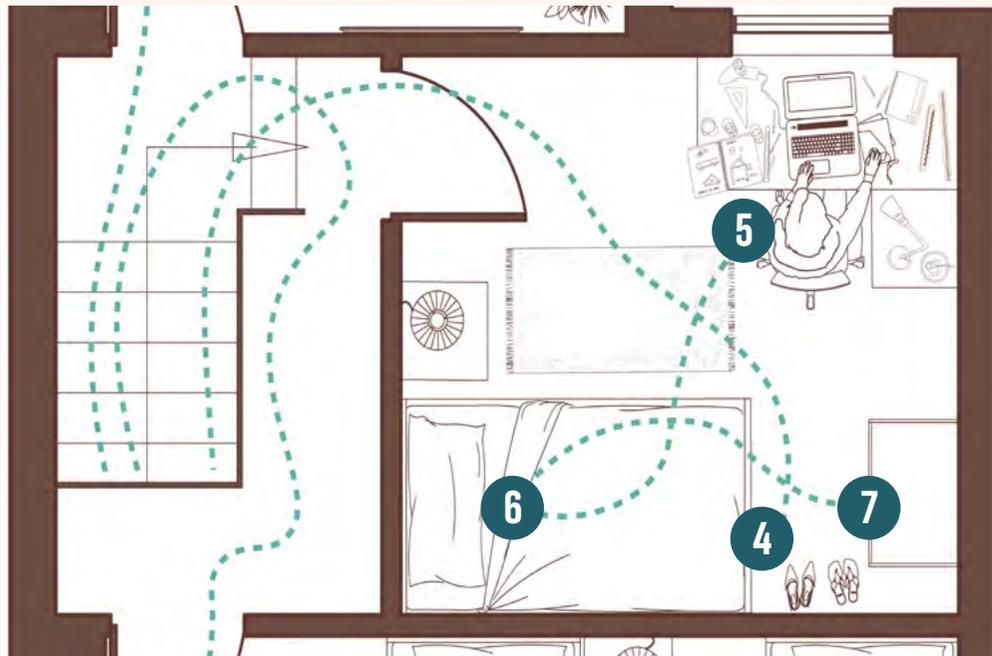
Bedroom 1

4

> **I was told that it was a long career and women in architecture don't have time for family life.**

FAME participant
Student survey: "FAME's Campaign for Inclusive Architecture Education"

5

> **I was struggling and I asked my personal tutor for help, she asked me "do you work?" I said "no", she said "you have no reason to complain about struggling, when others on the course work multiple jobs and are still doing well". My struggles weren't recognised because the people I was talking to just didn't want to understand.**

FAME participant
Student survey: "FAME's Campaign for Inclusive Architecture Education"

6

> **Other students had more support, I think tutors sometimes decide which student deserves their attention the most.**

FAME participant
Student survey: "FAME's Campaign for Inclusive Architecture Education"

7

> **A tutor during my second year made me feel like architecture wasn't for me and I failed that year.**

FAME participant
Student survey: "FAME's Campaign for Inclusive Architecture Education"

Home
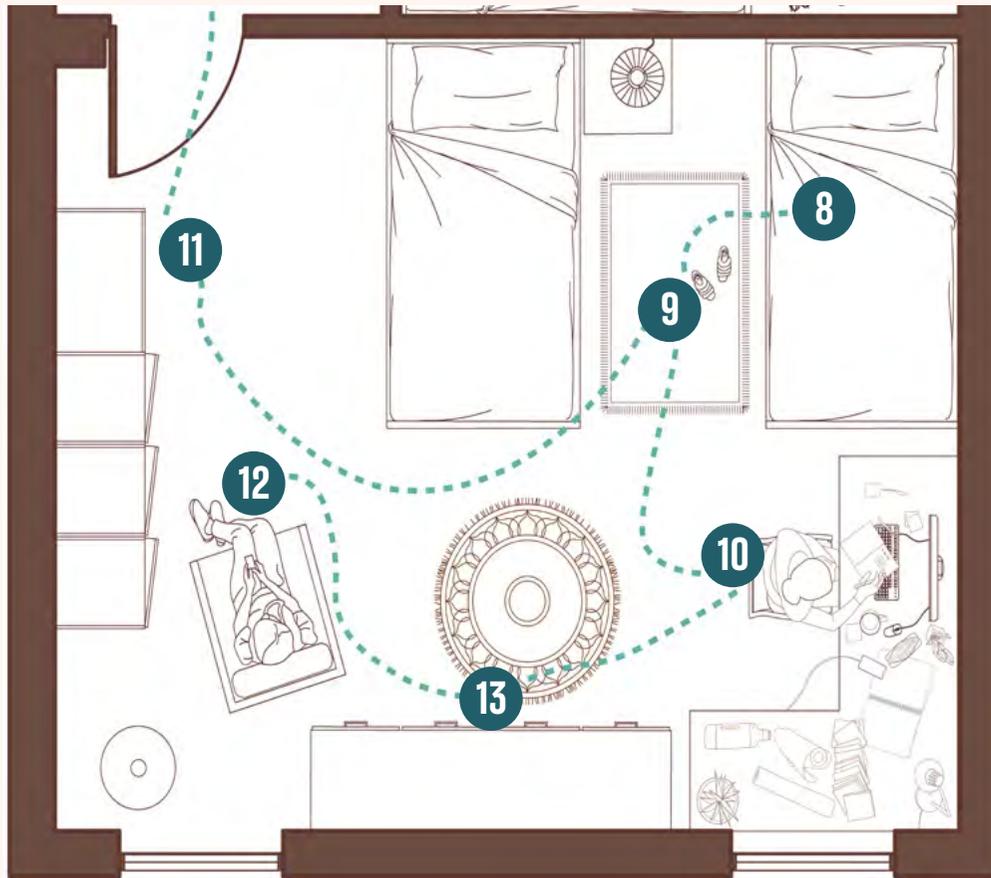
Bedroom 2

8

> " It took a huge toll on my mental health. Tutors were very unsupportive. I had no friends to talk to, not tutors to reach out to, I couldn't even speak to anyone from my family about it. I also lost a lot of creativity so that hasn't really helped me with my architectural proposals. "

FAME participant
Student survey: "FAME's Campaign for Inclusive Architecture Education"

9

> " I was having a conversation with few other architects and professionals about how architecture can breed narcissistic and sociopathic traits. And that lead on to the conversation about women in architecture and how we've been sort of from a very young age, we've been conditioned to think more timidly and less bravely. "

FAME participant
Breaoutroom: "Exposing the Barriers in Architecture Education"

10

> " I entered the course as a blank slate, different race and socio-economic background. I struggle to make friends because they just did not relate to me. "

FAME participant
Student survey: "FAME's Campaign for Inclusive Architecture Education"

Home

Bedroom 2

11

> Senior staff were mostly male. Students used to say that female staff "didn't actually practice as architects" and concluded their input was less valuable - this may have been true, I know from experience how hard it would have been to be a practising architect and staff member, all while fulfilling other roles withing family life.

FAME participant
Student survey: "FAME's Campaign for Inclusive Architecture Education"

12

> At that time, I had a really difficult white male tutor who made me feel like crap, and I felt like I could never be an architect as I didn't understand his way of thinking. I'm really glad I didn't quit. As later I had a female tutor who was the best tutor I've ever had and changed my mind about studying architecture. I realised that my experience of the course was so dependent on the people leading the course and what they projected as architecture.

FAME participant
Student survey: "FAME's Campaign for Inclusive Architecture Education"

13

> I was always encouraged to do pharmacy, optometry, something shorter are more suited for females. I was told numerous times that I will never become an architect because I'm a woman.

FAME participant
Breakoutroom: "Exposing the Barriers in Architecture Education"

University

University

Studio/ Computer Labs 1

1

> " Being a student, and being a parent is problematic, because tutors don't expect students to be parents and therefore don't do anything to help that situation, especially during the co-vid 19 pandemic. "

FAME participant
Breakout room: "Exposing the Barriers in Architecture Education"

2

> " This feeling of not belonging gradually became worse, when I found out that my white counterparts were already exposed to the field of architecture through their parents and inmediate family. They understood the course much better than I did - they would and could always get the help and support from their family if they were struggling. I couldn't. I was the first in my family to study this course. They were getting summer jobs/placements with their family, or through family connections. They would flaunt their achievements while I was quietly struggling. Tutors had great relationships with these students because they could have extensive chats about their experience of architecture, and I had nothing to offer. "

FAME participant
Student survey: "FAME's Campaign for Inclusive Architecture Education"

3

> " When it comes to design work, there are tutors that don't even give you feedback. I don't think it was because the quality of my work but just because of the way I looked, and also because I was interested in traditional mud construction methods and I wasn't doing big complex structures. "

FAME participant
Student Survey: "FAME's Campaign for Inclusive Architecture Education"

University

Studio/ Computer Labs 1

4

> **If I was to explore a project about my heritage I wouldn't receive as much help as someone exploring a project about British architecture. This isn't the tutors fault, but it reflects the lack of knowledge and desire to become educated in architecture that isn't British.**

FAME participant
Breakout room: "Exposing the Barriers in Architecture Education"

5

> **Why did we spend an entire term on Europe's understanding of modernism and Le Corbusier, while squeezing in foreing architecture and history within an hour lecture?**

FAME participant
Student survey: "FAME's Campaign for Inclusive Architecture Education"

6

> **White students in my course were from privately educated schools. Me and my friend felt incredibly uncomfortable by the way some students treated us. In my 1st year of uni, the feedback from an essay included 'I'm guessing English isn't your first language...' of course the tutor who had remarked was white and had made this assumption due to my name. I was born in England and had entered this uni with 3 A* grades, one of them being English literature. Small stuff like this really hurt me and started to show these prejudgements have of you as being a child of inmigrants.**

FAME participant
Student Survey: "FAME's Campaign for Inclusive Architecture Education"

University
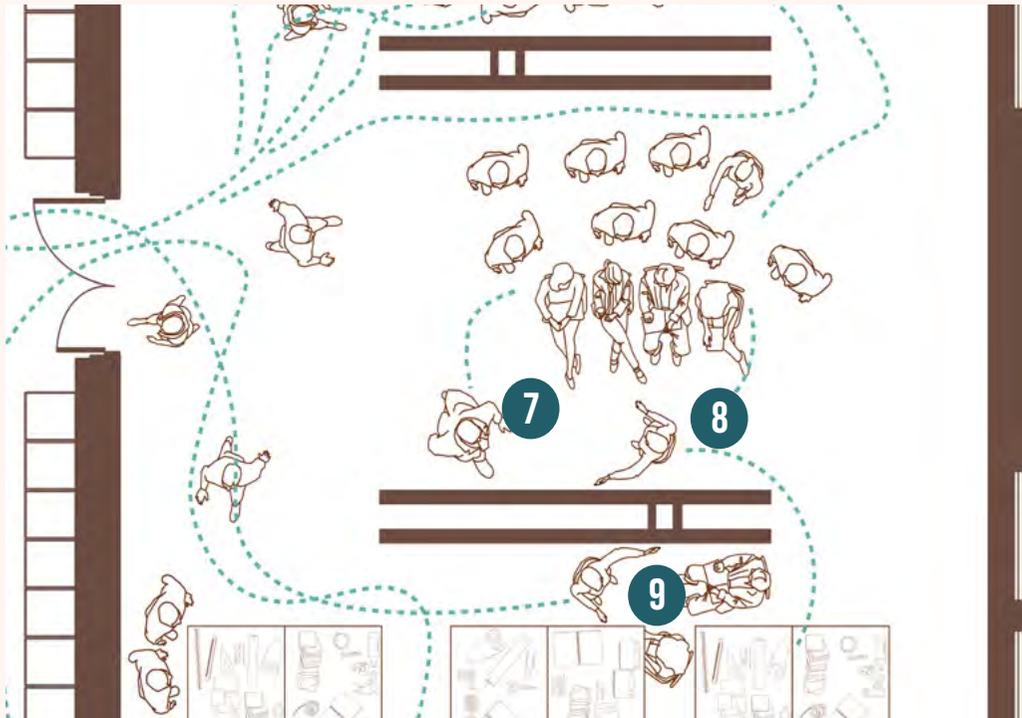
Crit Space

7 " This barrier between teacher and student, the idea of overwhelming, or so called condescending remarks. There is a lot of bullying, the kind of superiority complaex in classrooms, the know it all kind of conduct. "

FAME participant
Breakout room: "Exposing the Barriers in Architecture Education"

8 " She was a female student, and she's coloured. She was nervous, she almost broke down trying to present a project, and I am saying 'Can't you look at her drawings and just look at her drawings and just look at something beautiful that she produced?' Instead of saying 'Don't be nervous, come on, speak up. You got to be stronger'. That is not education at all. "

FAME participant
Breakout room: "Exposing the Barriers in Architecture Education"

9 " At my part three oral exam interview, one of the two examiners was a woman, white British, who started the interview by remarking on my appearance, I'm of mixed Lebanese, Romanian, Italian ethnicity. Instead of focusing on my work, she proceeded to tell me that I was too ambitious, want-ing to be a practising architect, do a PhD, teach and have hobbies. The message was that you can't have everything if you're a woman, you should give up your career. I cannot imagine anyone ever saying that to a man. Even though she gave me a low mark. My coursework was excellent. So I still got distinction. "

FAME participant
Student Survey: "FAME's Campaign for Inclusive Architecture Education"

University
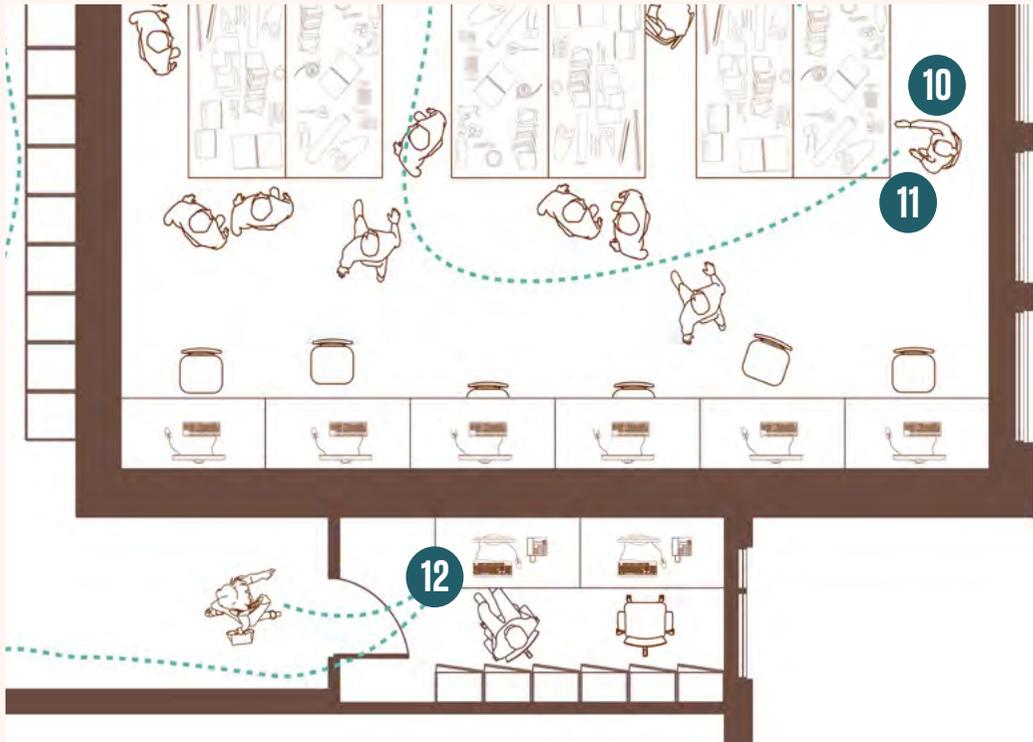
Tutor's office

10   " I had one design tutor who deliberately left me last in class for design tutoring. By then it was always the end of the morning or afternoon, and therefore not enough time was allocated to me. "

FAME participant
Breakout room: "Exposing the Barriers in Architecture Education"

11   " I don't really feel comfortable at uni. As a Muslim woman who wears a hijab, and a minority at my university. I feel uncomfortable in certain situations where I'm doing group work with students on the minority race or religion. I struggled to express myself at times and be myself. "

FAME participant
Student Survey: "FAME's Campaign for Inclusive Architecture Education"

12   " When I got here, I was very interested in researching domestic workers in Latin America. And eventually I had to change my dissertation. Right now, my dissertation, it's about Latin Identity in the UK. And my tutor who is my programme director, said:I don't know why you think that would be interesting to anyone, maybe you would need to change the topic. I feel like I'm always looking for a lucky and successful Latin woman in London. And I haven't found her yet. I didn't want them to learn or to know everything about Latin America, just help me to use your methodologies, your way of thinking into what I want to research. But it was just like, NO, it's not interesting. "

FAME participant
Breakout room: "Exposing the Barriers in Architecture Education"
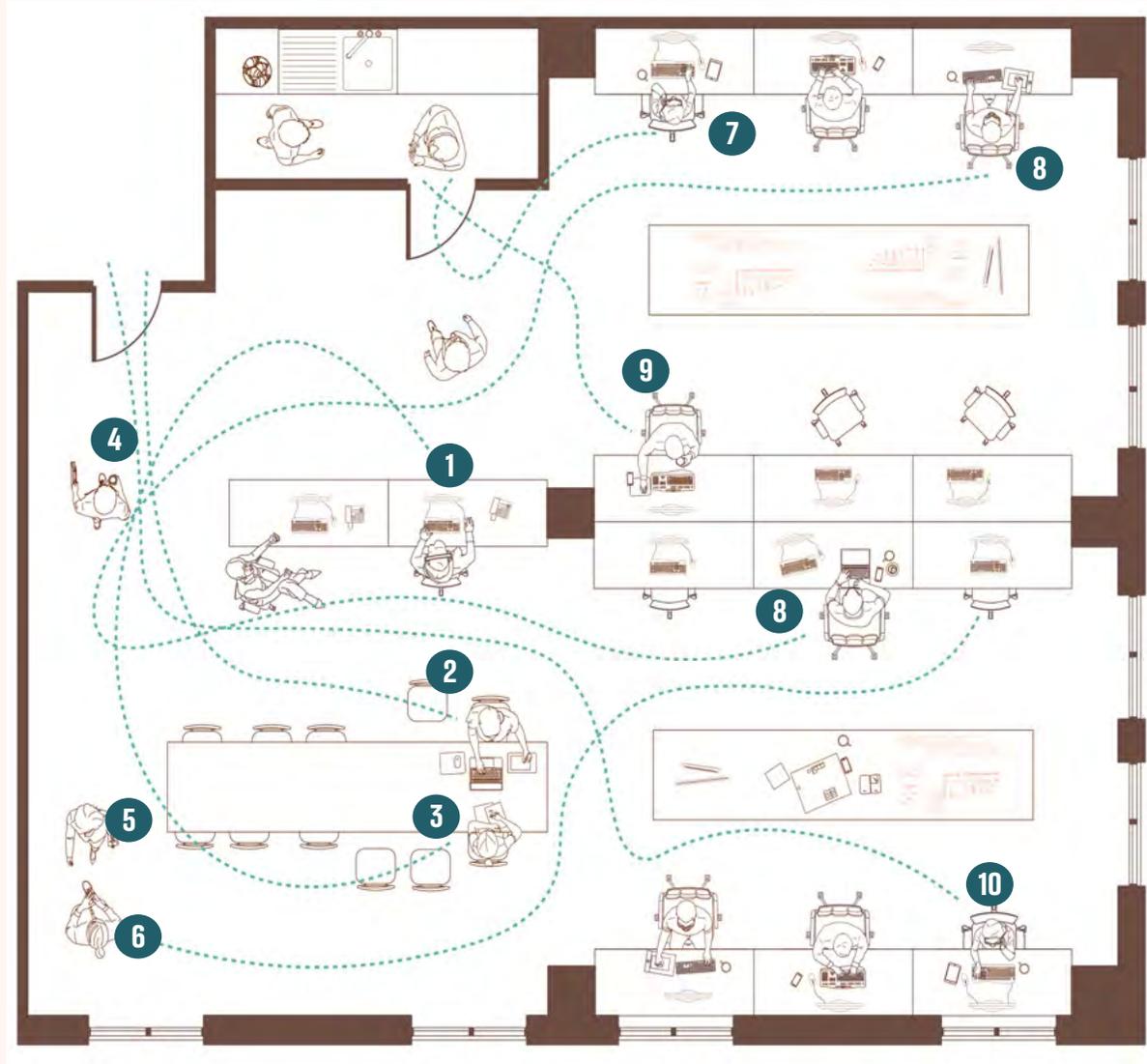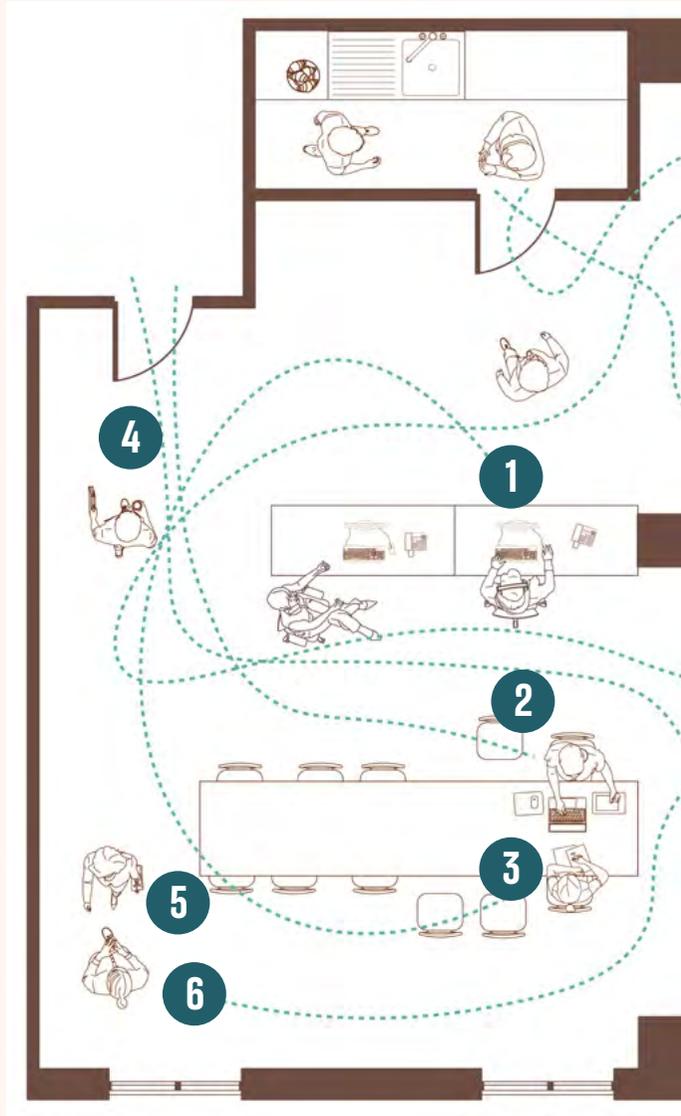
Office

Office

Reception/ Meeting room

1

> " I used to intern at this office a lot during my undergraduate studies. And I think it was more diverse back then. Now, when I started working I was the only coloured person working in the architecture part, I think there was one in accounting and finance, who was from India. And it was just me for a while. I'm the only Arab one. A lot of the senior ones are quite, I think, they're all pretty much white European based. "
>
> *FAME participant*
> Breakout room: "Exposing the Barriers in Architecture Education"

2

> " A tutor of mine attempted to direct me more towards written studies/publishing due to my gender. "
>
> *FAME participant*
> Student survey: "FAME's Campaign for Inclusive Architecture Education"

3

> " As a Part 1 I've gotten people telling me all the time at the office, 'why don't you do this job?'. Like, you seem like you would enjoy set design or designing something else much more, you know, doing art, and I enjoy doing that in my own time as well. But it feels a bit weird. "
>
> *FAME participant*
> Breakout room: "Exposing the Barriers in Architecture Education"

Office
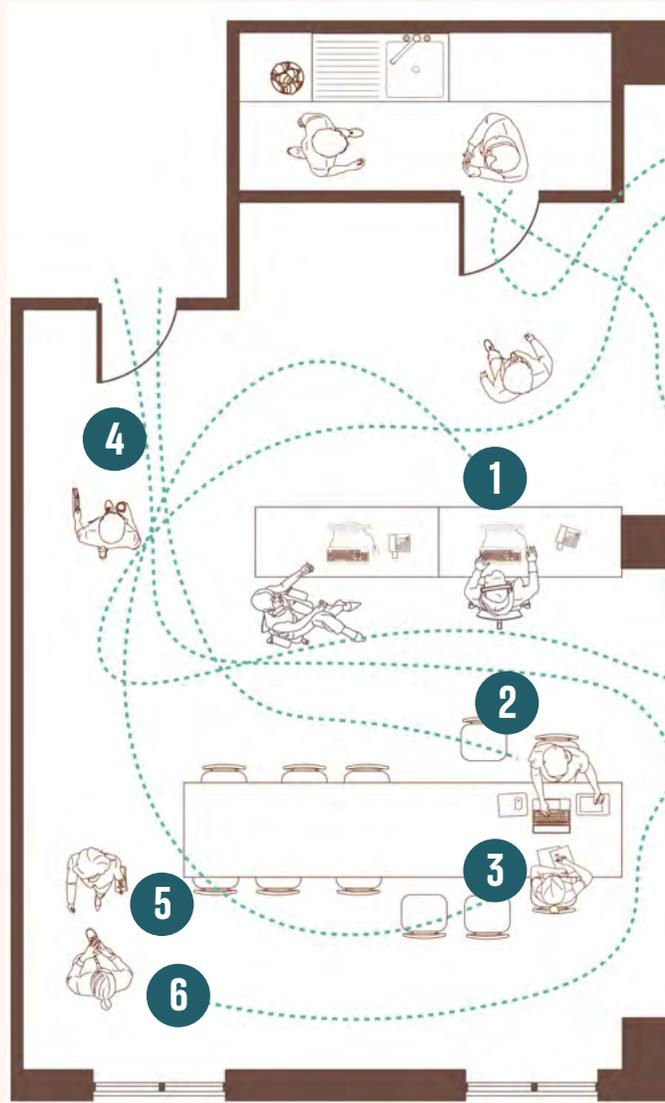
Reception/ Meeting room

4 " I had such a bad experience, I still haven't returned to architecture after completing my part two and haven't completed my part three. "

FAME participant
Student survey: "FAME's Campaign for Inclusive Architecture Education"

5 " Due to the poor projections for women to progress in the industry, poor pay compared to other industries, requirement for expensive education to qualify, financially took a lot of commitment and support from my family to reach qualification. As a part one and two salaries are very low. "

FAME participant
Student survey: "FAME's Campaign for Inclusive Architecture Education"

**6** " Talking about white male students and professionals at the top, I realised this thing about sort of heroic, spectacular, complex, stupendous designs. Then I realised that our own women are often working on smaller scale, more granular, more textured, often engaging with the everyday, and these are valued differently. "

Dr. Tania Sengupta, Keynote Speaker
Presentation: "Exposing the Barriers in Architecture Education"
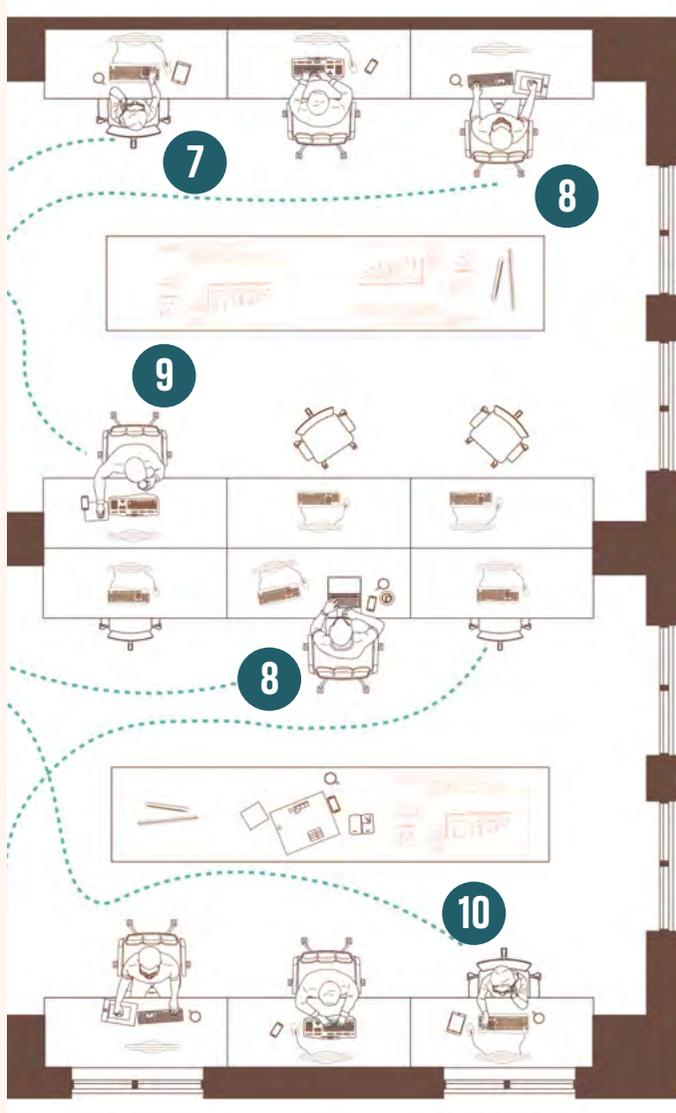
Office

Office Space

7
> " I've been told multiple times, when I tell people that I want to start my own architecture firm or a studio, when I graduate: Oh, in that case, then maybe you should find a man to do it with you. It's because like, architecture needs a lot of energy to do to work in this field. And females are sometimes not biologically capable. And there are also some people that say: oh, you need to get projects to run your own company and men are more suitable for business, communication and so on. "

FAME participant
Breakout room: "Exposing the Barriers in Architecture Education"

8
> " Nobody in my family that we knew was an architect, my dad couldn't help me in this task that I had wanted to accomplish, whereas if I became a doctor or something, he knew doctors. "

Felicity Atekpe, Panel Speaker
Discussions: "Exposing the Barriers in Architecture Education"

9
> " I will say in the overall ratio, racial diversity, black people were definitely under-represented. And I thought the ratio of people of colour was drastically lower in part 3 courses. "

FAME participant
Breakout room: "Exposing the Barriers in Architecture Education"

10
> " As a single parent female architect, I don't find that these things, they compound, they don't get any less, it doesn't get any reduced. And I find on a daily basis, that it's a struggle, it's a struggle to do all those things, and be in the built environment. "

Felicity Atekpe, Panel Speaker
Discussions: "Exposing the Barriers in Architecture Education"

3.5　Next Steps for FAME collective's Research

This research publication is the second of the series of research publications, that documents the FAME collective's third participatory research symposium and the student survey as part of FAME's 'Campaign for Inclusive Architecture Education'. The next part of FAME collective's 6 monthly, research publication and work towards the final research publication which will be a culmination of each publication. The final publication will be published in 2023.

The next research report will focus on documenting FAME collective's second research symposium titled: "Pathways to success in the Built Environment". This event was hosted by New London Architecture via Zoom (10.03.2021); sharing the 'pathways to success' of FAME and the challenges they have overcome in their career from both the public and private sector. Through this lens, we will review the systemic inequality in the built environment; providing an important opportunity to discuss the barriers in the built environment and the routes out to ensure the success of people, place and project.

We hope to inspire professionals and educators of architecture to bring positive change for future generations of FAME and to help create an inclusive profession.

4 TRANSCRIPTIONS

4.1 FAME collective's Research Symposium

Title: 'Exposing the Barriers in Architecture Education from a FAME perspective'.

This event was organised by FAME collective and hosted by Architectural Association via Zoom and co-hosted by the RIBA (22.10.2021). Hundred and seven people participated/attended this event. Here is the link to the recording of the event: https://youtu.be/mxRR_Y8Mehw & https://famecollective.wixsite.com/famecollective

The event was introduced by Manijeh Verghese (Head of the AA Public Programme) and Marsha Ramroop (Director of Inclusion and Diversity at the RIBA). This followed by a presentation by the founder of FAME Collective, Tumpa Husna Yasmin Fellows, who also chaired the event.

The first half included a Keynote presentation by Dr. Tania Sengupta, (Assistant Professor and Director of Architecture History and Theory at the Bartlett School of Architecture) and short presentations by two guest speakers; Dr. Constance Lau (Architecture Tutor at the University of Westminster) and Felicity Atekpe (Course Leader for IDEAs programme at the Ravensbourne University). The speakers and the participants addressed the subject and shared their lived experience.

The second half of the event included a Breakout room session, which facilitated discussions in small groups with each of the speakers chairing a Breakout room. This session provided an opportunity to explore the barriers in architecture education and the impact of racial and gender injustice and inequality contributing to it. Participants shared stories of experiences to raise awareness of the barriers faced by female architects of minority ethnic. Some grievances of lived experiences of practitioners, academics and students from BAME backgrounds, were unpacked. Some of the participants preferred to remain anonymous while sharing their experiences and perspective. To respect the participants' privacy and to encourage honest discussions, the recording of the Breakout rooms has been removed from the YouTube video. This research report includes the transcription of the event with the participants in the Breakout room session and the participants were anonymised. The transcriptions have been documented and analysed in the report.

This transcription has been undertaken by our research assistant Vicky Carrillo Mullo. The transcription has been analysed and the issues have been highlighted below.

4.2 Transcription:

Main event

Manijeh Verghese 0:12

So, hi everyone. Thank you so much for joining tonight's symposium organised by FAME collective to expose the barriers in architecture education from a FAME perspective, which I on behalf of the Architectural Association, I'm delighted to be hosting.

To tell you a bit about FAME. It's both an acronym and an ambition in this case, standing for Female Architects of Minority Ethnic backgrounds, but also representing the ambition to shed greater light on truly excellent, passionate and incredible practitioners, educators, critics and more within the expansive field of architecture.

The collective has done incredible work to date in both celebrating the successes of women from what's termed as ethnic minorities in architecture, but also exposing the barriers they face to the narratives of their lived experiences. And this symposium will continue in that vein, as we hear from both FAME collective on their recent student survey, as well as three leaders in the field in the first half of the event, which will also leave us time in the second half, to discuss more informally in breakout rooms, about each of our experiences of barriers and education, and how we can learn from each other and how to surmount these different obstacles.

> **NARROW FRAMEWORK OF ARCH PROFESSION**

The aim of the event is to better understand how architectural education is experienced by individuals of all backgrounds, and inspire professionals, educators and students of architecture to bring positive change for future generations. Initiatives and groups like FAME collective are so important in how they operate outside

> **NARROW FRAMEWORK OF ARCH EDUCATION & PROFESSION** Role of bigger institutions

of institutions, but equally hold them to account in order to shape a more inclusive future for architectural practice and education alike. But equally, it's important that institutions support their objectives in tackling issues of race and gender. And we all work together to achieve these much overdue aims.

So while we all still have a long way to go towards this, it's great that this event is across institutional collaboration with both the AA and RIBA hosting the event, with the ARB support to link to their own survey on a similar topic that Rebecca will speak more about later this evening.

> **NARROW FRAMEWORK OF ARCH EDUCATION & PROFESSION** Role of bigger institutions

So for those of you who don't know me, my name is Manijeh Verghese, and I'm the head of the AA's public programme. And to briefly introduce some of the initial presenters this evening in the order that there'll be speaking in; Marsha Ramroop has been working inclusively throughout her career prior to joining the RIBA as director of inclusion and diversity. She was influential with inclusion efforts at the BBC alongside her work in radio, as well as working in her own private diversity and inclusion practice, titled 'Unheard Voice Consultancy Limited'. She's a leader in cultural intelligence in the UK, helping organisations deliver strategic inclusive change.

Then, Rebecca Roberts Hughes is the policy and communications director at the Architects Registration Board or ARB, leading cross organisational policy development and external engagement, and is helping to embed equality, diversity and inclusion across all of the ARB's external activities. Throughout her career, she's worked in policy research and communication roles spanning regulation, housing and architecture.

And then, of course, Tumpa who probably needs no introduction

as the founder of FAME collective, who I've been delighted to get to know over the course of organising this event, and is also giving a lecture as part of our 'New Model Series' later this term in December, which I encourage all of you to attend. So Tumpa Husna Yasmin Fellows is an architect, design researcher, lecturer at the Bartlett School of Architecture, and an architectural design tutor at the London School of Architecture, as well as at Central Saint Martin's. In addition to founding FAME collective, she is co-founder of Our Building Design and the charity Mannan Foundation Trust. And you can read longer bios for all of our participants this evening on our website. So now Marsha, will say a few words to introduce the RIBA's involvement in this symposium, followed by Rebecca who will speak about an upcoming ARB survey on the same topic. And then Tumpa will tell us more about FAME and the presentations and discussions to follow. So please join me in welcoming them to the AA and Marsha over to you.

Marsha Ramroop 4:12

Thank you so much. "You may write me down in history. With your bitter twisted lies. You may trod to me in the very dirt but still, like dust. I'll rise. Does my sassiness upset you? Why are you beset with gloom? Because I walk like I've got oil wells pumping in my living room. Just like moons and like suns with a certainty of tides, just like hopes springing high. Still, I'll rise."

Discrimination in architecture education is evident in the data. Sometimes discrimination for individuals is deliberate, but it's inherent, systemic concerns that lead to year after year women from under-represented racialized groups feeling like they can't continue in their education in architecture academia, or through the profession. And excuses made and reasons are given. But

RACISM, GENDER, LACK OF DIVERSITY IN ARCH

we all know there's nothing wrong with the women, it's clearly the system. And what the brilliant FAME Collective is doing here is uncovering and highlighting the system. And by recognising the system, we can start to pull apart the behaviours, the attitudes, the processes that support the system, so we can bring about change. And the data piece is really quite a significant part of monitoring and telling that story. And that's why the RIBA is involved, because we need to see that data to monitor the story so that we can bring about the change. Michelle Obama in her autobiography, she speaks the way that she's had to fight through perceptions and discrimination and racism and sexism, an amazing, amazing person forced to deal with these issues, and you don't even have to look that far, Sumita Singha, Annette Fisher. The women in this evening's panel brilliant, brilliant women made to feel less than? Why? Why? Why? Why? You know, this is the question that drives me.

NARROW FRAMEWORK OF ARCH PROFESSION

RACE, GENDER

"Do you want to see me broken, bowed head and lowered eyes? Shoulders falling down like teardrops weakened by my soulful cries? May you shoot me with your words, may you cut me with your eyes, you may kill me with your hatefulness, but still, like air, I'll rise."

And it's okay. It's okay to feel frustration and anger and at times despondency and desperate, because then how else do we know that there's an injustice to fight? And this is it. This is the work. There may not be any intention on the part of those who allow these outcomes to transpire. And yet, here it is, the evidence, the outcomes, the impact, and is beholden upon us all in the profession. The ARB is statutory organisation, and the RIBA is a professional body to work together with all, to tackle it. It's all well and good, acknowledging and saying yes, yes. But these figures lay bare the reality in people's lives. And whilst it may feel personal

NARROW STRUCTURE OF ARCH PROFESSION Role of bigger institutions

to them, when this research is laid at the feet of those in charge, it's not so personal to them. Those in charge can afford to step back, work through any bias, defensiveness and discomfort, and take this data showing systemic discrimination and the stories of personal woe, and run with it to create change, remembering it is personal, for those who are affected. And this, this is the work that I'm doing at the RIBA.

"Out of the huts of history shame I rise. Up from a past that's rooted in pain I rise. I'm a black ocean, leaping and wide, welling and swelling I bear in the tide, leaving behind nights of terror and fear I rise. Into a daybreak that's wondrously clear, I rise. Bringing the gifts that my ancestors gave, I am the dream and the hope of the slave I rise, I rise, I rise."

So, we must work together support each other, elevate each other. We must organise and amplify voices still, we rise. Thank you, Maya Angelou for inspiration. Thank you FAME collective for your work, exposing the barriers in architecture education. Rebecca Roberts of the ARB. Over to you.

LACK OF CONNECTION IN THE PROFESSION FAME role models, empowerment

Rebecca Roberts-Hughes 9:32

Great, thank you, Marsha. That was fantastic. I've woken up even more than the coffee that I've just drank in preparation for this. So thank you for inspiring passion today. And thank you to all of you for having me. It's a real pleasure to be here and to be supporting FAME and its aims for a more inclusive future.

Those of you who don't know what the Architects Registration Board is about, we are the independent regulator of the architect's profession and we're accountable to the government. We have some core functions that are set out in law. Part of what we do is approving the qualifications that are required for

people to become architects and join the architect's register. And we also set the standards of conduct and practice for architects and investigate any complaints of people who fall below those standards. So the aim here is that when anybody uses an architect, they can be reassured and confident that that person is suitably well trained and qualified.

So we've been looking at how we regulate recently, and we've recently launched a new strategy and several different programmes, one of which I wanted to talk to you about tonight, because I'm hoping it links in with the work you're doing, and the research that I'm looking forward to hearing more about this evening. So we want to regulate in a way that helps the sector in responding to key challenges, including safety and climate change amongst others. And we want to help develop a profession that reflects the communities in which it works. The basic premise here is that if the architecture profession is going to design for different types of communities, and people who live different types of lifestyles, that profession should really be drawn from those different communities and lifestyles as well.

NARROW STRUCTURE/ FRAMEWORK OF ARCH PROFESSION/ PRACTICE New strategies and programes to expand the routes to register as an architect

IDENTITY

So that's part of what we're aiming for. But we have a long way to go before we get there. So you may have seen the report that we launched earlier on this year, which found that only 1% of architect's registered identifies as black and only 29% are women at the moment. So this is obviously something that we would like to help change. And we believe that ARB can make the biggest difference to this through using the specific powers that we have through our statutory role. And possibly one of the most important projects is our review of the initial education and training of architects, meaning we're reviewing the way that we've set up a regulatory framework for proving the qualifications that people need to be able to become architects. This is probably the most

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important project when it comes to the future of the profession. And we're trying to create a truly representative profession through the work we're going to be doing.

So at the moment of sets, criteria and processes that institutions teaching architecture must meet in order for their students to qualify and register as architects. However, we've done some research and quite a lot of engagement with the profession. And our evidence suggests that the existing educational model of parts one, two, and three, is inflexible and costly, and is in need of modernisation. So we want to consider how and when specialism is needed, and create a system that would deliver effective and attractive pre-registration work experience. We also want the schools to be able to teach the curriculum that works for them and stay up to date.

So there's new solutions and new learnings emerging all the time in areas like climate change. We want the schools to have the flexibility under our regulatory system to stay up to date and teach the most relevant stuff. So the system as it currently stands produced 1000s of architects who are absolutely excellent, and some of you are on the line today.

But we've also heard, including from colleagues in FAME, that the cost of education and the requirements for work experience can create barriers for people from less affluent backgrounds, or without existing networks within the profession. So to put it really bluntly, as the regulator, we don't want access to the architect's profession, to rely on having money, or to rely on nepotism, it should be about your skills, your training, your educational background, and how you got there. So we have a vision of how we're going to do this; we want to change the regulatory model to focus on outcomes that are required of somebody at the end of their initial education and training. So the focus is going to be

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on what a newly qualified architect should be able to do, not the route by which they got there. And this means we're considering different and new routes to registration, new routes into the profession, which hopefully will help to improve access.

So we've set out some proposals at a really early stage. And we published those a couple of weeks ago. And before we continue down the path that we've set ourselves, we want to stop in our tracks, test it with people and see what you all think. So we've launched a survey, which I'll put a link to the chat in a moment. And we want to hear your views on our proposals on the vision for success. And on the potential removal of parts one, two, and three, and how a new structure might work.

The survey is going to close on the 10th of January, and then we're going to do a proper analysis of it. Read every single response. We've already got nearly 300. So we're gearing up for a busy January. We want to hear what everybody has said, we'll do a proper analysis of it. We'll publish everything we've heard. And then we'll move into the next phase of that work and design what that new education and training systems should look like. So my plea today is that I would love you all to complete the survey to share it amongst your networks. We really want to hear from all of you. This seminar is about the barriers we're going to, I'm going to be listening in and learning, hopefully. But please do tell us what you think. Please do help us get the system right in the future. Thank you very much. I'll stick the links in the chat and back to you Tumpa.

Tumpa Husna Yasmin Fellows 15:16

Thank you very much, Rebecca. I'd like to start by sharing my screen. You can just see my presentation. Is that right? Yes. Yep.

NARROW FRAMEWORK OF ARCH EDUCATION & PROFESSION

Okay, brilliant. Yeah, sorry about this, everyone. Thank you so much. Thank you. First of all, I'd like to start by thanking Manijeh, Raj and the team at AA, who are behind the scenes to make this happen, and for hosting this event and for your enormous support. I'd also like to thank Marsha from the bottom of my heart from the RIBA for your time and for your support, and for our discussions and our collaboration. And also towards FAME collective's research, which, as you know, is trying to expose the barriers in architectural practice and also architecture education. And this, the research, which is a three year long research, is partly funded by the RIBA Research Fund. I'd also like to thank Rebecca, for your support.

And so yes, it's great to be able to have conversations with both the RIBA and the ARB to help to support us to facilitate the voices of the underrepresented, and to really understand why the system is not working for everybody, and to investigate why women, especially women from underrepresented communities, lack representation in architecture.

NARROW FRAMEWORK OF ARCH EDUCATION & PROFESSION Role of bigger institutions

So this symposium will explore the barriers in architecture through listening, from listening from our keynote speaker and our speakers to panel speakers, as well as we will be going into smaller breakout rooms, which will facilitate one to one conversations, which, which we hope to provide a safe space for the participants. And please note that breakout rooms will be completely anonymized. And we do not publish the recording of the breakout rooms so feel free to be as open and honest in your discussions in the breakout room to really share your stories of the barriers and why you think architecture education hasn't worked for you or isn't working for you.

So just a little bit of FAME collective. I think Marsha and Manijeh

already discussed what I wanted to say but yeah, so our aim is to celebrate the successes of ethnic minority women in architecture and also to expose the barriers that they faced through their narrative of their lived experiences. This participatory research symposium focuses on the pathways to success and the challenges they have overcome in architecture education. Through this lens, we'll review the systemic inequality and expose the barrier for a FAME student while they study architecture in the UK. FAME's research aims to shine a light on the challenges and inequalities in architecture, education through lived experiences, of the barriers in architecture education, and we hope to inspire the professionals, educators of the architecture institutions to bring positive change for future generations of FAMEs, and to help create an inclusive architectural profession to address the under-representation of FAMEs in architecture. The event is part of a series of events, which will be documented and shared with institutions and those who I guess make policies and have the ability to make change, and we would like to highlight the inequality that exists.

NARROW STRUCTURE OF ARCH EDUCATION Role of bigger institutions

So our symposium will consist of the keynote speaker, as I said, and two panel speakers and participants addressing the subject and the first half of the event will consist of listening from the speakers and also, after we hear from the speakers, FAME collective will be sharing a video, which summarises our findings from the student survey we have circulated in the UK architecture institutions throughout the months of July and September this year. And the aim of the survey was to capture the quiet FAME student voices, sharing their lived experiences and to amplify it at this symposium. We want to include as many voices as possible. So yeah, please, it's therefore in the second half of the event, please join in and amplify your voice and share your stories. And

LACK OF CONNECTION IN THE PROFESSION FAME role models, empowerment

yeah, just to reiterate, your name will not be revealed and you can switch off your camera, we will not publish any of the recording. So you'll be anonymized.

And then, so yeah, so before I introduce the speakers, I'd like to briefly present what we've been up to since FAME first started, just over a year ago. And so the main presentation will show the published research that we have been able to collate. Also, we have a poll. So if the poll appears on your screen, please take a moment to answer the questions that we much appreciate it. So if I now turn to my presentation, so here are some of the faces that are involved in our project. And so we are very fortunate to have many, many volunteers, who kindly give up their time in trying to help us amplify the quiet voices and to understand the barriers in architecture. So please join us. The more there are of us, the louder our voices will be.

> **LACK OF CONNECTION IN THE PROFESSION**
> FAME role models, collective empowerment, importance of support networks.

> **RECOMMENDATION**

And just a quick timeline to understand where we are. So we are here. So we are in our third Research Symposium. And the first two, were really focusing on these following research questions. So what are the barriers in architecture as a practitioner? And the third one is today's event, we'll be focusing just on architecture education. And we'd also like to be able to answer, how can a female architect or minority ethnic be supported to overcome these barriers, in architecture, in academia and in practice? Yeah, so our method of research is participatory, participatory research symposiums. And we listen to our participants and our speakers to generate discussions and we transcribe those and then we go into analytical discussions.

> **LACK OF CONNECTION IN THE PROFESSION**
> Empowerment

So yeah, so this is our second event. So the first one was hosted by Architecture Foundation, and the second one was hosted by the NLA. And today's one is hosted by AA and the RIBA so

yeah, so after we've analysed what we discussed in our first symposium, these are some of the things at high level that's come up. So, we identified the issues that the participants have discussed, they said, it was, the barriers that they think fall under race, racism, gender, lack of racial and gender diversity in architecture, class, socio-economic background, cost of architectural education, narrow structure and framework work of architecture curriculum, which is some identify as non-inclusive, narrow structure and framework of architecture profession, and identity in architecture, Western language or representation of architecture, age, religious belief, ability, lack of access to information about architecture for prospective students of architecture from underrepresented communities, lack of connection in the profession impacts the confidence of those who face these barriers, and architecture industry impacted by the economic activities and structural barriers.

So what so once we gathered some of the lived experience, we also wanted to know the data and wanted to analyse against the data, what the situation is in terms of, in the architectural field in terms of ethnicity of architects, and in terms of the gender. So these are some of our graphs that we produce from the ARB annual reports and as you can see, that is dominated by white British architects, the red for the registration of architects. And in this data that has come from the RIBA annual report. And as you can see, it's working in different directions depending on what race you are. So if you start off with somebody from white background, it seems like by the time you get to part one and three, we have more architects from white background, but it's the opposite. If you are from other ethnic minority groups, you tend to drop out so you'd never make it to part three and that's worse for Black and Asian students. So we, when we put the

> **LACK OF DIVERSITY AND GENDER IN ARCH**

> **RACISM**

> **GENDER**

> **RACE**

==data together, we realised actually, although this is quite helpful to show that male and female differences in registered architects and also ethnic minorities or ethnicity, but there is no data that shows what is the difference between male and female and their ethnic backgrounds, which we hope to find through working with the ARB hopefully and have the RIBA.==

So yeah, so I'm going to end my presentation, but some of the recommendations from our keynote speaker from the first symposium was, so I'm just going to read out some of the quotes, as our research is mainly extracting lived experiences through people's quotes.

So what can we do to remove the barriers? "So the first thing is education, we need to have education, the curriculum needs to be decolonized, we need to actually know what the issues are in order to tackle them. Secondly, we need to have empathy. And thirdly, empower people who haven't got power. And make sure if you're saying you're employing people from non white backgrounds, they're not HR managers, or secretaries or admin assistants." So we are very happy to share our research. So feel free to go on our website. And there's a link for our research report, which analyses the current data in terms of race and gender in architecture and also the lived experiences that we found. So yes, I think yeah, and then we transcribe all the quotes, but we do not reveal who said what, so you can have confidence and speak freely. So I'm going to stop my screen share.

And I'm going to now introduce, I'm going to turn to the speakers. So first of all, I'd really like to thank our brilliant speakers for their kindness, for their time and for sharing their experiences. And we're delighted to have Dr. Tania Sengupta as the keynote speaker, Felicity Atekpe, for our panel speaker and Dr. Constance

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Lau will be the third panel speaker so if I can turn to Dr. Tania Sengupta is an Associate Professor and Director of Architectural History and Theory at the Bartlett School of Architecture at UCL. Her work focuses on post-colonial trans cultural histories of South Asia and on marginalised narratives. Research on paper -bureaucracy and clerk's life- worlds in relation to British colonial office architecture in India received the 2019 RIBA President's Award and Medal for Research. Dr. Tania Sengupta is Co-Chief Editor of the journal Architecture Beyond Europe, and co-curator of the recent curriculum, 'Race' and Space, what is 'Race' doing in a Nice Field like the Built Environment? So yes, I'd like to welcome Tania Sengupta over to you.

Dr Tania Sengupta 28:26

Thank you, Tumpa. And thank you, all of you. I mean, it was fantastic. And including Marsha's absolutely sort of hair raising poetry, was a really fitting start and that would be a really tough act to follow. I think almost anything after that, that I say is going to sound much more mechanical. Okay, so I'll share my screen. Okay, is that visible? Yep. Looks good. Yeah, so I'm speaking to the theme that FAME and RIBA, ARB and you know, having the number of people actually gathered together behind the scenes when we met up was actually really large and that it says just the sheer number of people even organising these, it kind of goes to show a kind of a critical mass coalescing around these questions.

So I'll share some of the thoughts, some of my thoughts on this sort of theme and mainly as an architectural historian and someone who is you know, in education basically, I teach and do research at the Bartlett. Okay, so I, I grew up in, I was born and

grew up in Calcutta and this is the type of, you know, environment that I grew up in and literally these are the pictures at the bottom left. Half time, but on the right are the kinds of neighbourhoods I actually spent time in. And then I went to do my architecture degree in in Calcutta and then went on to do an urban design degree in Delhi, I worked in the profession and as is usual for architects we were started teaching part time then teaching full time I was, so, I had pretty long years in architectural and urban design practice and then kind of moved into teaching academics and then I came here to do my PhD. And most of the practices I worked in had a very strong social kind of orientation, they were not really the classic mainstream practices in any case, and which in a way, was very, I think, very deeply ingrained in me in some ways that kind of, in that orientation.

And also, yeah, this is also from this is very, you know, this is very much my neighbourhood in Calcutta and other than the city itself, you know, these are the type of people who, along the way I started noticing and sort of taking cognizance of more and more these are mothers waiting for in the school break waiting to pick up their children and on the left hand side is a domestic female worker going past, and this is some sometime in the in an afternoon in Calcutta. And what you see here is also the residues of the biggest sort of annual festival, the Buddha Puja, it's a very typical sort of Bengali festival in that part of India and so, these sort of residues of cultural landscapes, but also how women found you know, a place within actually fairly been using the using barely minimal infrastructure. And in fact, scholars like Swati Chaturveti use this expression of spatial imagination that it takes a certain amount of spatial imagination to imagine a capacity in a built environment, which is not directly geared towards women or designed for them.

Okay, I then, I grew up in a very colonial city, Calcutta and in the next colony, and my PhD was on a provincial town. So, I kind of went away from the metropolitan area. So, in a way, I was very interested in sort of margins of margins, so to say, margins, even within colonial landscapes and interior areas. So, I looked at provincial architecture and urbanism in 19th century eastern India and I did that from University of Westminster and then got a job and move to Bartlett, and you can see at the bottom, I just put the two of them together partly not so much for the contrast, but the contrast is quite obvious in you know, the kind of world I dwelt in and the kind of world I was studying and then the world that I was, I now sort of inhabit, but it could equally have also partly because, you know, I wanted to minimise the number of slides, but the juxtaposition is also kind of telling, I think, okay.

So, in a way, I'll be speaking as an historian, researcher, and the field of history and the world of education and how I think of people and within the field, so, my you know, the self, the field and the kind of people and the protagonist that actually occupy that space. So, one thing that I found very, which was a real revelation one when I came here was that you know, obviously, Britain has this deep Imperial past and this is Bristol as a slave port or its imperial colonial possession. So, this is the urban scheme of Imperial Delhi in the 1930s on the right hand side, or if one looks at you know, World War One the, the African conscripted labour, which served the British during the East Africa campaign. So, Imperial linkages and colonial linkages are so, so foundational to the delivery of, of the Western capital, the project of Western capitalist modernity, and also a much

of architectural history yet this very white, patriarchal, colonial Imperial and racial basis, of Western modernity and much of architectural history. On the one hand, because it's also obvious and it's dwelt upon as, at least in history, the field of history itself. But I found this quite a paradox that it had seemed to have pretty scant presence in, in architectural history in the kind of imagination of architectural history in Britain. So there's a kind of, there was a kind of a cognitive absence, and I was, I was very saddened by it, because you know, coming from the colony, of course, the colonial relationships were highly problematic and hierarchical, but you at least think there is a relationship. And then you suddenly realise that, at least within my architectural history, fraternity, there was very little of those connections, save for, you know, stray, I came into Westminster, and Samir, who I think is probably part of the audience today, he was running a really interesting architecture, globalisation cultural identity programme.

So there were these islands, within which these were being delved into, but it didn't figure as a kind of mainstream discourse in architectural history at all, and doesn't even now. And what I felt was that, that there were certain patterns of the engagement if there was one, one was that architectural historians would be interested in mainly sort of Western European or American figures going into colonies. So architects, for instance, whether it is in the colonial times in tropical, the genesis of tropical architecture, or, for instance, architecture of humanitarian aid, say post war formations around the United Nations World Bank, and that structure of dispersion of architectural expertise, a lot of it came through language, the language of technology transfer. So this was one kind of an in some ways, to me, it seemed akin to a kind of colonial journey from the Metropole, into the interiors. So even the scholarship seemed to be doing something like

that, quite a lot of it, not all of it, I need to always qualify. Now, the other was that when so called other histories of other parts of the world or people who sort of world fell into the crevices of this mainstream history, when that pose engaged with it often was through the paradigm of white western capitalist modernity. So the markers of modernity would be the industrial would be industrial modernity, you know, so even if it's, if it's Africa being discussed, it was about the marker of modernity was when the railroad is constructed. So, the paradigms seem to be similar, basically, the framework seemed to remain the same. So, the empirical context changes and this is also this, to me, quite problematic use or use of these other kinds of contexts, which are always considered empirical and sort of sites to demonstrate certain Western concepts and ideas. The other was, of course, it will be X colony itself, and they became the sort of quintessential sites for narratives of you know, slums and that ever since the collapse, and the withdrawal of colonial rule that the society is sort of descended into complete collapse and sort of corruption disorganisation, they basically epitomised all the disorders of modernity, in the X colony, but and in the metropolitan context postcolonial networks and contexts, like say for instance, London or any of the bigger cities in Britain and in Europe and America, the narratives of the immigrant, the migrant the women and the women of women of colour, their experiences and, and landscapes were somehow seen as ethnic cultural practices and the realm of the banal the everyday not quite architecture.

So, history had the sort of underpinnings at least you know, these are the fragments that I was encountering all the time, then there was also this thing, and in this gradient, obviously, the woman of colour is sort of located in a highly extreme position. Okay. And, of course, the linkage between architecture and the

realm of architecture built environments and colonialism, and it's representational systems is, actually pretty direct. So this is Edward W. Said's, famous, you know, book Orientalism and even though it's sort of by now almost cliche. But ironically, a lot of it still holds good. So Said's basic thesis, for young people who may not be familiar with Said, was that the whole idea of the Orient was the construction of the West. And the quintessential sort of symbolic figure of this was the Western depiction of the Oriental or the non western and oriental didn't just mean the east, it started with the idea of the East, but essentially anything other than the West. So the non West, the, it was the figure of the woman that actually sort of epitomised this, these entire lands would also be described in these either exotic feminine terms or as problematic, difficult, jangly. So and this translation is kind of almost blatant in Le Corbusier work on Algiers, for instance, where he's literally depicting an entire land and an entire as an entire sort of settlement as this figure of the Oriental woman, who the Western architects hand sort of delicately holes. So there's this whole sort of patriarchal relationship established through representations like this.

And of course, as you can see, on the left, it is always a relationship of difference so the Casbah or the native settlement is always bypassed, because and because it is different, and that difference is continuously inscribed. So and one of the key ways in which some of the recovery has happened in more recent times is this whole notion of inclusion. And I think inclusion is obviously highly important, the inclusion of narratives and, and inclusion of, you know, stories of other parts of the world, stories of female authors. But, equally, this, we need to be kind of weary of inclusion alone. Because often these render these into realms that need to be studied later realms of application of our application

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and not of from where paradigms are generated. And one of the things around it, for instance, feminist and decolonial peer race and feminist scholar talks about is this whole idea of academic footnoting, how many women of colour actually get footnoted in our classic sort of institution and academic publications. The idea also of white knowledge being highly portable. So that happened applies both in terms of, for instance, white historians, especially white male historians, I would say Yeah, in fact, very much more of white male historians can go and do histories of going to places all over the world. But the reverse is not really true, that same entitlement is not really offered to non western scholars. And there's also a matter of actual mobility, being able to travel needs money, and, the kind of privileges which is not always afforded to a non western scholar. And then the non western knowledge and histories has always seemed to be located.

So I work on South Asia, for a reason, one of the reasons why I work on it is because I can read the vernacular archives, I don't have to only read the colonial archives, I can actually therefore generate stories from the below so to say, also things like, you know, totalizing claims, often white western historians would have a book titles, which are say architecture and, and it's a kind of a global claim, whereas we would really think so many times before making those sorts of claims. And one of the things that I personally feel very affected by is this idea of a glass ceiling in which many areas are beyond the reach of a non-western, especially female scholars of colour, whereas the reverse is not true. So, this has a deep genealogy in colonialism, where the West had the truth through the networks of global circulation, the wax had the Peritus to write histories of other places and the power to narrate and that partner it is nonreciprocal, Dipesh Chakrabarty mentions this idea of non-reciprocity, irrespective

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of the fact that I guess. When, in fact, most scholars of colour have actually made great efforts at learning and actually, you know, keeping up with Western scholarship. The other thing is that this idea that, you know, educators also have a right to learn. Because when we teach in a specialised field, but we also do a lot of generalised teaching. So we have very specialised research, which we teach about, but we also work in a larger discursive, broad field and that, like that malleability to be able to do that versatility is quite cool to tutor skin, because you can't just do your own very specific expert realm of work, but it's always about how does that connect to a broader field, field or other fields. And I have often found that while for instance, my really interesting and great colleagues actually, and I've learned huge amounts from them, are able to say learn about postcolonialism, or teach alongside, but the reverse is, is not always afforded to us.

Then there's, of course, Sara Ahmed talks about the whole idea of diversity work, and her absolutely iconic work on being included on complaint. The labour that actually goes into this is very often put in by women and women of colour. But by far, I mean, we at the moment have this in the School of Architecture of BAME awards, gap addressing team and we are working on a project we got some funding and other than to all our women, almost 100% of women of colour are present in that group. So all the volunteering is happening from women and women of colour. And the two men are from other kinds of marginalised minorities. So one mixed race person, one LGBTQ person, so of course, on our frames of reference, whether it's external examiners, in turn international lectures, to know the sheer number of ethnic minority staff as kind of not just for staff, but also as orientating factors for students.

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CLASS

And the other, the other challenge I find is, is that kind of having to kind of move between different kinds of selves can't be both collaborating and conflicting. So, on the one hand, I have some direct affective experience, and I feel bad about some things or I feel sad, or, you know, there are actual visceral kinds of experiences. And I think that's the must be the overwhelming majority of all experiences, many of us would have failed many on this platform, definitely, then there's a kind of an intellectual processing because I work on post colonialism and decolonization so I'm sort of processing or also reading actually, and, you know, there's a lot to read and keep up with, and it's a highly fragile field actually, and then participating in policy change, and trying to initiate those.

So all of these require different kinds of skills and the kind of application and, different kinds of modes of engagement. And I often find that very challenging. And so when I'm having to do some kind of an intellectual task, I'm actually feeling maybe emotionally really affected, you know, so, and these are not separate, and they feed each other, but they are also quite challenging, too. I felt that to move from one to the other, or be able to do all of it. In terms of students experience I am, I'm hoping that a lot of it will be gathered when we meet students and I used to do a student wellbeing role for five years and have had quite close, I've basically gathered vignettes from what students told me and I also had very detailed conversations with some of my female students of colour and some of the, what strikes me is in a way, you know, Spivak's idea of her iconic essay 'Can the subaltern speak?, but one of the things she kind of highlights is this idea of almost subaltern of the subalterns the woman of colour is subject to patriarchy, both by men of colour as well as you know, white men, so, you so that there are different points

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of confrontation and the subjection that this figure is subjected to and in case of students that really seems to be this this is kind of deep intersectionality there's a, the student is being a student puts students in a certain power equation in a gradient, which is the vulnerable, then being a woman and being a racialized figure then of course add to that all other forms of intersectional marginality is cultural context class, sexual orientations, ability, disability, their familial social locations, and how, you know, you are expected to be a mother you are and you are having to study, manage your child, really challenging kind of constellations was a key thing that all the students I have very detailed chats with.

All of them, I think one point they said they talked about was a kind of sense of identification that architectural explorations related to their heritage, are not spoken to in the class. And in that sense, they don't have any they choose to work on, you know, something to do with what they understand as their heritage. It's not a free space, because it's not a populated realm. It's a pocket. So they have there are very few. And so this whole feeling of a kind of lone journey and being isolated and not supported by tutors because often the tutors are not equipped to speak to the it's not that the tutors are ill meaning some students told me that their tutors were extremely empathetic, but they simply couldn't speak to the, the issues concerned because of and it's not obviously possible for everyone to know everything. But it's also definitely a key indicator of the sheer lack of enough ethnic minority staff with the types of expertise that would help in establishing these real connections with students, minority ethnic students who identify more closely with each other because we do have a substantial number. But these are very misleading because we have a lot of overseas students, their experience is quite very different and very different kinds of marginalisation

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from so called home students and home and overseas, these are sort of institutional categories go, we do need to actually really think about the difference of experiences and, and therefore how to address them, but equally they are not, it's beyond these institutional categories, that the kinds the layers of subjectivity. So the whole, that whole range is actually very important. But equally people therefore who actually identify ultimately more closely with each other actually scattered about unit systems, for instance, means many students at first year, we felt that we were a bit we were sort of together, we held together, and then we sort of got scattered, so this diffusion and kind of loss of critical mass. And of course, the understanding of often of students as its ethnic minority women, as well as ethnic minority students in general, you know, less able and in case of women, for instance, the extremes of aggressiveness, the loud African student versus the passive student infantilization, and kind of in need of help all these are sort of colonial tropes, and they do they very much affect behaviour towards the students also often feed into things like the awarding gap, things like avoiding Yeah. So about one of the points to, I guess, keep in mind is to think about coalescing as sort of a resistance to whiteness, but equally keeping in mind this heterogeneity.

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Awarding gap

And the other thing is that for instance, language barriers or writing barriers, some of it is carried say overseas to this face this, or some of the students face this more than others, but also home students, maybe it's also kind of the privileges which are taken for granted posh public school education, posh sort of private school education and other kind of competence that goes with it, the bits are just taken for granted. For privileged students are often not available to ethnic minority students and if there are issues to do with language because history and theory obviously deals

with language and languages and texts, but I realised that it does require tutors to put in a there is a greater onus on tutors to put in a bigger job of being able to hear and listen. And, I have honestly found that I've discovered that if one goes beyond that language question, it needs more work, but I've, you know, there's a wealth of things I learned from the students and insights that students apparently not competent with, language actually have to offer so the ability to hear is key data. I'm extremely human data is very big. So far, and I'm not going to go into that, and you guys are doing incredible work. Also, of course, ARB and I think FAME's work would be extremely useful and invaluable in the role of data can be undermined. I've mentioned the awarding gap and the awarding gap is often seen as students gap and there's a kind of prefigured scale of often marking or metrics in students, high 60s, but not quite as 70. You know, so there's a kind of prefiguration into marking scales often. So obviously conscious unconscious bias, but I think a deeper question is, what is it that we value in, in an essay? So for so? Kind of, so is it? What sort of experiences? what sort of narratives do we value? And that's a fundamental question, and I think we don't really address those.

The other thing is this whole idea of heroic designs, you know, and I think it wasn't in 2007, or 2000. I think they kind of took stock at the Bartlett and found that women were sort of regularly scoring lower than the top was never women. And then mostly it was white male students at the top and they realised that there was this thing about sort of heroic, spectacular complex, like stupendous designs. I'm not saying that tendencies have gone away. But this was then realised that our own women are often actually working on a smaller scale, more granular, more textured, often engaging with the everyday, and these are valued differently. So just for some stories of hope, I know I'm taking quite long.

STRUCTURAL BARRIER

ABILITY, RACISM, IDENTITY

NARROW STRUCTURE OF ARCH EDUCATION
Awarding gap

NARROW STRUCTURE OF ARCH EDUCATION
Awarding gap

RACE GENDER CLASS

This was an exhibition, curated by Izaskun Chinchilla. She's really interesting feminist architect, too many of you may know of her. And this was an exhibition called 'Cosmo Women', which basically gathered together about 65 female students' work from the last 10 years. 2021 was the exhibition and 18 Female architects and educators wrote about them, so it wasn't sort of an all women project.

Then I myself, what do I do? I teach post colonialism, decolonization. So this is actually sort of really looking at it analytically and trying to think actually figure out the sources, the conceptualizations the theories, the unpacking in a kind of into quite an intellectual task of it in that sense, but on the other hand, so this is where one unpacks what swent on to the job of unpacking and but also how does one decolonize and the intellectual basis but equally I, I teach generalised seminars where I'm not teaching postcolonialism partly not to be continuously started only as a South Asian who analyses colonialists. So my seminar is called: Architecture, spatial and cultural practice. This is my fourth year seminar. I teach postcolonialism in some other part. So in different parts of the school, I teach different things. In one I teach specialised seminars, politics on post colonialism, decolonization, but in the other I have decided, no, I am not going to teach something called architecture and race or architecture and post colonialism. But I'll teach architecture, spatial and cultural practice, where I used both post colonial, post colonial theory but also various other kinds of theory and a lot of empirical work. And I never teach anything without referring to other contexts, practices and paradigms.

So anyway, I told myself, I'm not going to change anything with that. So this is where you teach something quite general. But

basically, it's shot through with these questions. But that's not the only thing it's shot through. And the job of unpacking and reconstructing so people like Huda, Suzi Hall, Thandi Loewenson, pioneering work on race face architecture, they work, I guess, the first to actually do the systematic academic unpacking of unpacking, and proper sort of proposition and work on play space architecture. Then we did this collaborative work again, across the faculty. And you can see it's a totally, it's a highly mixed group of people. We also had Solomon who's in the centre, who's from, from a critical race theory, background, Institute of Education. So this is a race in space, 'What's race doing in a nice field, like the built environment?' It's an open source resource, I guess, you probably you may have seen it, otherwise I can post a link to new books like this.

There are some critiques like you know, but it's still focused on America. But this is one of the first release kind of systems other than Leslie Lucas. And that's 20 years back major intervention in the field, and we do need all the unpacking that we could have. So I'm reading a lot but also a lot of reading alongside with people, reading groups, these have become common, so a lot of it has become shared journeys. Need to narrate all these stories of lost stories of women or not, didn't get their full view in, in their time. Thinking of Lina Bo Bardi, Yasmin Lari, also, it was quite interesting that, you know, as Helen Lucas architects and says, that this week, the members have actually had the privilege of hearing and meeting Yasmin Lari. So it's also speaking to, you know, female oriented practices. So there are all sorts of connections and, and sort of was being made here. Also work on immigrant communities are the kinds of landscapes. This Shahed Saleem's really fascinating history of the British mosque and kind of looks at it from a very ground up approach: communities

building for themselves in very ad hoc ways, but then getting organised and, and translation of typologies. And again, a lot of the Westminster people will be familiar with it. One of my recent short pieces for the SH GB was called looking for the absent women in the towns that I looked at for my PhD, but this was a separate work on thinking about the women because they are not present. There are no autobiographies, there's textual evidence is very, almost none. How do you methodologically address and find them in the spaces in the architectures? Also, we need to, I think our task at hand is not just to improve our own position and experience but to enable linkages between the architectural world and on to intersectional frames of women of colour beyond academia beyond architecture to other contexts and subjectivities. I think we do have a role as sort of channels and that we can be their voice because that can be deeply problematic as well. But equally somewhere I think, these sorts of words, which seem to have nothing to do with each other, need to join up. Similarly, again, extraction and construction is one of the highest extraction based industries. Yeah, so basically collectives, affinities, alignments, numbers, proportions matter, coalesce, but also the granularity that the differentiations are also very important. It's not one big lump of, of minority ethnic women, but many kinds of subjectivities within that and to learn and hear. Thank you.

Tumpa Husna Yasmin Fellows 1:03:23

Thank you very much, Tania. That was such a thought provoking and inspiring discussion. And thank you for sharing all your research. So we will have, the audience will have moments to directly ask questions at the breakout room and later on in our programme, we're running out of time slightly. And we'd like to keep to the schedule in time. I know there's some people in

LACK OF DIVERSITY AND GENDER IN ARCH

LACK OF CONNECTION IN THE PROFESSION FAME role models, emporwerment

RACE

the audience who would like to really get in, get involved in the breakout room. So I'm quickly going to turn to my next panel speaker, Felicity Atekpe. So Felicity is a practising architect and the founder of White Table Architects, a practice in sustainable design, interiors, architecture and landscape through enjoyment of the everyday schemes of micro small scale housing, theatres and galleries. She's also a lecturer and has taught since 2000. Having taught and examined extensively at The Bartlett, Southbank University, Greenwich University, Camberwell College of Art, Glasgow School of Art and Cambridge University. She is currently the course leader for Interior Design Environment Architecture (IDEAs) programme at Ravensbourne University London and an external examiner for the new innovative Bartlett, MSci Architecture degree. Thank you Felicity over to you please.

Felicity Atekpe 1:04:53

Thank you very much. Thank you all for turning up. I hope I will be quick because actually, the previous speaker touched on lots of issues that were of interest. So maybe I think what is useful is that all that we can do is really talk about our experiences. And I think the strength of experience is listening to the different experiences and building that up in a way. And increasingly, I suppose, in my late middle age, almost dodger age, because I've started losing teeth, and all sorts of things. I think it's important that there's visibility that people can see other people that look like them doing the things they want to do. And hopefully, you know, they won't be perfect examples. But the fact that somebody is there means that you can do better. And I increasingly find that that's the role that I maybe a little bit uncomfortably taking, but happily taking, because I'm hoping that the people that come after me will have

LACK OF CONNECTION IN THE PROFESSION FAME role models

LACK OF ACCESS TO INFORMATION ABOUT ARCH FOR PROSPECTIVE STUDENTS

an easier time, but will be better architects, and designers, hopefully. So the quaker in me says that I should start where I am, I grew up in my first seven years, in a real backwater in Western Africa in a town, seaside town, coastal town that is really now mostly underwater. So in fact, the house that I grew up in, doesn't exist anymore, it's water. And, and I'm saying that because it means that I've always got sustainability, etc, really there because it's affected, the things that I know and my memories. But I came here to a public school or private school at a very young age, and so was immersed in the education, I suppose, the privileged education system of this country. And I've always walked a funny line, because I feel like I've been on the inside. But I've also been on the inside of another place. And therefore I belong to both.

I don't think that I would say I necessarily, you know, visibly, people always saying, Where do you come from? So I know that I clearly don't always belong here. But I find increasingly, I don't really belong there either. So it's an interesting place to be. Added to that my architectural education has been interesting for the wrong reasons. I did really well at architecture school. But really, the motivation for it was that when my father found out that I actually wanted to do architecture, he was so disgusted at the idea that I would waste my time doing such a ridiculously white middle class activity that he said, I'm not going to pay for it. If you want to do it, and, uh, you really want to do you go find out a way of doing it, but this is not going to be for me. Added to that. He said, Nobody likes a clever girl. And nobody certainly wants to marry an architect. So nobody will want you. And I'll have wasted all my money, and you're supposed to be a doctor. So that's where I started from.

RACE

GENDER, RACE, SOCIO-ECONOMIC BACKGROUND

COST OF ARCH EDUCATION

So I've had a very strange wealth through it, because on the one hand, I feel I sound different. And that has afforded some privileges because architecture is, I think, undeniably a very middle class affluent activity to do the fact that you don't get really much money for it in the end, that you need an address book, all these things are very pertinent and relevant questions. But I think the fact that I have made it through architecture school means that it should give everyone hope that you can actually make it through with those circumstances.

So I didn't really know what it was architecture, but I knew that I liked the idea of controlling the spaces that I lived in. And that mostly didn't seem to be designed for me. So I wanted to do something about it. Luckily, when I got to architecture school, it actually turned out to be something really interesting. I didn't know it was going to be interesting. It was just a thing that because nobody I knew had ever done it. Nobody in my family, nobody that we knew was an architect, and you know, my dad was writing away because his thing was that he couldn't help me in this task that I had wanted to, whereas if I became a doctor or something, he knew doctors, he could help me along there. The other thing I think architectural education has taught me. And I will get to the point quickly is that the places I find that talk about diversity and make a big show of it, they are usually some of the worst places to actually demonstrate these things. In my experience, the schools that I ended up with the work, it wasn't even mentioned, in a way, there was a much clearer way of dealing with it, because there wasn't any, any expectation on my side, that things should be a certain way, because nobody had made any show of it. So I suppose the thing I want to say is that as an architect, a female architect, a black female architect, a single parent, female

SOCIO-ECONOMIC BRACKGROUND

LACK OF CONNECTION IN THE PROFESSION
Impacts confidence

NARROW STRUCTURE OF ARCH EDUCATION

LACK OF RACIAL AND GENDER DIVERSITY IN ARCH

architect, I don't find that these things, they compound, they don't get any less, it doesn't get any reduced. And I find on a daily basis, that it's a struggle, it's a struggle to do all those things, and be in the built environment. And I think, as educators, and I'm now in a position where hopefully, I can set some of the agendas, and some and facilitate change in the little bit of world that I am in that we all come with all our prejudices. And I think that the problem with architecture or the built environment, is that somehow, it always seems that I don't know if it's the middle class thing, or whatever it is that some people inherently don't think they're prejudiced. Or it's their problem. They think, oh, no, well, it can't, it can't be the Bartlett, it can't be Ravensbourne. Because you know, what we're all good meaning and whatever, what they forget is that we all appear with ourselves. And we are, in fact, society. So anything you see on the screen is what's there. So as the students and I find this as the choose for tutors, but also students, right, the prejudices on all sides, there is often the thing of aggression, talking as if you're aggressive, because you have a point of view, and you don't want to stop and not say what you mean. But I think though, my son is in the background, and it's half-term, so forgive me. I think what I am most encouraged about recently, though, is that, in a way, some of the discussions that have been maybe self-stopping, self-putting down in a way, seem to have gone out to the students I've seen, they hear and they want to be heard, and they will be heard. And I think if I can end here, I'm sorry. It's a very basic chat in a way. I think I'm really encouraged. And all I can do in a way is try and in my little corner of architecture, make those voices mean something. And I can tell you, that it isn't easy. That's all. Thank you.

Tumpa Husna Yasmin Fellows 1:14:11

GENDER, RACE, CLASS, SOCIO-ECONOMIC BACKGROUND

NARROW STRUCTURE OF ARCH EDUCATION

LACK OF RACIAL AND GENDER DIVERSITY IN ARCH EDUCATION

Thank you so much Felicity for speaking from the heart and for sharing your inspirational journey. Okay, so now we're going to move on to our next panel speaker, Dr. Constance Lau. Constance Lau is an architect, and has taught architecture for over two decades, from undergraduate to doctorate level in London and Singapore. Research practice is applied through teaching international workshops, conferences, peer reviews, and publishing. A design studio's research interest in multiple interpretations and narratives are explored through the techniques of montage and different motions and allegory. The idea of a questioning and incomplete approach is fundamental. Central to the process driven methodology is the role of dialogue with an emphasis on individual learning that encourages the students to assume authorship to shape the reading and outcome of the design brief. Thank you, Constance. Over to you.

Dr. Constance Lau 1:15:15

Oh, hi. All right, thank you. Thank you very much for inviting me on to this, okay. I think it was really inspiring to hear everybody talk about their experiences. And I've never really kind of never really done it. So, okay, here we go. And I think I'll keep this very short, because I think that the breakout room is super important to get everybody to listen, to kind of share what they want to see. And I think Tania covered a lot of the things that you know, was probably going through my head and my life. So to start and be very brief, I, obviously, I started in Singapore. And I started architecture education in Singapore. And then I came over to London to do the rest of it. And so I think,

from where I stand, the differences in from what I see and experience there, and the fact that I'm teaching back there, and here is pretty stark, and why does it have to be? And for myself, I mean, all these years ago, when I first came over, the whole idea of and of course, because Singapore's a RIBA accredited system, the whole idea of our colonial masters was already kind of in the picture, but the idea of the colonial gaze was a bit shocking. And I don't know whether it was because it was an assumption or because it was an assumption in association with me. So I remember to always save this bit of feedback. I submitted a paper once to talk about the colonial buildings in Singapore. And the feedback I got was, it's very eloquent. But why are you interested in describing the difficulties associated with colonial associations? I'm like, why am I interested in describing the difficulties associated with colonial associations? And then it goes on to soften and say, Oh, perhaps it's, you're doing it because it's easier since it's a very successful country. And I thought, you wouldn't be saying this to very many people, but you said it to me. Okay, so fast forward. So of course, I mean, there are barriers within architecture, education, and a lot of that has been articulated. And I think that there are also barriers to entry then wanting to be an architectural educator. So it's like a double whammy. Because you know, you're in it, and then you don't finish and then you're trying to get in to be an educator. And it's not as easy. So again, the sort of representation, and the kind of what you can bring to the table is also underrepresented.

NARROW STRUCTURE OF ARCH EDUCATION
Barriers that professionals face as educators

Alright, so there you go. So when I first started, I said, I won't share an image production image. Okay, so basically, so I started with one thing to talk about dialogue and design more as a, an academic pursuit. Okay. But I've been

teaching for two decades as, some first introduced, and gradually I realised that no, it's not about that, you know, the whole idea of multiple interpretations, and challenging, you know, ideas and challenging briefs, is also woven into people's experiences. And I completely encouraged my students to challenge conventions and assumptions and to empower them, okay, by encouraging them to bring their own experiences into the studio into the conversations into the proposals they want to do. So that they start, they start, you know, when they're in education, right, I mean, the whole kind of budget and efforts and kind of emphasis on climate change, right, that the weak few models of the front loops and the back loops and antagonists versus protagonists. Why can't we do that to this?, you know, that this whole idea about discrimination or race, it's not a reaction that we anticipate, and we make positive actions. Okay. And I think the sooner the students that I teach or the sooner the people who teach, empower their students to discuss it in a kind of a safe, friendly and very positive environment, to design, to know that nothing is impossible. And I think the sooner we'll get, you know, more people onto the table, who are not angry, but I just say, well, why not? And the fact that nothing is impossible. All right, that's for me.

Tumpa Husna Yasmin Fellows 1:20:07

Thank you so much, Constance, thank you for speaking from the heart and I really appreciate all your contribution. So now we're going to move to FAME collective's video, which summarises the student's survey that we've circulated with the UK architecture institutions the last three months, so I'm going to hand it over to Marié and the rest of the FAME collective.

RACISM

Marié Nevin 1:20:36

Thanks Tumpa. My name is Marié Nevin, I'm an architect at Stride Treglown. And I'm based in Cardiff. As part of this research event, I was involved in putting together the questionnaire and reaching out to students at various institutions.

Lumie Okado 1:20:55

I am Lumie, I'm a third year architecture student at the University of Bath. I joined FAME last summer. And I've been very inspired by the change we're creating.

Grace Izynion 1:21:13

I am Grace and I recently joined FAME. I'm currently going to part two at Cambridge. I was in charge of doing the video of the research project.

Nabiha Qadir 1:21:28

Hi, I'm Nabiha. And I'm doing my part two with Grace as well at Cambridge. And I was involved in the early stages of the research event preparation with the questions and the original social media posts.

Vicky Carrillo 1:21:48

Hello, my name is Vicky Carrillo, I am a BA Architecture graduate, from University of Westminster. I've been helping and collaborating with FAME collective and creating content for the collective's social media platforms. And I've also helped with the marketing and promotion of today's event.

FAME collective video - Summary of the Student Survey Findings: Link to the video: https://famecollective.wixsite. com/famecollective." 1:22:28

We have gathered lived experiences of the barriers faced by female architects of minority ethnic while studying architecture in the UK. This video summarises the results of the surveys that have been completed by FAME students and graduates of a range of universities across England, Wales and Scotland.

Have you ever experienced barriers, felt so uncomfortable or felt like you didn't belong in your course due to your race or gender?

-I felt bothered by the attitudes of both staff and students towards foreign things in the way that non-European architecture is taught and received as something different to European architecture and the different treatment of international students, both patronising and dismissive.

-I will say in the overall ratio, racial diversity, black people were definitely under-represented. And I thought the ratio of people of colour was drastically lower in part three course.

-I don't really feel comfortable at uni. As a Muslim woman who wears a hijab, and a minority at my university. I feel uncomfortable in certain situations where I'm doing group work with students on the minority race or religion. I struggled to express myself at times and be myself.

-I had one design tutor who deliberately left me last in class

for design tutoring. By then it was always the end of the morning or afternoon, and therefore not enough time was allocated to me.

Do you have a FAME role model or FAME mentor to help you in your journey in architecture? What was the gender and racial diversity like of staff and course mates? And did that affect you?

-I don't have any architectural models because I can't identify with any architects we see, study or hear in the media in terms of race, gender, or even class.

-I was fortunate to have a FAME tutor in my final year, and her presence was actually so reassuring. A woman of colour who was also someone who raised a family around the practice and was now tutoring too.

-I've not met any FAME role models personally in practice, but I'm becoming more aware of female architects through networks such as FAME and webinars attended over this past lockdown year.

-The gender of staff had a good balance. However, senior staff are mostly male.

-I have never had a FAME or even a male BIPOC tutor which made it uncomfortable when working on design projects, because I would feel like I had to adapt my design process to what was expected of me as a minority.

Were there challenging occasions when you wanted to leave architecture and study other degrees? If so, why did you feel this way? What made you change your mind?

Or how did you overcome the challenges to navigate through in your architectural education?

-I found that working in practice is so much more enjoyable, which helped me continue through to qualifying as an architect.

-The motivation to push barriers and champion my identity through architecture, and be a FAME architect in an attempt to change the architecture field today.

-I had such a bad experience, I still haven't returned to architecture after completing my part two and haven't completed my part three.

-At that time, I had a really difficult white male tutor who made me feel like crap, and I felt like I could never be an architect as I didn't understand his way of thinking. I'm really glad I didn't quit. As later I had a female tutor who was the best tutor I've ever had and changed my mind about studying architecture. I realised that my experience of the course was so dependent on the people leading the course and what they projected as architecture.

-Due to the poor projections for women to progress in the industry, poor pay compared to other industries, requirement for expensive education to qualify, financially took a lot of commitment and support from my family to reach qualification. As a part one and two salaries are very low.

-I felt all my designs were more harshly critiqued due to my belief in the importance of community and togetherness preventing me from creating fantastical architecture.

Were you ever advised against pursuing careers in architecture due to your gender and or background, during school or as a university student or graduate?

-At my part three oral exam interview, one of the two examiners was a woman, white British, who started the interview by remarking on my appearance, I'm of mixed Lebanese, Romanian, Italian ethnicity. Instead of focusing on my work, she proceeded to tell me that I was too ambitious, wanting to be a practising architect, do a PhD, teach and have hobbies. The message was that you can't have everything if you're a woman, you should give up your career. I cannot imagine anyone ever saying that to a man. Even though she gave me a low mark. My coursework was excellent. So I still got distinction.

-I was always encouraged to do pharmacy, optometry, something shorter are more suited for females.

-I was told numerous times that I will never become an architect because I'm a woman.

-When it comes to design work and showing your work, there are tutors that don't even give you comments sometimes. And I don't think it was because of the quality of my work, but just because of the way I looked. And also because I was interested in traditional mud construction methods and I wasn't doing big, complex structures.

-One of the teachers in my high school, her husband was an architect, and she just didn't think it was for me or I was built for it. The comments were quite blunt.

How can the barriers be challenged? Or how could

the educators address the barriers and support FAME students in architectural education?

-Become well informed on their struggles, backgrounds and identities. There is an ignorant nature towards the specific barriers that FAME individuals face that tutors fail to address because they haven't put in the effort to learn about it.

-Carrying out lectures built within the course and outside surrounding the topics of gender, racial diversity in architecture.

-They need to start actively giving examples and case studies done by female architects, LGBTQ architects, architects from different cultural backgrounds to students other than the white straight ones, can have examples of hope and success. As experience and journey will be much harder and different to theirs.

-Just give us the same opportunities and faith you have in your other students.

-Make sure FAME are well represented in all modules and staff, including external tutors and critics, reach out to students and provide a suitable support network if they need, including the curriculum for students to run school engagement events to encourage more students and young people from diverse backgrounds to study architecture.

As a student or practitioner, what message would you give to young FAMEs starting in or thinking about architecture school?

-Don't fictionalise barriers, but also don't let actual barriers get in your way, you are strong and you can do better than you think.

-There might be times where you feel isolated and out of place. Just remember, you're not alone. Reach out to support groups and individuals who understand you, make your voice heard. Don't fight on your own.

-Just because you see this industry as an unbalanced sector doesn't mean you can't change it.

-Don't give up because you might be the role model for a person just like you who wants to pursue their dreams.

-Talk to people who have been through it. I think I would have found that really helpful at the time, but I didn't know anyone to take any opportunity that arises to speak to those who are further through school than you are practitioners. Don't take any negative things from tutors personally.

-Stand your ground and never ever take [*] from anyone. Be proud of yourself, who you are, where you come from, your name, your accent, don't let anyone take that away from you.

Tumpa Husna Yasmin Fellows 1:30:28

Thank you so much FAME collective team, excellent video, and we have been able to capture a huge number of voices, and some of the messages are such inspiration to all of us. So now we're going to move on to our breakout rooms, I just want to quickly remind everyone that the breakout

rooms and what we discuss in the breakout rooms are going to be kept confidential. And we will not be sharing your names or your identity, or publish any of the breakout rooms videos. So please, we hope that this facilitates an honest and open discussion. Please join in and you will be allocated to move on to the breakout rooms. And don't forget the poll. Please, if you have a moment, please complete the poll. Thank you. And we'll see you back here at ten to eight, Keith. Thank you.

Breakout Rooms

BREAK-OUT ROOM 1 (Dr. Constance Lau)

Dr. Constance Lau 00:21

Okay, hello, hi, do I think we'll just start with people wanting to kind of contribute comments or say things, that would be the easiest. I mean, you've really heard me talk. So who?

Participant 1 00:52

Any comments, any thoughts?

Participant 2 01:01

Hi. I just wanted to say, thank you. That's very inspiring and informative. Is there anything as students or aspiring architecture students we can do? Except for obviously talking about it?

Dr Constance Lau 01:19

Sorry, just to just to clarify for me, as in things that you can do to, I'm sure you're all high achieving, okay. I know that

RACISM

there's an assumption that for us, when I say us, I mean, also with a foreign passport, so that's an assumption I'm making, that we probably have to be twice as good, to be on the same level as other people. But I also see that sometimes as a positive, because it just pushes me to be twice as good. And, and not as a sort of, how do you say, not as some burden or the monkey on my back? I mean, I would say never stop believing in what you want to do. Okay. You will find someone who will believe in you and say, it's going to be okay. Yeah, and to just keep pushing it. And to fight, I mean, to have something like the FAME collective was probably unheard of, when I first set foot in England, it was just about figuring things out, and sometimes not even know that I've been discriminated against, even Okay, and now, there's so much out there, there's so many people, you can ask there so many experiences that we can share and say to you look, you know, when I was here, when I started 20 years ago, blah, blah, blah, and all of that, and I would say really make use of these resources. Because more often than not, we want to share our positive experiences with you. So I think you know, you can't be what you can't see, I people say that. I think a lot of us talking today and especially Tania and the keynote speakers, we became something where there were no role models, okay. And so then when we hand the baton on to you guys, you know, the next generation, it's, you know, the expectation is that you'll just be better. Because we've paved the way. So you know, you don't have to worry about being something that you can't see, I think you just have to focus on articulating what you want to be, and then looking for people and asking questions along the way, because there are resources now.

LACK OF CONNECTION IN THE PROFESSION
FAME role models
Empowerment

LACK OF ACCESS TO INFORMATION ABOUT ARCH FOR PROSPECTIVE STUDENTS

Participant 2 03:59

Thank you so much. Thank you.

Dr Constance Lau 04:04

Pleasure. And I hope to kind of, I'm sure, see all of you. I mean, the world is so small. I've been teaching architecture for what, three, five years in England, so I'm sure I'll see some of you at some point in a crit, external examinations or something. Yeah, does anybody else have any kind of thing? It could just be an experience you want to share? It's not you know? I don't think we sort of particularly have an agenda. Presumably everyone who's in school Sorry, sorry, please.

Participant 3 4:45

Oh, hi. I wanted to say thank you, like for organising this and sharing like your experiences. Yeah, it was very inspiring to hear about, like I'm a student. I'm a new student, actually, like, I'm a third year student. And I guess like me, in my unit, there are a lot of, like females. And like, it's just something that I found really interesting, like, so like, a lot of the, you know, famous architects or like Pritzker winners, when we say them, we often think of men, but like in our class, and like, sometimes in academia, like a lot of, I think they're just actually like more females than males generally. So yeah, I think that's just something like, in my experience, I don't know if it's true, but

Dr. Constance Lau 5:45

I do because a lot of it is there. I mean, if I were to continue with what you're saying, like what happened to you know, you have a large proportion of very successful ladies in school, and then what happens when we get to the top? What? Why is it? What does it

LACK OF RACIAL AND GENDER DIVERSITY IN ARCH

NARROW STRUCTURE OF ARCH EDUCATION

LACK OF RACIAL AND GENDER DIVERSITY IN ARCH

seem to be dominated by men?

Participant 3 6:09

Yeah, because I, me myself, I've been told like, also multiple times that like, when I tell people, oh, I kind of want to start my own architecture firm or like a studio, when I graduate, like I've been told multiple times that Oh, in that case, then maybe you should find a man to do it with you. Oh, hold on, like multiple times. Some people say that, Oh, it's because like, architecture is very, like, it needs a lot of energy to do, to work in this field. And like, females are sometimes not like biologically capable. And there are also some people that say, like, oh, you need to like get projects to run your own company. And like, men are more suitable for that, for like business and like communication, and stuff. So yeah,

GENDER, AGE, SOCIO - ECONOMOC BACKGROUND

Dr. Constance Lau 7:02

That's my advice. You know, plain and simple. I find it quite shocking, in a way because I know, that was almost like an assumption during my generation. You know, and if you were a successful woman in architecture, your b****, basically. But yeah, because you know, you had to fight the men or be the men or be better. Okay, whatever. Boring, boring, boring. 20 years later. Okay, so it really shows how static certain mindsets are, and also I think is really important, you know, because I'm assuming I'm speaking to very young people, you're still in school. One of the things that I write about, okay, and I talk about, okay, is the idea that, okay, so when I started teaching I, my discipline, and the way I teach multiple interpretations is very, also very multidisciplinary. And I believe that there are many ways to be an architect, okay, as well as there are many types of architecture.

AGE, GENDER

And I think that the whole idea of the architect as being many things, is very accepted, okay? Because architects tend to think of themselves as mavericks or geniuses. But I think that's also a very outdated idea. Because the whole idea of collaboration and multidisciplinary practices is super important that things are better, because you have the expertise of three minds. It's not just the architect adopting the mindset of an archaeologist or a scientist, or whatever. I mean, dude, in school, we do that in research, but when you go into the real world, is the architect being able to identify talent and say, I need an archaeologist to work with me here, I'm going to get an archaeologist, and I'm going to respect the archaeologist's point of view, and I'm not just going to appropriate that knowledge for myself because I'm bigger and better. Okay. And that is a very new mindset. And that requires a new generation of people to understand that, how the new world is going to work. That if you sit alone, and if you try and acquire everything, like the kind of the dinosaurs, it's not going to happen, full stop. So I think when people give you kind of negative advice, you maybe step back and say, Where are you coming from with that? Because the world isn't like that anyway. And you just go and find the type of thing that makes you happy, the type of work that makes you happy, the type of architecture that makes you happy, and you surround yourself with a community of people that think like you and you know, you find your way from there. So I mean, you know, you can take advice from anyone who will for sure. But if the context of the advice is slightly shifted from the world they're living in, especially the post pandemic world that nobody knows what's going to happen. I would just say, okay, you know what? You've had your two cents talking to me. Thank you very much. I'm moving on.

Participant 3 10:23

LACK OF CONNECTION IN THE PROFESSION
FAME role models
Empowerment
Support Network

ARCH IMPACTED BY THE ECONOMIC ACTIVITIES

Yeah, that's, that's great advice. Good. That's because that's what I've been doing. Thank you.

Dr. Constance Lau 10:27

Great, so you know it, you know, you so today, I'm just saying it to you again, and I'm saying, Go for it, you know, in during kind of work. I mean, like, I keep talking as if I need an episode or something. In my time was quite reactionary. Like, okay, you know, what, I'm just gonna ignore you? Or if you tell me, No, I'm just gonna do it anyway, you know, and all that stuff, because of the system. And because of me coming over into a very quiet, very male system. But all that's changed. I mean, like, I don't think anybody should be wasting time thinking, I'm just doing it because you told me no. Or, you know, or you think I can't do it, I'm going to prove you wrong. That's like, so dinosauric, you know, now it's really about what can I do? What's available? How do I do it better?, and no one should care whether you're red, blue, or green to do it. That's it. To me, it's as simple as that. And that's why I think it's so nice to be still be teaching after 25 years, because to see No, I grow older, my students don't want to see wave after wave of new energy come in, you know, and wave after wave of people wanting to adapt, you know, they want to use social media to talk about architecture, you know, they want to network in a way that is, you know, we've never done before, you know, they've expanded the argument of what is architecture, Instagram, you know, as much as anybody says anything about it is also a great resource to find people to find ways to communicate. So it's a whole new world, and I wouldn't waste any energy on you know, all sorts and all establishment, which maybe includes me here right, we've got someone put something in the chat, look at it. Exactly.

LACK OF CONNECTION IN THE PROFESSION
FAME role models
Empowerment

AGE, SOCIO -ECONOMIC BACKGROUND

Participant 1 12:28

Yeah, any tips for first year, future first year architecture students? I think for me, surround yourself with people that inspire you, and that you can relate to. Do you have any tips Constance?

Dr. Constance Lau 12:46

Surround yourself with people that inspire you. Yeah, well, I mean, that that cannot be said enough. I mean, architecture as it is to be in architecture is already about finding a like minded community of people who want to be in architecture and I found architecture, you realise that other people, even our own family will think that we are very strange specimens.

LACK OF CONNECTION IN THE PROFESSION
FAME role models
Empowerment
Support Network

BREAK-OUT ROOM 2 (Felicity Atekpe)

Felicity Atekpe 00:18

Hello, I said it right

Participant 1 00:28

Hello, I was just getting ready to come on video. But absolutely yes, you did pronounce my name correctly, I was absolutely moved by your, by your talk and completely resonated with it, in terms of experience as a person of colour, as a minority, as a woman going into architecture and being, not being able to experience the same opportunities. And it's that idea right how, I just wanted to give a quick introduction before I dove into that, sorry it's a bit noisy as well. But yeah, I'm actually the founder of Moving Minds and I do host topics regarding challenging the status quo within the architecture profession, and the education

system, especially when it comes to mental health. And it is one of the biggest issues and every time we sort of try to bring this topic about and we try to make it known in the industry completely gets silenced. And it's always within a trend. Recently, a lot of institutions have been under scrutiny and have come to light terms of how they treat their students and abusive and sexist and racist behaviours. And now when we're creating dialogues within many social platforms and forums, and they are there only for a trend for a short amount of time, for very temporarily, and then completely shut down. And that is something that I have been working on, especially I'm not sure if you're aware of Clubhouse, is a live podcast platform, and we host these events weekly, every Friday 4pm. And literally, right before this talk, I was having a conversation about how with few other architects and professionals all over the globe, talking about how architecture can breed narcissistic and sociopathic traits. And that led on to the conversation about women in architecture and how that's we've been sort of from a very young age, we've been conditioned to think more timidly and less bravely. And there was a TED talk about it about boys being taught to be brave, and women being taught to be timid. And so those were interlinked between narcissistic and egoistic traits. And so it really daunted me, really resonated with your talk. So thank you for that. Thank you for holding space in FAME. And it's beautiful what you all are doing with it. So yeah, that's all that's three cents from me.

NARROW STRUCTURE OF ARCH EDUCATION
Lack of essential training for educators

SOCIO-ECONOMIC BACKGROUND
Mental Health

Felicity Atekpe 03:31

Thank you so much, honestly, it's Yeah. It's just really lovely to hear other journeys and other voices really? Yeah, I think I'll, you know, I'm trying to pull back. I want to really hear what you guys have to say. Because I'm interested, actually, so yeah. Thank you.

Participant 2 03:56

Thank you. Hi. I'm an architecture student at Central Saint Martin's. So, I mean, probably I don't have this much of a bad experience in terms of my race, because obviously, I'm white. But I would say I come from Poland, which is, like, at least at the moment, we have a very right wing government. So I'm not sure if you're familiar with like, what happened during the pandemic, with like abortion rights being taken away from us. And I guess like, I kind of like being a woman and being perceived as someone who was supposed to be admired instead of being listened to is something that I kind of got used to since being raised up, especially that my family is quite conservative. And like, I understand where it comes from, because I know the history of my country. I know how, like, for example, my mother, she didn't have that kind of opportunity as I had. But, um, I guess that's something that I'm just like thinking about it just now for the first time. So like, maybe sort of being older or came to London? Yeah, but I kind of just see how, how complex is this. Like, how things that I'm like, probably I can freely talk here right now, in my country. Like, I know that there are countries that probably have like, worse situations, but it's also political and. Yeah, like, it's just, there's just this huge difference. And yeah, I guess, like just, I experienced in my upbringing, that being a woman is something like just different, like even looking at my friends who are guys, and how they, for example, behave during the parties, how they think that they can do more. I guess that's just like a first hand experience of something I have to deal in my everyday life, so.

GENDER, SOCIO-ECONOMIC BACKGROUND, RELIGIOUS BELIEF

GENDER, SOCIO-ECONOMIC BACKGROUND,

Felicity Atekpe 06:13

I mean, I think, every, every experience is valid. And I I don't think this, you know, I, none of us have the monopoly on more or less, even the most privileged external life has its challenges. So I think

SOCIO-ECONOMIC BACKGROUND
Mental Health

the best that you can do is speak your truth, in a way, and also maybe work out like, oh, and I will say the same with the previous speaker. Though there is so much you can do and so many things she can't do. And some of the trick is somehow managing that so you're most effective, and also that you keep your mental health well, because mental health is a big issue for every architect of every gender, you know, so, yeah. But it's good to hear, it's just good to hear different voices, I think, you know, yeah.

SOCIO-ECONOMIC BACKGROUND
Mental Health

Participant 2 07:19

Yeah, but I would say also, like with mental health, it's not something that it's so common to talk about in all of the environments. And I guess like, that's something new for me as well. Like, as I grow up, and have these kinds of opportunities to actually understand my mental health, and how I can be affected by certain situations. I see that not everyone is so open to talk about it, or there are so many, like, people coming up with conclusions very quickly about that something might be wrong with you, because you struggle with mental health, which is something like everyone struggles with some mental issues. So I guess that kind of goes the same. Like, there's a connection.

SOCIO-ECONOMIC BACKGROUND
Mental Health

Felicity Atekpe 08:06

I mean, totally that architecture is, as I say, it's life, it's everything in life, it's fun in architecture. And so there are those barriers to talking about mental health and whatever. But I honestly feel it's not a subject that as architects of any distinction we can ignore. It's a really tough thing to do, you know. Because although you're talking about your work, it ends up being somehow you because you've created that work. And then just the, the sheer cost of

NARROW FRAMEWORK OF ARCH EDUCATION & PROFESSION

doing it, you know, often the, the, the bravery, it takes, you know, you kind of have to be outside of yourself to say I was going to do this, you know, I don't have any money or whatever, but I'm going to do it, I'm going to spend my last penny printing, or I'm going to sit in the studio at night when I would rather be partying or it takes a lot. You know, and I think the sooner we can all acknowledge that and maybe, you know, I really don't believe the old ways of the best ways that there's got to be better ways. Why do we all have to suffer to do it? You know? I don't know. Yeah.

COST OF ARCH EDUCATION, STRUCTURAL BARRIER

Participant 3 09:33

I also wanted to add, now that I actually finished my part one, it's probably the hardest thing I've ever done in my life. And, I've heard from other architects. That part one is like the hardest. Part two and part three, it gets a bit easier easier, but there needs to be actual change in, I think it starts from us, you know, having perseverance. And from my personal experience, I had to do my part one in like, five years, I had an accident during my second year, I had to postpone my studies, did two years in addition, and life gets in the way. And especially as a female, where you was seen as female we have other ,I don't know, I'd say a commitment, if we could say, I got married, I had a baby. And that's something that as a man, even if they do go through that they don't really have to, there's no pressure in society for them to stay at home. Or you know, they can go from nine to five, they don't need to worry where the child is going, and what food needs to be cooked for the family to eat. And, but with the support systems in organisations like FAME collective, giving some sort of support network for females, and females of ethnic minorities, you know, in architecture is really important and supporting each other. And always looking after our own mental

GENDER, SOCIO-ECONOMIC BACKGROUND,

LACK OF CONNECTION IN THE PROFESSION
FAME role models
Empowerment

health issues, it's really, really important, as well, I think there's something that the universities can do is just give some sort of mental health training for tutors, there's really short courses that you can do, even if it's not first aid, mental health, there's courses for understanding mental health and what to do when you see somebody that is struggling with mental health, or just recognising the warning signs when somebody is going through a crisis or when the mental health of a student is decreasing. And all those little things, not just the tutors, but also as a student should do. And yeah.

NARROW STRUCTURE OF ARCH EDUCATION
Lack of essential training for educators and students

Felicity Atekpe 12:20

I think we're gonna be kicked out in a minute.

Participant 1 12:25

Before we do, I just want to say, I feel you 100% And I'm so glad that you've come out of that strongly. And I'm still in my journey, of eight years. And so I completely understand what you're going through and how that feels. And you have complete support. And if you ever want to talk about, you know, your journey and how you came to and, always open here, I just wanted to put that forward really.

Participant 3 12:53

Same here, same goes for you.

Felicity Atekpe 12:58

Like, yeah, like, I mean, yeah, look at the child care, parents thing. That is the biggest thing about being an architect, if you ask me, you know, I hear people saying things like, Oh, I'm looking after

GENDER, SOCIO-ECONOMIC BACKGROUND,

them, as if they're doing a big favour to their wives. We're looking after the kids that like, you know, looking after them. It's your children. That's what you're supposed to do. It's not, you know, babysitting them, you know, anyway. How do we solve that? That's I think the challenge like how do we make that happen?

GENDER, SOCIO-ECONOMIC BACKGROUND,

BREAK-OUT ROOM 3 (Manijeh Verghese)

Manijeh Verghese 00:08

Hi, everyone. Are you all able to unmute? I guess like in the breakout room, obviously, we don't have much time. But it would be really nice to have a bit of a discussion based on the presentations we just heard. But also, the important questions that were posed by both the survey that FAME did but also the poll that we circulated earlier in the call. So it'd be great to hear from all of you about, I guess the question that Tumpa asked at the start of the event on how architectural education isn't working right now for you, or how you've observed, it's not necessarily working to be inclusive for everyone. And so I don't know who wants to start first but.

Participant 1 01:10

I can, I can start, because I felt, well totally in sympathy. And I felt these questions have been asked for a long time. Oh, sorry. I teach, I'm head of history and theory at the University ****. And so I come to this as, I have been practising as an architectural educator briefly, I was in practice for 10 years, I did my PhD, I went into teaching, and architecture was still being taught the way I had been taught. Why hadn't changed. So I've been working on inclusivity for the past 10-15 years that I've been teaching, but I sometimes feel like I'm, is anyone else doing this?

NARROW STRUCTURE/ FRAMEWORK OR ARCH CURRICULUM (NON-INCLUSIVE)/ EDUCATION/ PEDAGOGY

And all, everybody's saying the same thing. And what I've been trying, I bet a year ago, there was a session like this. And it was mostly practitioners, young practitioners, I think it was the new architectural writers. And they said, Why do they have to always be protesting? Why do they have to always be fighting? When can they stop fighting for your position? And I said, Well, yeah, because people like me, I can, I'm in a position of, you know, I'm an educator, I can do things to help make things better, I can do them in a small way.

NARROW STRUCTURE/ FRAMEWORK OR ARCH CURRICULUM (NON-INCLUSIVE)/ EDUCATION/ PEDAGOGY

As you know, I should do things in a bigger way. You know, if I can make change, I will. And, I said that I would do two different things. And both of the mentioned today, one, I want to change the language of the ARB criteria, put a history of fine art with all that suggests to something like what it used to be of cultural context, that already suggests that whoever we are, whatever we're doing is valid, that it's not in history. But also, I put out a special journal in a special edition journal about race and space, which, which I've done with Ann-de-Graft Johnson on recent space, we've got a call for papers out now. And what we're trying to get is all those voices.

And one thing I've been wondering is, there's so many voices out there, and everyone has something to say, we haven't had a lot of contributions. And I wonder if it's a matter of timing, but what can what can I do? is my constant person, what can I do now to encourage people to speak?. And there everyone has something to say, and I think we have to encourage the different kinds of voices, so that there isn't just one way of writing an essay or a journal article or doing research. Statistics are fantastic. And statistics give us the evidence, but the individual stories and narratives I think, are equally powerful. And so I'm interested to

hear what everyone has to say, but also to encourage you to contribute to our journal because we want to hear what you're saying. And so I'm really talking about but I'm just gonna say that. And I started this, I wanted to talk about good practice, if there wasn't a good and bad practice. We realised this was such little good practice. We just want the bad practice to get publicised. Why is it still there all these years living?

Manijeh Verghese 04:24

That's a really important point. But I think just to pick up on what you said about encouraging different kinds of voices and how to encourage people to speak. I think that's such a good point. And I think at the moment, a lot of architectural education, but also practice is set up to enable the voices who shout the loudest and I think something has to change and we have to invent new formats so that maybe some of the quieter voices or the voices that are going unnoticed at the moment feel empowered and feel like they can speak but I don't know if anyone else wants to pick up on that or to talk from their experience.

LACK OF RACIAL AND GENDER DIVERSITY IN ARCH

Participant 2 04:59

I think I want to talk about my experience. I'm an architect. I'm from Mexico. And right now I'm finishing my MA in the Bartlett. When I got here, I was very interested in researching domestic workers in Latin America. And eventually I had to change my dissertation because I don't know, if there is a latin, like a Latin teacher in the whole Bartlett, I found that very difficult. And, like right now, my dissertation, it's about like Latin Identity in the UK. And my tutor, who is my programme director, even said something like, I don't know why you think that would be interesting to anyone, like I'm sorry, but maybe you would need

NARROW STRUCTURE/ FRAMEWORK OR ARCH CURRICULUM (NON-INCLUSIVE)/ EDUCATION/ PEDAGOGY

LACK OF RACIAL AND GENDER DIVERSITY IN ARCH

to change the topic. And that was very, I mean, I'm still doing that topic, because I was like, Okay, maybe to the Mexican ambassador, or that will be interesting. But that was very, like this, like the opposite of encouraging. Like, it was very hard. And, like, now I'm super interested, like, in all the, like, ethnicity, minorities. And I feel like I'm always looking for a lucky and successful woman in London. And I haven't found her yet. So, yes, I think that's my experience.

WESTERN LANGUAGE OR REPRESENTATION OF ARCH

RACISM, IDENTITY

Participant 1 06:29

Yes. I'm so sympathetic to that. And well done to you for continuing to, to do the research that you want to do. Yeah.

Manijeh Verghese 06:39

Yeah, I think I mean, thank you for sharing your experience. And also, I'm so sorry, you've had to deal with that. And I and you're definitely not alone and having to deal with that. And it's so problematic that educators who should be excited to learn more about topics that they aren't aware of, and if they don't have the resources point you in the direction of others who, who do are telling you that they wouldn't be interested in it, which is the kind of the opposite of what education should be about. But yeah, I mean, I think it's great that you've come to this event. And I think that things like this, and building a network is what will expose you to people that you're seeking out. I mean, I was lucky to meet somebody who's doing who did just finish their PhD at Central Saint Martin's, who was doing I met her by accident. But she is from Latin America, and has done lots of really interesting research on privatised public space and ways to challenge the rules of that which I did a project about. And it was just like a really fortunate meeting. But she really kind of disrupted the

NARROW FRAMEWORK OF ARCH EDUCATION

LACK OF CONNECTION IN THE PROFESSION
FAME role models

ways people use it in a really performative way. Which was really inspiring for me, and she's somebody who's juggling so many different things and doing a PhD, and is incredibly positive. And it was really great. So I hope you also get to seek out and find people that can help you and your research. And I actually think don't underestimate how valuable your research is going to be to so many people going forward. One of these is also just writing this down so that others can kind of build on it going forward.

Participant 2 08:09

Yeah, yes, exactly. And I feel like it's also like, I didn't want them to learn, or to know everything about Latin America, like people. Like, it's not something expected, just like, help me to use your methodologies, like your way of thinking into what I want to research. But it was just like, No, it's not interesting. That's it.

Participant 1 08:31

That's astonishing. That's Yes.

Participant 3 08:39

Something just keeps going through my mind. And I hesitate to say it, especially to you Manijeh. But it's strange to me that the most multi ethnic multi ratio multicultural architectural school that I know of, the Architectural Association, is not represented in tonight's discussion apart from you. And I wonder what, why that is, and FAME has members who are students at the AA, and that it's just, it's just bothering me. I wonder what people made of that. Are there any thoughts about why that might be?

Manijeh Verghese 09:18

NARROW FRAMEWORK OF ARCH EDUCATION

LACK OF CONNECTION IN THE PROFESSION
FAME role models

Not? No, I think it's a good point. And I don't know if others can shed light on it. But I think part of us hosting the event is also to raise awareness of it and so that no, no students can also get get involved, our staff can get involved but I think also I really like the fact that FAME has hosted their different symposia at different institutions and that it can be like kind of baton that gets passed around. So that we all get to be part of this research, but be part of the effort to change things and there's like a tone of AA people who are who helped make this happen and who are in all the breakout rooms at the moment. So they definitely are part of it, but I hope that more students and staff get involved. And I think all of us have to kind of work together to do this.

Participant 3 10:05

And in the membership of FAME, presumably it will be a good thing. Yep.

Manijeh Verghese 10:09

Yeah, definitely. I'm sure they like there's lots of students, I think that would love to be part of it. So maybe um can give us some advice on how to get them involved.

Participant 4 10:21

Great. Yeah, absolutely. We've got a few different things going on in the background. So yeah, get in touch with us. And we'll see if you can help us.

Manijeh Verghese 10:37

I don't know if that is your real names. But if either of you want to contribute anything, before the breakout rooms close.

Participant 5 10:43

I'm sorry, I'll just introduce myself just so I'm not a ghost. I've had just a brief introduction, I'm students doing my part three at Westminster, but I'm also an academic researcher and lecturing in Hertfordshire in Wolverhampton. And some of these topics just resonated with me. And ==I got the privilege of being invited to be on a panel for the, I think it was on women's day by the RIBA, West Midlands. And I was the only male in the panel of women and some of the things they were discussing about education and the industry. We're just I'm wondering, why are we talking about this, like, this age, these shouldn't be conversations and barriers that we should be sort of addressing so give support just here to you know, just sort of be part of the conversation.== So yeah.

GENDER

LACK OF RACIAL AND GENDER DIVERSITY IN ARCH

NARROW FRAMEWORK OF ARCH EDUCATION

Manijeh Verghese 11:45

Thanks so much for coming. We have about a minute left before the breakout rooms close. So if you want to say something quick.

 Participant 6 12:06

Okay. I actually, I don't know. Really? Yeah, sorry. I

Manijeh Verghese 12:12

Don't. You don't have to just listen, I just wanted to make sure you had an opportunity.

Participant 6 12:18

I found all the presentations really interesting, very resonant. I'm not sure I have a particular thing to contribute tonight. Sorry, my

brain is slightly out of juice.

Manijeh Verghese 12:31

No, don't worry. It's really great that you still came along and hopefully, some of the stuff that's mentioned resonated with you today. But yeah, I guess in terms of reporting back to the big group, I'll try and summarise what was discussed on this one if you would like to do it instead, which is also brilliant.

Would you like to report back to the group on what we discussed? Already fine. I can summarise feel free to jump in if I forget anything. Okay, okay. It was really lovely to get to chat to all of you.

BREAK-OUT ROOM 4 (Marsha Ramroop)

Marsha Ramroop 00:00

On this we'll say fine. And if you want to change your name as well, that's perfectly okay as well. So I over to you really, I'm just here to listen. Anyone who has any experiences within architecture education, you'd like to share?

Participant 1 00:39

==I mean, I could contribute something I know I'm part of the people helping organise this. But I actually did start within architecture and gave up architecture after doing my part two. And I had pretty difficult experiences. But in part one, and part two with tutors, and listening to, to all the speakers now, it actually made me realise that I didn't really understand what was happening at the time. And a lot of it was most probably gender and race, race bias against me. And yes, it was quite emotional listening to some of the speakers then because I and==

GENDER, RACE, NARROW FRAMEWORK OF ARCH EDUCATION

the video, from FAME with all the different student experiences, it rang true. A lot with me, I used to, I used to not receive, like one of the examples, my tutorials were always last, they wouldn't have time for me. They would be very dismissive with me. Yes, so it was that all of that rings true to quite a lot. So I wonder if anyone else in this call has had that experience?

Participant 2 02:04

Well, if I am from the same background as you, I came to London in 1985 from South Africa. It was an emergency, it was a very, very difficult time for me, in my own life, but also coming here and I'm finding it very, very difficult to be in any way integrated into the world that I want to be in because I was constantly judged for my own background. Saying, you know, somehow from the outside and it's a very complicated environment, as a woman, as a white woman from Africa, and also even what the RIBA is at that time and the relationship is so complicated, you know, really petitioning to impose sanctions on South Africa is very complicated. That legacy and where we are now. I think I feel that the real work we need to do is look to the future by washing away in general, about how we might do that. A former colleague of mine talked about asbestos, a legacy of industrialised nations in Africa and Latin America and break down of material from the chemical sector in everyday life. It's been pretty where detection should really be, is how do we actually deal with this incredible crisis that we're all facing in environments? Not to undermine any, any consistency through before the credit. Where do we go now? And how can we all join together? incredible cast in the newsroom, but in this lecture and how do we forward to a better future?

Marsha Ramrrop 05:47

Any other thoughts from you in the room?

Participant 3 05:58

It's just a coincidence. The other person in the room is one of my current students. And so I feel like I'm perhaps inhibiting the conversation, potentially. So I don't know. Please don't feel bad. Slightly awkward situation. And or is there any way we could do a swap? Do you know?

Participant 1 06:29

Yeah, I can. I'm sure I can do that. Let me unmute. Should I move you to a different room? Okay, I'll move you to room one.

Marsha Ramroop 06:47

This is an unfortunate coincidence. Do you feel a little bit freer to speak now?

Participant 4 06:52

Um, yeah, kind of. I have studied at another institution before. Where I am currently. I guess I have faced some difficulties for me, and I'm black. And I was a single mother during, I'm married now. But I was a single mother when I first started in architecture. And so I kind of felt like the two of those coincided. I look way younger than I am. So even when I would tell people, I'm a mother. It will shock everyone and that will kind of throw them off. And when I first started the first question I got from one of my tutors as well, why are you doing this? And for me, I was just like, Okay, this isn't like the first month of studying. And, sadly, I was them. I did kind of struggle. And I did always question myself. Literally everything I did, any piece of work I produced, I would question myself. So

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SOCIO - ECONOMIC BACKGROUND, STRUCTURAL BARRIER

it really tore down my confidence. But then at the same time wanting to do this for my daughter, for my family kind of pushed me to never give up. There have been many obstacles in the way but I have still stuck through. See now I'm back studying. But yeah, I feel like it's hard. Like Felicity was saying to juggle everything. So it's amazing to have the support, even to be given the direction to be able to balance it all. Because as women, we are multitaskers. And we do have to balance a lot. So I think it's really good to have a good support system where, you know, you get that extra help, that extra support and to not be pushed in, or why are you doing this and to question yourself, whereas it can really totally go the wrong way. Yeah.

GENDER, RACE, AGE, NARROW FRAMEWORK OF ARCH EDUCATION

SOCIO - ECONOMIC BACKGROUND, STRUCTURAL BARRIER

Marsha Ramroop 09:05

Certainly that the elements of I talk about the expectation of unpaid care, that falls on women. Is, you know, it's disproportionate obviously, but not only even if women do have unpaid caring responsibilities, then why is that still a barrier? It's something that you know, that's a reality at the moment of women's lives. So let's make adjustments to be inclusive of that situation. Otherwise, it's an automatic barrier. So what do we do to remove the barriers? It's got to be what needs to happen so that it's that inclusive environment? Has COVID been helpful in any way, in terms of being able to be more flexible, or has it actually been worse because you're expected to be at home and have a child and want to do everything at the same time?

Participant 4 10:02

Um, helpful in the fact that I mean, I used to wake up early, take her to Breakfast Club, then go to uni for a 9am lecture. Hopefully, we finish on time, and then I head off to work, come home, pick

her up. So it's been helpful in the fact that I didn't have to leave the house as much. I work in the NHS, so I still didn't have to leave for work. But being at home, but then taking on the role of teacher as well as student was, was quite tough. And I kind of felt like because maybe it was expected that we're all at home, doing nothing, because we're under 18 don't have other responsibilities, so we can take on extra work. Whereas for me, I thought I have to do five jobs now. Yeah, so I find I did find myself working more in education could be seen as a good thing. But I felt like I had to give more where because I had these other things going on and an extra load of work. Yeah, yeah.

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Marsha Ramroop 11:17

We are wrapping up now. Okay, so this breakout room. So any final thoughts? Sorry, my camera does have this habit of just flicking. Do we have any final thoughts before. We're hooked by the neck and pulled back into the main room. Okay, in that case, I'll allow the room to close.

BREAK-OUT ROOM 5 (Tumpa Husna Yasmin Fellows)

Tumpa Husna Yasmin Fellows 00:08

Hello, I think that was excellent. Thank you for working on that video.

Participant 1 00:11

The outcome was amazing. Unknown Speaker

Tumpa Husna Yasmin Fellows 00:12

Yes, yes, I think we should just start immediately because we have such a short amount of time. So I'm here to facilitate the

discussions. So, please, I'd like to hear from the audience. And feel free to share your experiences of barriers, your experiences, or any feedback or responses to what we've heard so far. Thank you. Can I please invite somebody to start?

Participant 2 00:44

It's very moving. And I, I'm very encouraged by what I heard, and also the wonderful survey and the representation by the voices of all the people involved. Yeah, I'm actually an architect who works with part one part two students. And the reason I'm interested in is to find out how to help them remove barriers in their work experience time. So I'm happy to hear more, if anyone in this group is in that situation.

Tumpa Husna Yasmin Fellows 01:16

Thank you so much. We really welcome people from the industry. For you know, to listen to the barriers, and hopefully you're in power to make changes to any of the barriers that's been discussed. So I'm not going to talk so much, because I want to give others the opportunity. Are there any students here? Who would like to? Yep, go ahead.

Participant 3 01:40

Hi, um, I'm actually a master's student for historical and sustainable architecture. So it's not like getting the architect degree quite yet. I plan on doing so though. Um, in terms, I also did an architecture undergrad, but it was more art history. And it's actually really interesting, because most of the classes I've had, they were probably 70 to 80% women. But the professors and the content of the classes never really matched that, or never really touched on it. In my senior year, last year, we had art history

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class, kind of like a listening party, like listening session to talk about how we can improve the racial inclusion in the courses. And it was interesting, and I don't think they really did anything about it, which is really disappointing, because I'm an African American woman, so it has been very challenging, you know?

Tumpa Husna Yasmin Fellows 03:03

Yes. Thank you. Thank you for sharing that. I guess it's a start that you're able to have those discussions, but it is disappointing when you hear or see, nothing that comes out of it goes towards the change. And hopefully, that will change, you know, if we keep being persistent in our discussions, and engaging those in power. Hopefully, things will change out. Welcome. Very nice to see you. I think you're muted. Sorry, you're not muted, but we couldn't hear you. I think you're muted now.

Participant 4 03:56

So sorry. Yeah, sorry. Tumpa, I was just going to say, Tumpa for well done. It's been completely inspirational so far. And I mean, what struck me was that, in terms of the speakers that we've had, is that connection between lived experience at one level, and the need to really authenticate and elevate lived experience as a legitimate form of knowledge that we really need to attend to, and not ignore? And move from that to, you know, a really rigorous intellectual kind of analysis of the kind of key concepts that we're dealing with. And I thought that breath just emphasised the challenge that we face, and just speaking as someone that's kind of been involved in projects, dealing with equality for about 20 years now. It's a long term thing. It's endurance. It's not a sprint. It's a marathon and It's

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just really heartening to see this being pursued in the way that you are. And I forget the name of the student who just spoke. I think, exactly, as Tumpa said, just keep persisting, and just follow that line, and don't allow anyone to push you off it. Keep going, really. And it'd be lovely to hear from any other students in the group.

Tumpa Husna Yasmin Fellows 05:24

Yes, are there any other students here?

Participant 5 05:32

I'm a student as well. Hi, hello. I'm a student at the Bartlett School of Architecture. So it's architectural Interdisciplinary Studies. It's not really architectures is the role arts but about the built environment, and I do get the sense that architecture is built for the status quo. It's, you know, in a sense, the whole industry is subordinated to the status quo is my, my sense. And, and I sometimes feel like, it's not for me, and it's, it's not for people like me. And I think that it, possibly, yeah, like, like, what, what many of the speakers said like, and I mean, it's because did like, they just kind of persisted and just, like, continue and did what they think was, was right, and what, I guess what, what they could and eventually, like, I guess many of them, I guess, they found some level of success. And I am really inspired, especially by Felicity's story, like, I don't know exactly what about what she said. It just makes me feel some hope and some sense that things could be different.

Tumpa Husna Yasmin Fellows 06:54

Yes, we have to be hopeful. And, yes, it is disappointing when, you know, just hearing that some of you guys, who have been working in this field for 20 years. And, and, you know, we're still talking about it, but and the fact that, you know, he said that it's not a sprint, it's

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a marathon. So we have to be persistent. And we have to keep going and keep amplifying those voices, who are, you know, that are underrepresented in the field? And, yeah, I mean, before I move on to the next sort of question, I just wanted to hear from you, are you there? Did you want to share your experience with us?

Participant 6 07:39

I am here because I am not sure if any of you guys are on Clubhouse. The thing is a colleague, who is in the UK, and she's been talking about bullying in, in a customer environment. And I think I teach in architecture schools and, I hear the voices and the people. And it moved me quite a lot, because I think a lot of you talk about minority, talk about race barriers, but I think there's also this barrier between teacher and student, which is very, very prevailing, the idea of overwhelming, or so called condescending remarks, and that has to stop I think he one of the opportunities that I have is that I've been teaching for a very long time and I, I trained at the, in London, and there's a lot of bullying that goes on in terms of a kind of superiority complex that goes on in classrooms, where, you know, is the, the know it all kind of conduct of classrooms. And think that has to change in the sense that the what we've done here in Malaysia is the more engaging kind of teaching is listening, you know, the idea of listening is that the, the culture of letting go of what you know, and allowing the sense of allowing it meaning to, to, to have to empathise with the views of young people, especially young people, because they are more they have more awareness that we are ready to accept, you know, they have urgency that it's more, I think, real that they can feel, than we can because, you know, coming from an older generation, we have to empathise with the fact that

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Bullying teacher-student

that global warming, there's food crisis. You know, people talk about resilience, you know, you know, resilience is something that you have to learn from the ground up. It's about persevering. It's about trying to be heard and all of that through what I what I find very interesting is the change of our mindset in terms of, you know, the hero worship, you know, like it all the superstardom kind of phenomenon that is has to be changed, you know, we have to listen to farmers, we have to start listening to people on the ground, we have to understand what waste management really means the guy who cleared the rubbish, we had to go from the ground up, I think even with the, you know, it is kind of it's a kind of letting go of the idea of like, we know it all kind of thing. And I think I empathise with a lot of young people who actually have more awareness than we are ready to assume, for example, young people don't want to drive cars anymore. They understand what carbon footprint means. Real Estate, for example, is one, one arena, very much male dominated kind of, I can't even call it a profession, it is a kind of, you know, property and all that buying into kind of real estate, I think we have to change our mindset on a lot of things. I mean, it's such a big, huge complex subject, I'm sorry for taking so long.

I just want to know what other students feel about the bullying that goes on in classrooms, because we had one great session this afternoon, if I may just share a little bit more about how tutors in crits or in reviews. Kind of looking down, there was one student who was female, and she's coloured. And she's so nervous, she almost broke down trying to present a project, you know, and, I'm kind of saying, Can't you look at her drawings and just look at, look at something beautiful that she's produced instead of saying: 'Don't be nervous, come on, speak up. You can't be you know, you've got to be stronger and say, a lot of rubbish that's

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not education at all. And so anyway, I'm just saying that the bullying that goes on in the classroom is very prevailing. And it carries on in practice as well. Because even in a practice environment, I just wanted to let the students feel more encouraged that you should not assume anyone is better than you or they know more. You should never assume that. Thank you.

Tumpa Husna Yasmin Fellows 12:39

Thank you. I think we were receiving messages to go back to the main room. But, you joined us a bit late. Did you have something to share with us? He's gone? Yeah. Thank you so much for sharing your views and stories. And I think we're, we're sorry about being so short, but I think we run out of time. So we'll go back to the main room. So yeah, I'll see you back in the main room. Thank you.

BREAK-OUT ROOM 6 (Dr. Tania Sengupta)

Participant 1 00:03

Okay, so what shall we start talking about?

Dr Tania Sengupta 00:14

Can you participate in that survey? It was fantastic. Really? You do that? Did you take part in it?

Participant 1 00:29

It was, quite interesting questions. I feel like it was very easy to answer. And I don't know if that's a good thing or a bad thing. There's some questions. But it's a bit weird. I think I started working like about three months ago, full time as a part one. And I've just been ever since I started working in the office a bit more and getting offices started getting like a lot of imposter syndrome. Just I placed the part one that's been quite interesting here today.

part one. And I've just been ever since I started working in the office a bit more and getting offices started getting like a lot of imposter syndrome. Just I placed the part one that's been quite interesting here today.

Dr. Tania Sengupta 01:08

So is that because you? I mean, they're not people like you.

Participant 1 01:15

Yeah. Which is surprising, because I used to intern at this office a lot. And I think it was more diverse back then. And I don't know if it's because of the pandemic or how they're doing as a company. They've let a lot of people go. So it was, I was the only coloured person working in the architecture part, I think there was one in accounting and finance, who was from India. And it was just me for a while. And just recently, they hired another urban designer, who was from India, and I'm the only Arab one. So it does feel a bit weird. Yeah, and a lot of the senior ones are quite, I think they're all pretty much white European based.

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Dr. Tania Sengupta 02:10

You know, someone was, I know of a couple of other people, you know, architects, urban designers, and people of colour, women of colour, who were laid off, and they are saying that ethnic minority, especially women, I forgot nothing I've read definitely read somewhere that have been much more vulnerable to the furlough, and then furlough often becomes a route to basically just not complaining. Yeah. Because in your case, it's quite telling, you're saying that this office was more diverse than the pandemic?

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Participant 1 02:51

Yeah, it's been, I think, in three years. Now. Yeah. It is quite interesting. At first, I really felt out of place for a while, and I did not like it, I felt like I was doing everything wrong for a good two weeks, especially because I was learning a lot of new things as well. And it felt quite hard to relate. At first, it might have been quite nice, you know, in the first week or so. And then it started to feel like, I don't think I can be vocal about certain topics in the office, like, getting into the ideas of decolonization and decolonizing architectures, I think maybe some people would know, because we were joining for the London Festival of Architecture that they were doing videos with Shahed. And I had to drop out of it, because there was just way too much going on, on my side. But I was mentioning it once, just out of excitement during my lunch about the, like, getting into certain topics, and it just felt like it wasn't quite met, or listened to sometimes. So it was, it's quite interesting. And the advice that I've received so far from my mom was just like, just don't, don't just stay professional. You know, don't try it, don't push it and don't let them get to you and take up as much space as you need. I think that's the only thing I've been doing. Like I've only started feeling comfortable, I think this week or last week, and I've started in June so.

NARROW FRAMEWORK OF ARCH PROFESSION

Dr. Tania Sengupta 04:28

And did you start feeling comfortable by following your mother's advice? Like?

Participant 1 04:35

Yeah, so yeah, so I felt like I stayed professional, but also I

have as much right to be around as everyone else. And it was a bit worse because we've been out of practice, like I graduated last year, so I think yeah, so the last year and I've been out practice for years, so even joining felt quite weird

now I'm just I feel like this isn't my desk, my space. And, you know, it's, it's, I deserve to be there in sort of a way. It's quite an interesting experience so far. But I don't know, I've gotten people like telling me all the time, oh, why don't you do this job? Like, you seem like you would enjoy set design or designing something else much more, you know, doing art, and I enjoy doing that in my own time as well. But it feels a bit weird. It almost feels like, ah, why does architecture deserve me at this rate if I'm not feeling comfortable? You know, like, do I deserve to do architecture?, should I be doing architecture? So almost like, is this really worth it? type of questions. And I don't know if you guys felt the same. Like, if you guys felt this way, at some point.

SELF-DOUBT ONCE IN PRACTICE/ WORK SETTING

NARROW FRAMEWORK OF ARCH PROFESSION

RACE, GENDER

Participant 2 06:03

You guys hear me? Yes. I would agree. Like I did a bit of work, it's not work experience. I did work as a part one during summer. And it was a really great practice as well. And they were like, quite diverse. But I didn't know there was still a feeling of imposter syndrome, where you feel like you're somehow this little student and you need to not be a nuisance and just like, not take up as much space. And I still felt like, like a guest there. I didn't feel like I had fully. I was like a comfortable member of the practice. But I'm not sure exactly why that was, don't know if it was more of a mental thing in my head. But it was definitely a struggle. I had to sort of talk to myself and say the same things, I know, this is like my desk space. And I have a right to be here and ask questions and all of that.

LACK OF CONNECTION IN THE PROFESSION
Impacts confidence

NARROW FRAMEWORK OF ARCH PROFESSION

Dr. Tania Sengupta 06:49

The desk is quite important. When one is sort of marginalised in some work, you feel not quite comfortable with the places. So what about? Where did you study and what are, you know, these barriers that we kind of ended up discussing? I mean, I spoke to some of my students in great detail. And they told me a lot of things which I actually couldn't include, in the sense that, you know, the sheer volume of stuff couldn't be included. But, and I'd sort of gathered things as a tutor from students, but that's not the same as being one. You know, the last time I was a student, it was in India and then PhDs and something between the students and so, so I would be really curious to know what your sort of experiences of education.

Participant 1 07:49

I studied at University of Westminster. I don't know if you guys.

Participant 3 07:59

I studied there too, funnily enough, long time ago.

Participant 4 08:07

I'm a PhD student at the Architectural Association. I did my masters from there, same. But, my undergraduate degree is from India.

Participant 1 08:19 I was trying to get into RCA this year. So my plan was to go to masters at the Royal College of Art.

Dr. Tania Sengupta 08:35 Would have been completely you, you would have felt at home because they're as diverse in a way that can be. so.

Participant 1 08:44

I think I was quite lucky with that, that in my second year, I had Shahed teaching us and then I had Constance in my final year, which, which is I can say that she's quite true to her word, like she really does push to have, to make you feel comfortable with whatever you decide to research in for your studio work. So I think my studies were, I mean, the count like they were stressful. But I think in terms of being heard, I think that was never a problem in the last year for me. So yeah, I think I was

LACK OF CONNECTION IN THE PROFESSION
FAME role models

Dr. Tania Sengupta 09:21

In Westminster the student cohort is also quite diverse.

Participant 1 09:26

Yeah, yeah.

Dr. Tania Sengupta 09:29

Much more than the Bartlett, and it's improved for us. Yeah, but it used to be abysmal till even five years back, things have started improving bit by bit, and now. I'm really hoping that it will be much more, you know, kind of galloping speed because finally, I think it's very strange how sort of there was the whole call for decolonization building up but obviously George Floyd, I mean, he never he never would know how that death actually sort of galvanised a whole lot of stuff, you know, in institutions in academia, every sphere, you know, we but I don't know, I hope it sustains, because PhD student, of course, you know, you probably, what is your experience? I mean, in that sense.

RACE, LACK OF RACIAL AND GENDER DIVERSITY IN ARCH

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Participant 4 10:30

No, I mean, I've not had any unfortunate experiences so far. So, I mean, I've always felt that I've longed. Obviously, not as much as I mean, in India, but anywhere else. But in the UK, You know, my experience so far has been positive. And I spent some time in Europe in the past, but in comparison, I would say that, yes, in, when I was in Europe, I was the only coloured face in the room. So yeah, that I mean, I can relate with what, what you're discussing.

Post Breakout Rooms Closing Remarks

Tumpa Husna Yasmin Fellows 1:31:25

Welcome back everyone. And I hope you enjoyed sharing your experiences and discussions. And were able to ask any questions to the speakers directly. Because I think we ran out of time for Q&A. So I'd like to quickly hear from each of the breakout rooms. So if I could first ask Marsha, for your breakout room summary, please that'd be appreciated.

Marsha Ramroop 1:32:06

Sure. So I think, you know, a shared experience was around simply not being listened to feeling better. Tutors were deliberately side lining and, there's a sense of judgement from being from the outside. And the way that you look, being a barrier, especially if you look younger than you are which actually, those of us of underrepresented racialized groups tend to throw. I have the benefit of looking younger than we don't crack. Exactly. But also is you know, it's one of those double edged swords, isn't it? because it can bite us in the bottom in terms of the way we're treated. And you know, those of us who have children being like this, there's an expectation around having to juggle that. But being a student,

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and being a parent is also problematic, because tutors don't expect students to be parents and therefore don't do anything to help that situation during COVID. That has been an extra barrier. So there's a fundamental misunderstanding of who can be a student, which needs to be addressed as well. So some really interesting thoughts, which certainly I'll be taking away to, to contemplate in the work that I'll be doing.

Tumpa Husna Yasmin Fellow 1:33:28

Thank you, Marsha. Now, if we can move on to Manijeh, from you please

Manijeh Verghese 1:33:28

Sure, we had a both uplifting and kind of depressing conversation in our room in that the people shared some really incredible research projects that they're working on both personal research, but also through journals and inviting different voices to contribute. And we had a really interesting discussion about how we empower different voices to feel as though they can contribute, and make sure that those voices are heard and different barriers that are preventing that from happening right now, and maybe new formats that need to be invented. We also heard about people being told that their research is irrelevant, or maybe not interesting, because it's not necessarily something that their tutor knew a lot about, or, you know, felt like they could contribute to and they were encouraged to not research it and like finding the resilience and the courage to continue was really inspiring to hear about and also like how to find role models that you can identify with and that maybe can point you in the direction of resources to continue that research. And yeah, I think then there was also discussion on like, how to get like a kind of wider group involved

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in the efforts of FAME, specifically maybe because the AA is hosting this tonight, how to get more people involved. And so that was really a great note to end on, because it's, I guess, by us hosting or co-hosting this event, I hope it's the beginning of a long collaboration and that more of our staff and students can participate going forward.

Tumpa Husna Yasmin Fellows 1:35:13

Definitely, yes, we welcome as many people to join us as possible, regardless of your race or your gender, we have to work together to make a change. So please, please contact us and join us. Okay, so yeah, thanks very much for that Manijeh. And I think we're going to move on to Tania, would you like to give a summary of your breakout room?

Dr. Tania Sengupta 1:35:45

Yeah, sure. So, interestingly, we ended up actually discussing quite a bit about office environments, because some of the people in the group were sharing sort of office related experiences and this idea of the imposter syndrome, because in a way, it made me think about, you know, where all change is happening, and where it all needs to happen, I guess, everywhere. So there was that. There was this idea of imposter syndrome and whether decolonization is on the debates which are very becoming very active in and we are sort of gathering together and coalescing as groups, and now, it's sort of natural here, whereas somewhere else, can you discuss decolonization? Or can we discuss some of those other activities you may be involved in and things like that. And one thing that was also interesting is that a few of the people in our group were actually taught by two really interesting ethnic

ethnic minority architecture educators. And they say that, you know, the experience was great, and the relationship was completely different. So it really goes to show how much of a difference that can make. Yeah, these were mostly the type of questions. Yeah, there was this. Someone framed it as, Do I deserve to do architecture? Or does architecture really need me? You know, these sort of questions, or whether I'm fit enough for it? Or does this field lead me? Or would I be better off you know, somewhere else? So poor relationships with fields and disciplines? And all this sort of coming into question? Seems to be interesting?

LACK OF CONNECTION IN THE PROFESSION
FAME role models

Tumpa Husna Yasmin Fellows 1:36 :13

And yes, thank you, Tania. Yes, we are. We found that too, in our research, that a lot of ethnic minority students drop out from part one to part two, because they find themselves doing much better in medicine, engineering and other fields. So definitely a very important question. One of your participants has raised Yes. Okay, so we're going to move on to Felicity. Thank you, Felicity.

SOCIO – ECONOMIC BACKGROUND
Mental Health

Felicity Atekpe 1:38:04

Yeah, we had quite a personal discussion, I guess, from the talk. And we really touched on the idea of perhaps the environment that you as a person wanted to do architecture come from, and have those might be unseen barriers in a way. So barriers from within. We also talked mostly about mental health, and the role that the correlation between poor mental health and doing architectural courses in the built environment, and I think one of the things I'm certainly going to take away is the idea that tutors and students really need training in terms of recognising when those issues come to the fore and how to help students or in

NARROW STRUCTURE OF ARCH EDUCATION
Lack of essential training for educators and students

fact, minimise the possibility of that happening. And, yeah, it was just a really interesting and salutary moment as a solution to a possible solution to the idea. I don't know if I've missed anything, anybody else who was there, but those are what I took from it.

Tumpa Husna Yasmin Fellows 1:39:22

Thank you. Yes. We also discussed bullying and the effects that has on mental health of students. But I won't speak about mine just yet. I'm going to move on to Contance's breakout room. Constance, would you like to volunteer someone or would you like to summarise?

Dr Constance Lau 1:39:42

I think I can summarise quickly, we had a very good session, I think I think everybody had a very good session. I learned a lot and I was actually quite shocked to learn that some of the things being said to people in my breakout room, they were half my age and being told exactly the same things said to me too, three, two and a half decades ago, and I'm like, what? You know, the world has moved on. And these dinosaurs are still morphing the same sorts of prejudices and limitations. And so I thought, you know, well, obviously, you know, we had a very fiery session, and I said, just ignore that. So I think in a way, we move down to the sort of, you know, the, probably the kind of motto for us. I mean, for me, it was a you can't be what you can't see, but I think all of us became, we couldn't see anyway. And to the new generation, I would say, just focu on constructing your own narrative. Because, you know, to have FAME and to have the resources available, it's already a step up, and how quickly this trajectory can go is completely up to you guys and up to us.

RACE, RACISM

NARROW FRAMEWORK OF ARCH EDUCATION

And, and I think one of the questions that probably someone already raised was, how do we reach out more and have mentors and people to talk to like, you know, like the people in FAME, but probably more frequently, when you actually have questions? You know, when someone says something to you, and you're like, I know that's not right. But you know, probably someone else. I would like to speak about it. Yeah. So I think yeah, that's from our group.

LACK OF CONNECTION IN THE PROFESSION
FAME role models

Tumpa Husna Yasmin Fellows 1:41:29

Thank you so much. Yes. So I think from our group, I would like to volunteer Nabiha to summarise if that's okay. And yeah, go ahead.

Nabiha Qadir 1:41:42

Yeah, sure. So we had quite a range of perspectives. In our group, we had some students, some educators, two educators and one student. And the students spoke about their experience in architecture school, where a lot of the demographic of the students were people of colour and women, but the actual educators weren't. So when it came to their education, their education, it didn't reflect the people that attended. And it kind of does go to show that even when we are able to diversify the student cohort, we're not able to do the same with the educators as well. And then when we heard from the architects, practitioners and educators, they spoke about sort of this culture of bullying that occurs in education, and even so after so many years of being an educator, it still occurs. You know, we have mental health awareness, we have diversity, sort of a group that tried to try to change this, but it still happens quite often. And yeah, one person who has been working as a has been working towards

LACK OF RACIAL AND GENDER DIVERSITY IN ARCH

NARROW STRUCTURE OF ARCH EDUCATION
Bullying teacher-student

equalising architecture for many years, talks about it being a marathon, not a sprint. And it just does go to show that even after many years of working towards diversifying, we still sort of need to be the backbone of this change. And we still need to work towards, you know, making our voices heard and trying to change not just not just education, but practice, who teaches us, diversifying the staff at architecture schools, diversifying the curriculum, making sure that it's representative of the students that study there. So there's still a lot to do, and it is really up to us to be the backbone of this change.

LACK OF CONNECTION IN THE PROFESSION
FAME role models

Tumpa Husna Yasmin Fellows 1:43:38 Thanks, Nabiha. So we are going to try to end the session. Yep.

Dr. Tania Sengupta 1:43:48

I just wanted to add one point, which I forgot to mention, and I think it's important somehow is that, you know, one of the points that came up was about someone who works in an office and joined back after the pandemic, pandemic and found that it had become less diverse. And, in a way, the attrition that has happened over the pandemic, who took the heat for it, it can be a coincidence, but these are questions that we that actually do somehow seem to be wanting to be asked.

ARCH INDUSTRY IMPACTED BY THE ECONOMIC ACTIVITIES
Effects of the pandemic

Tumpa Husna Yasmin Fellows 1:44:26

Yes. Thank you so much. Yes. And it's good that these questions are being raised here, because then we can document them and present them to institutions and, you know, bodies such as RIBA and the ARB. I'm really sorry, but we ran out of time. So I'm going to ask each of speakers to

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give us their closing remarks. And I'm going to start with Marsha, who had to leave and her statement that she's requested that I read out. So this is what Marsha says: I've had to leave to spend time with my family who do not have me with them during the week as I work in London most days, and I live in Derby. It's been a privilege to be able to listen to the voices sharing their stories this evening. I hope you already have an understanding that I hear and I appreciate the stories. And I'm cognizant that we have intersectional needs in architectural education, the narratives shared are exactly the input, we need to help push the agenda, how we can attract people into the profession, how we can support students, the content of curriculum, and how we navigate the relationships with schools of architecture and practices, and working on this different areas. And I'm happy to hear from anyone who has anything to add, please reach out to me at the RIBA via LinkedIn or Twitter. So yeah, so that's a statement from Marsha. So I'm going to go round and ask each of the speakers just to summarise in one sentence and to give their final remarks before we close the session. So maybe I'll start with you, Tania, because you spoke last. So go ahead, please.

NARROW FRAMEWORK OF ARCH EDUCATION & PROFESSION

Dr. Tania Sengupta 1:46:26

Okay, so, essentially, you know, you guys are doing incredible work, actually, and I can't tell you how valuable it is, data would be very important for us. And qualitative data, I've always been feeling and I keep saying it on a lot of the platforms in my own institution that we need to work from both, a kind of back academic and intellectual understanding and a kind of ground up lived experience, because lived experience gives us actually bigger issues. It's extremely new, you're trying to gather that and capture that the value of it,

I mean, those statements from people were so telling. It's fantastic. And I think I've really learned a lot and would like to know, in greater detail and hoping to read what you actually find together and put up. Absolutely. And also, this whole idea of connecting with multiple organisations at multiple stages, gives all of us a chance to think of it as a bigger community, critical mass is very important is very, very important.

NARROW FRAMEWORK OF ARCH EDUCATION & PROFESSION
Role of bigger institutions to achieve change

Tumpa Husna Yasmin Fellows 1:47:41

Thank you. Thank you, Tania, we really appreciate your time and contribution to this event. So I'm going to move on to Constance because I think she spoke before Tania, so I am going in reverse order.

Dr. Constance Lau 1:47:56

Okay, no, I think I echo what Tania said, and I, it's really sort of, I mean, there was always a consciousness about what I do and how I do things. But this event today, you know, has sort of created another level of awareness and how I can contribute further contribute with what I do and how I do it, is probably something that I will reflect on. And so I think, you know, congratulations and very well done to the people who are running this initiative.

Tumpa Husna Yasmin Fellows 1:48:31

Thanks, constant, and thanks for your support. So next, we move on to Felicity.

Felicity Atekpe 1:48:37

Yeah, it's been really interesting to hear the individual voices. And as always, I say it's about the individual. And the individual has power. If, if they can tell its truth. And if education is able to treat each person as an individual, then probably most of the conversations we're having here wouldn't be necessary. But it is necessary. And I would say, for me, my takeaway is the sort of encouragement but also to say to myself, or acknowledge myself that probably I won't be able to do half the things I want to do and it's going to be okay too.

Tumpa Husna Yasmin Fellows 1:49:25

Thanks, Felicity, thank you again for your support. And so now we're going, I think we've come to the end. I think it's my turn now. I think we've gone round everyone. So yeah, this is my closing remark. So we, as FAME collective, really hope to grow stronger. And we really thank everyone who's supported us in the last year or so. And we would like to be stronger together to provide the much needed support for each other, especially for female architects or minority ethnic to overcome the barriers of racial gender, gender inequality, both in academia and in practice, and we hope to inspire others to come forward and to join us in our discussions about their experiences of inequality in architecture. And yeah, so I'd like to end by saying thanks to our audience, thank you so much for your time, for your energy and your participation in our breakout rooms. Also a massive thank you to the AA team, Manijeh and Raj and the team behind really making this happen. And thanks to Marsha and the RIBA and how can I not thank all the FAME collective individuals who are so selfless and to give up all their free time to make these kinds of things, events happen, and also to

NARROW FRAMEWORK OF ARCH EDUCATION & PROFESSION

LACK OF ACCESS TO INFORMATION ABOUT ARCH FOR PROSPECTIVE STUDENTS OF ARCH

LACK OF CONNECTION IN THE PROFESSION
FAME role models, support network

IDENTITY

really give out a powerful message through our social media, through our research, that you know, change will happen, hopefully together. So thank you again, so much. I'm going to hand over to Manijeh to end the session. Thanks, Manijeh

Manijeh Verghese 1:51:10

I guess there's really not a lot more for me to add. I really agree with everything that everyone said before I found this evening so inspiring just listening to everybody that's contributions and also realising how much of our lived experiences connects us and how much done is to change so I feel really fortunate to have been able to be part of, of tonight's event and also to hear about the important work that FAME is doing, I thought the video summarising the survey was really incredible, and I can't wait to see what else you do from it from the perspective of the AA, I guess I'd also just like to remind people to please come to our Thursday evening lectures on the new model series, which is really trying to propose models like that change the way society is currently organised, and address issues of systemic injustice. And we've had an incredible line-up over the last year and this term's line-up is even more exciting. As I mentioned at the beginning, Tumpa is giving a lecture in December, but next week, we have Sumita Singha who was the keynote speaker of a previous edition of this symposium. So please do join us, you can find all the details on the website, but for now, have a lovely weekend and thank you so much for staying and chatting with us.

FAME

FEMALE ARCHITECTS OF MINORITY ETHNIC

Third Research Publication:

" **PATHWAYS TO SUCCESS IN THE BUILT ENVIRONMENT;**
FROM A FAME PERSPECTIVE **"**

1 INTRODUCTION FOR THE THIRD RESEARCH PUBLICATION

The third research publication output by FAME collective should be read as the third of a series of research publications, arising from the second participatory research symposium convened by FAME collective.
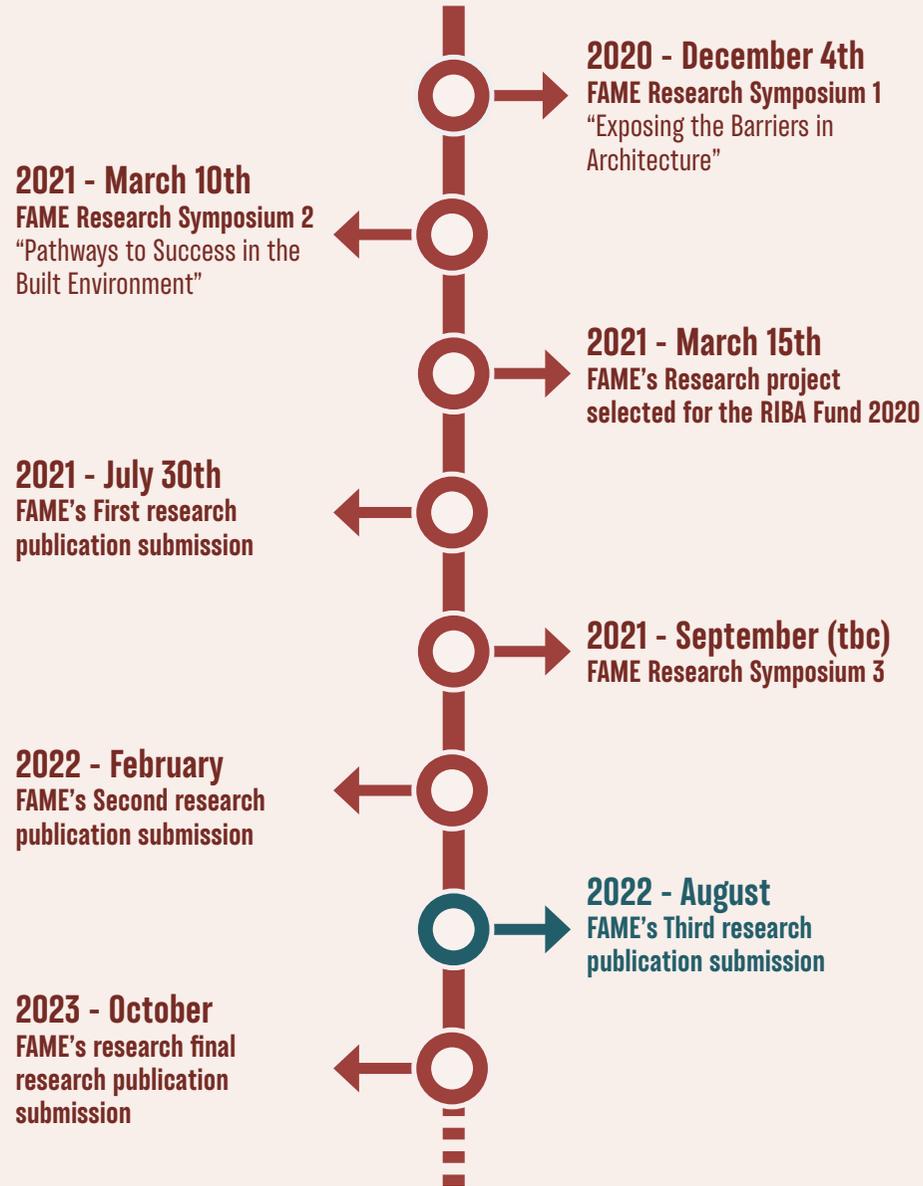
The main focus of the third research publication is to review the participatory research sypoisum titled: 'Pathways to success in the Built Environment; from a FAME perspective'.

This publication includes the analysis of the lived experiences documented at the participatory research symposium of the successful pathways by FAMEs in the UK and how they have navigated the barriers in architecture.

This publication also includes a transcription of the participatory research symposium and the discussions in the Breakout rooms that document the lived experiences. All answers were kept anonymous.

A series of diagrams have been produced, that attempt to situate and spatialise the narratives and lived experiences of the 'pathways to success' and the barriers in architecture of the FAME participants.

Timeline and significant milestones

2020 - December 4th
FAME Research Symposium 1
"Exposing the Barriers in Architecture"

2021 - March 10th
FAME Research Symposium 2
"Pathways to Success in the Built Environment"

2021 - March 15th
FAME's Research project selected for the RIBA Fund 2020

2021 - July 30th
FAME's First research publication submission

2021 - September (tbc)
FAME Research Symposium 3

2022 - February
FAME's Second research publication submission

2022 - August
FAME's Third research publication submission

2023 - October
FAME's research final research publication submission

The aim is to review the question: How can an architect from a FAME background be supported to overcome these barriers in architecture in academia and in practice? (Explored at FAME symposia 1 - 3).

In this symposium, FAME collective celebrates the successes of the women in the built environment and exposes the barriers they face through narratives of their lived experiences.

Sharing their 'pathways to success' and the challenges they have overcome in their career from both the public and private sector. Through this lens, we will review the systemic inequality in the built environment.

This event has provided an important opportunity to discuss the barriers in the built environment and the routes out to ensure the success of people, place and project.

This participatory event explores the impact of racism, injustice and inequality contributing to the barriers in architecture and the built environment. We have heard about the lived experiences of practitioners, academics and students from BAME backgrounds, to unpack the grievances. Audience participation was encouraged, to share experiences and perspective, anonymously.

Although this event was not exclusive to women and it was a public event open to all, to join in the conversation, majority of the participants were women. We have circulated a poll during our event. 52 out of 128 attendees completed the poll and out of which 42 identified as female, 9 as male and 1 as other.

Screenshot (from FAME collective's research symposium), of Keynote Speaker, Pooja Agrawal's presentation.

Screenshot of the promotion poster, for the research sympsium shared on FAME collective's Social Media platforms. Post available here: https://www.instagram.com/p/CMDQUSzMVTS

2 METHODS FOR THE THIRD RESEARCH PUBLICATION

2.1 Participatory Research Symposium

For the third publication, the methods included FAME collective's second participatory research symposium (public event) and a social media campaign, to reach out to a wide range of participants and to provide an opportunity to include as many voices as possible.

This provided an opportunity for participants to share lived experiences of racial and gender inequality in architecture education. Each symposium aims to address the research aspect and questions set.

FAME collective's research symposium titled: 'Pathways to Success', was hosted by New London Architecture via Zoom (10.03.2021). 128 people participated/attended this event.

Here is the link to the recording of the event:

https://www.youtube.com/watch?v=edn15eEIDv8_&

https://famecollective.wixsite.com/famecollective

The event was introduced by Grace Simmonds (Programme Manager at the New London Architecture). She introduced the chair of the event (the founder of FAME Collective), Tumpa Husna Yasmin Fellows. This was followed by a short presentation by Tumpa.

The first half included a Keynote presentation by Pooja Agrawal (co-founder of social enterprise Public Practice and co-host of spatial-equality platform Sound Advice), and short presentations by three guest speakers; , Dr. Teri Okoro (founder and director of TOCA), Siu-Pei Choi (Design Manager with Wates Residential) and Manisha Patel (Senior Partner at PRP).

The speakers and the participants addressed the subject and shared their lived experiences.

The second half of the event included a Breakout room session, which facilitated discussions in small groups with each of the speakers chairing a Breakout room. **This session provided an opportunity to explore the barriers in architecture and an opportunity for the participants to directly ask questions to the speakers and how they have navigated similar barriers of racial and gender injustice and inequality contributing to it.** Participants shared stories of experiences to raise awareness of the barriers faced by female architects of minority ethnic. Some grievances of lived experiences of practitioners, academics and students from BAME backgrounds, were unpacked. Some of the participants preferred to remain anonymous while sharing their experiences and perspective. To respect the participants' privacy and to encourage honest discussions, the recording of the Breakout rooms has been removed from the YouTube video. This research report includes the transcription of the event with the participants in the Breakout room session and the participants were anonymised. The transcriptions have been documented and analysed in the report.

This event brought together established, young scholars and practitioners from a range of backgrounds, knowledge and practices to engage in conversations about the barriers in architecture. This event enabled us to celebrate the successes of the women in architecture and the built environment and to share how they navigated the barriers

they faced through narratives of their lived experiences. We heard from the speakers who shared their 'pathways to success' and the challenges they have overcome in their career. Through this lens, we will review the systemic inequality in architecture.
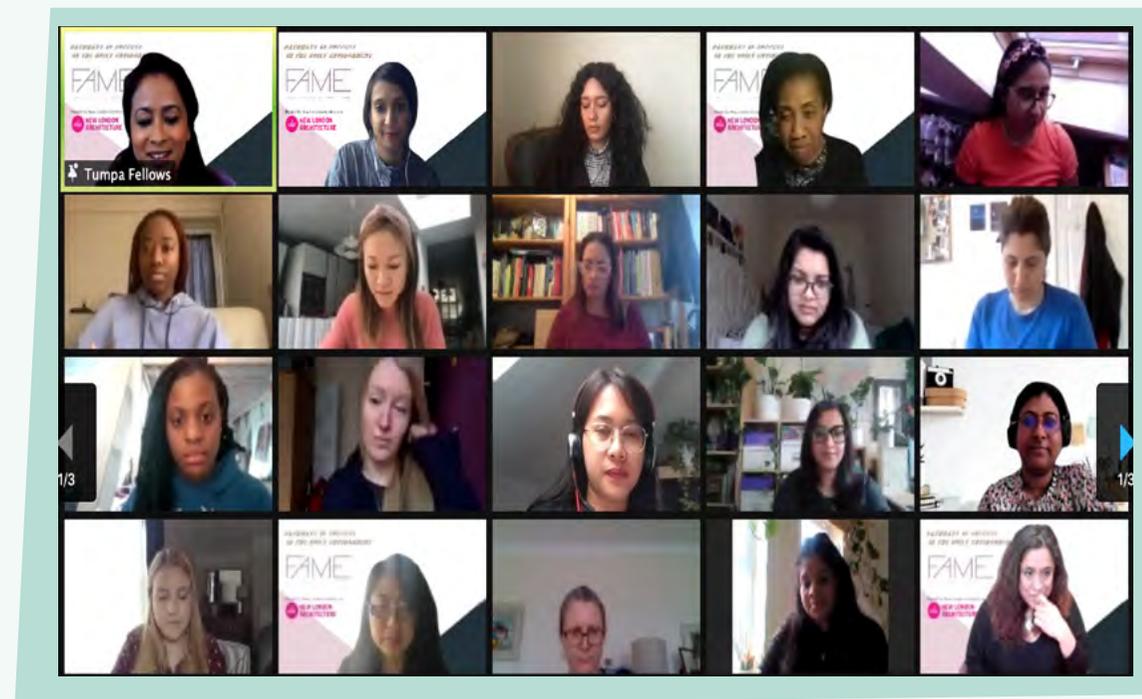
Screenshot of FAME collective's Symposium 2.

2.2　Other Methods

This research uses mixed methods including participatory approach (with case-study of the participants) to explore the 'pathways to success' in architecture from a FAME perspective. Critically reviewing the discussions of barriers and issues raised at FAME's second participatory research symposium.

The previous FAME collective research publications were issued in March 2022 and July 2021. These publications included reports that document, examine, visual representation and reviews the research symposia 'Exposing the Barriers in Architecture Education, from a FAME perspective', and its findings.

Other methods include the use of videos / animations to visually represent the case-studies (also included as transcriptions of the participants' interviews), collected at the symposium 2.

2.3 Output

The third research publication that documents, examines, visually represents and reviews the research symposium 'Pathways to Success in the Built Environment' (Symposium 2), and its findings. This will include the case-studies through transcriptions of the participants' interviews.

A series of drawings reviewing 'pathways to success', from a FAME perspective.

A video (produced by FAME collective), that highlights and captures the information shared by the speakers and the participants at Research Symposium 2.

The link to the video: https://www.youtube.com/watch?v=Jgd-XOl2RPU
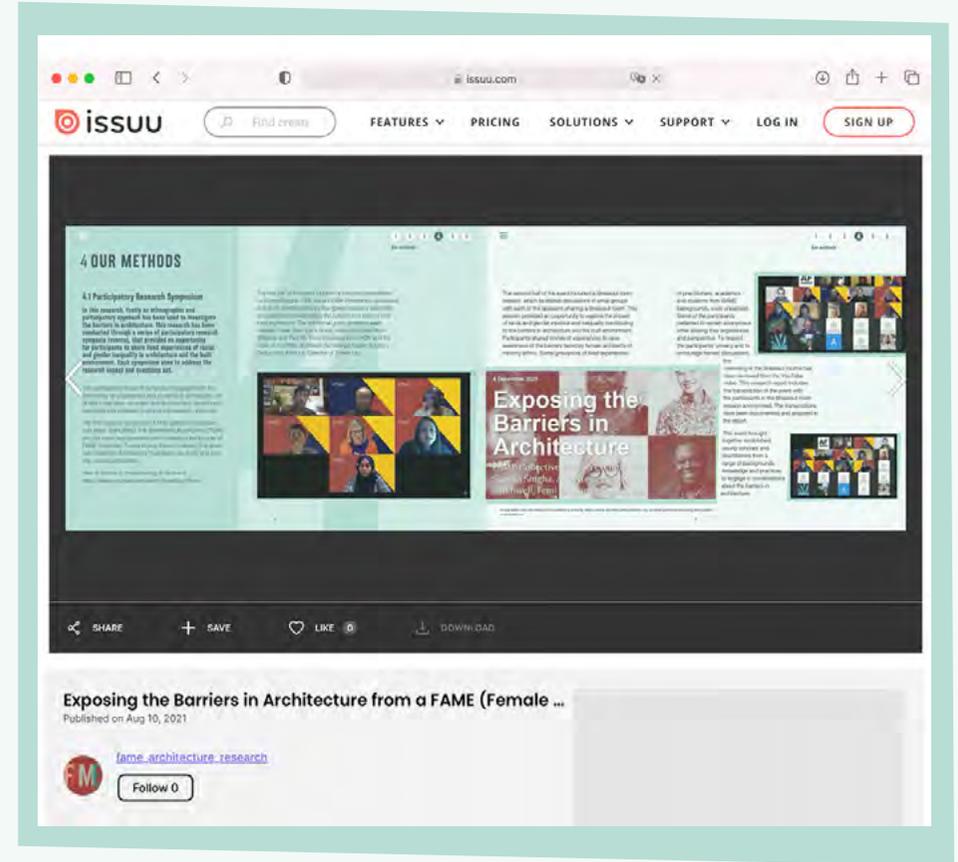
Screenshot of FAME collective's publication on ISSUU.

3 ANALYSIS

3.1   The focus of this section is to analyse the participatory research symposium 2 titled: 'Pathways to Success in the Built Environment', which was hosted and curated by FAME collective. This was broadcasted and recorded by the New London Architecture, on 10 March 2021. 128 people participated/attended this event.

FAME collective has collaborated across a number of institutions since 2020 and for this symposium, we collaborated with the New London Architecture, who hosted the event.

The participatory event enabled us to collect the narratives of the barriers in architecture and to amplify the voices of those who face gender and racial discrimination. The event also represents the successes of FAME (female architects of minority ethnic), to celebrate the excellent practitioners, within the field of architecture and the built environment, to inspire the next generation of female architects of minority ethnic. The discussions included how they have navigated and overcome the barriers they faced.

To find out more about the participants, a poll was circulated during the online event. Out of 128 attendees, only 52 attendees completed the poll, which is 40% of the attendees. The following pages contain analysis of the information collected in the poll at the online event and the social media campaign.

3.2   Event Poll

128 attendees attended the event
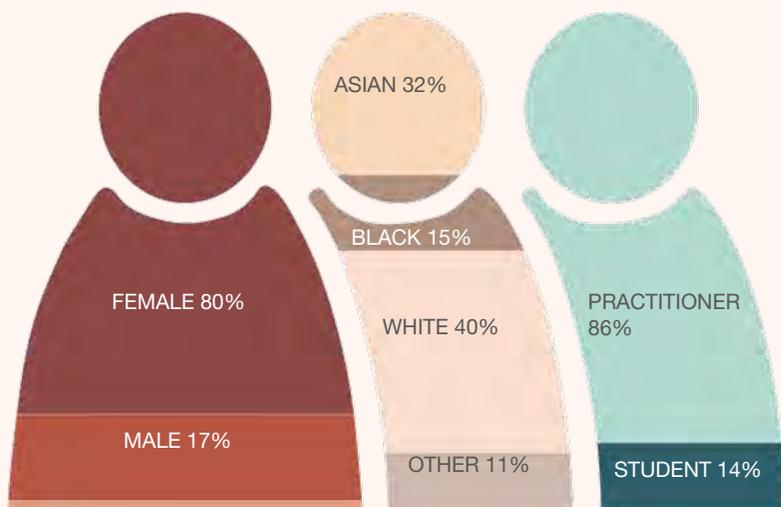
52 attendees answered the poll questions

40% of the attendees answered the event poll questions

Event Poll questions to participants:

Do you identify yourself as: Male 9 (17%), Female 42 (80%), Other 1 (3%).

What is your ethnic origin?: Asian 17 (32%), Black 8 (15%), White 21 (40%), Other (11%).

Are you a practitioner in the built environment or studying architecture?: Practioner 45 (86%), Student 7 (14%).

Information taken from the poll at Research Symposium 2 (10.03.2021) Infographics produced by FAME collective.

Event Poll Answers:

Do you think the practice you are working in or have worked in, or the institution you belong to, is diverse to reflect the demographic of London / local communities or the city your practice is situated?

YES 27%
NO 73%

Do you feel valued by your practice / institution?

YES 61%
NO 39%
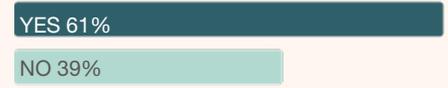
Have you got a role model or know of an architect at a senior /management level who is a female from a minority ethnic background?

YES 38%
NO 62%

Have you experienced gender discrimination at the architectural practice / institution you belong to?

YES 30%
NO 70%

Have you experienced racial discrimination at the architectural practice / institution you belong to?

YES 28%
NO 72%

How did you get your job at an architecture practice?
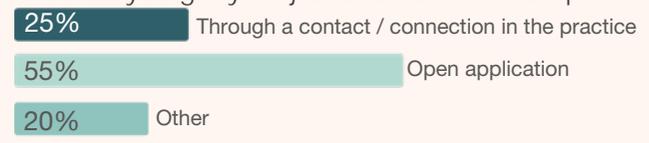
25%   Through a contact / connection in the practice
55%   Open application
20%   Other

Do you think change is needed to address gender and racial inequality in your practice / institution?

YES 90%
NO 10%

0%   25%   50%   75%   100%
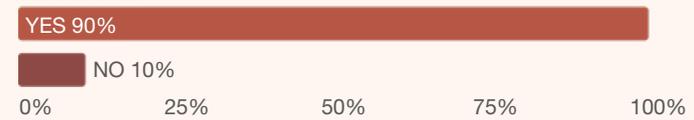
3.3 Pathways to Success

In the Built Environment
### (Research Symposium 2)

Analysis:

Our Keynote Speaker Pooja Agrawal started her presentation by asking the following key questions: 'what is success?' in architecture, 'in the industry, who is defining success?' and how is success recognized? How do we measure success? Who is defining what success is?

The focus of the presentation was not on the barriers but 'what drives' her to be where she is today. The structure of the presentation of 'pathways to success' was around Purpose, Power and People. She talked about the importance of 'recognising who is your support system that would really push you'. 'And who would you ask for help when you are in a vulnerable position?'

One key method of navigating through the barriers is by being part of a network (such as FAME collective), to support one another and be part of a community.

She concludes her presentation by saying: 'And being certain that ultimately, it's you who is sort of shaping this narrative, and it's up to all of us to sort of own that as we move forward.'

Both speakers Pooja Agrawal and Teri Okoro (our second speaker), present the argument that a success in architecture is not confined to designing buildings.

EXPAND THE ROLE OF THE ARCHITECT

ONE ROUTE TO BEING AN ARCHITECT
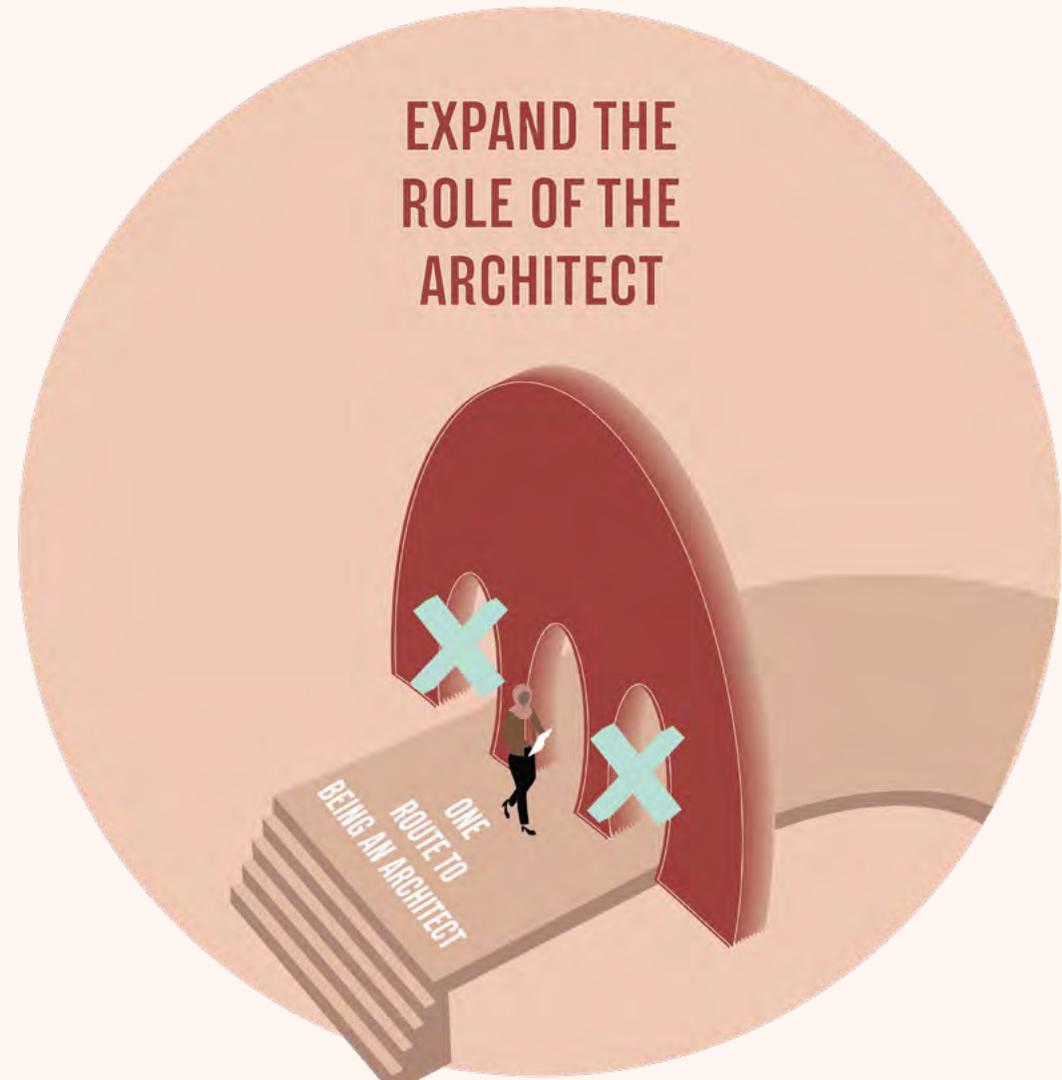
An influence of the architect can go beyond the red boundary line of the site and extends in the wider urban context, to influence the everyday life of communities. Working from ground up, with people and for the people who would be impacted by the design. Pooja achieves this by having a role in the public sector to influence in finances, policy, the way people live... She believes the 'pathway to success' means diversifying the role of an architect to being a designer, a planner, a researcher, a policy maker, in the local, in the public sector which is incredibly powerful.

The barriers are imbedded in the spatial in-equality and Pooja mentions the two aspects of that, that's about the industry, who has the access to space and who has the access to resources?

Our second speaker Teri Okoro introduces the concept that she believes in, the 'power of three'.

She emphasizes the 'pathway to success' in architecture is 'being aware of architecture as a possibility' and a success for her 'was being able to transition that passion for design into architecture'. The transition 'was not just in designing single buildings, it was actually the wider environment that we're placing these buildings in, and also about seeking solutions for the wider problems that people experienced' in the society.

The success in architecture is about widening the narrow structure or framework of conventional architecture practice. Success is not just designing buildings but carving a design practice that responds to the wider society we live in; 'the people who we're designing for, the families and households we're designing these dwellings for'.

GIVING BACK TO COMMUNITIES

NON-FAME ARCHITECT

FAME ARCHITECT

"JUST DESIGNS"

Teri's powerful explanation includes the realization that success is not just about 'seeking design solutions', but 'you actually need a seat at the table where decisions are being made'. She 'moved on to the crafting solutions, where she was able to 'have a voice at the table', on various panels, industry panels, and organisations that influence education, and the built environment, to be part the solutions'.

Teri believes, success is 'a journey, not a destination because you never actually arrive there'.

Teri is a PhD holder and she has developed 'a model' 'in a research paper, looking at the bottlenecks that individuals experience within organisations, trying to make their way through. The model recognizes that 'you actually need the leadership to recognise that there is a problem'.

However if the person who is leading is not a FAME and does not recognise the barriers (as they have no lived experiences of this); the 'bottlenecks' experienced by FAMEs trying to make their way through in architecture, are not acted upon.

Teri questions if the 'entry requirements' and the curriculum in architecture education are restricting a range of people attempting to enter architecture.

She also talked about how she navigated around the lengthy process of education in architecture, while starting a family, by choosing carefully the employer who would provide flexible working to enable her to continue with her career while fulfilling her parental responsibilities.

A ROLE MODEL
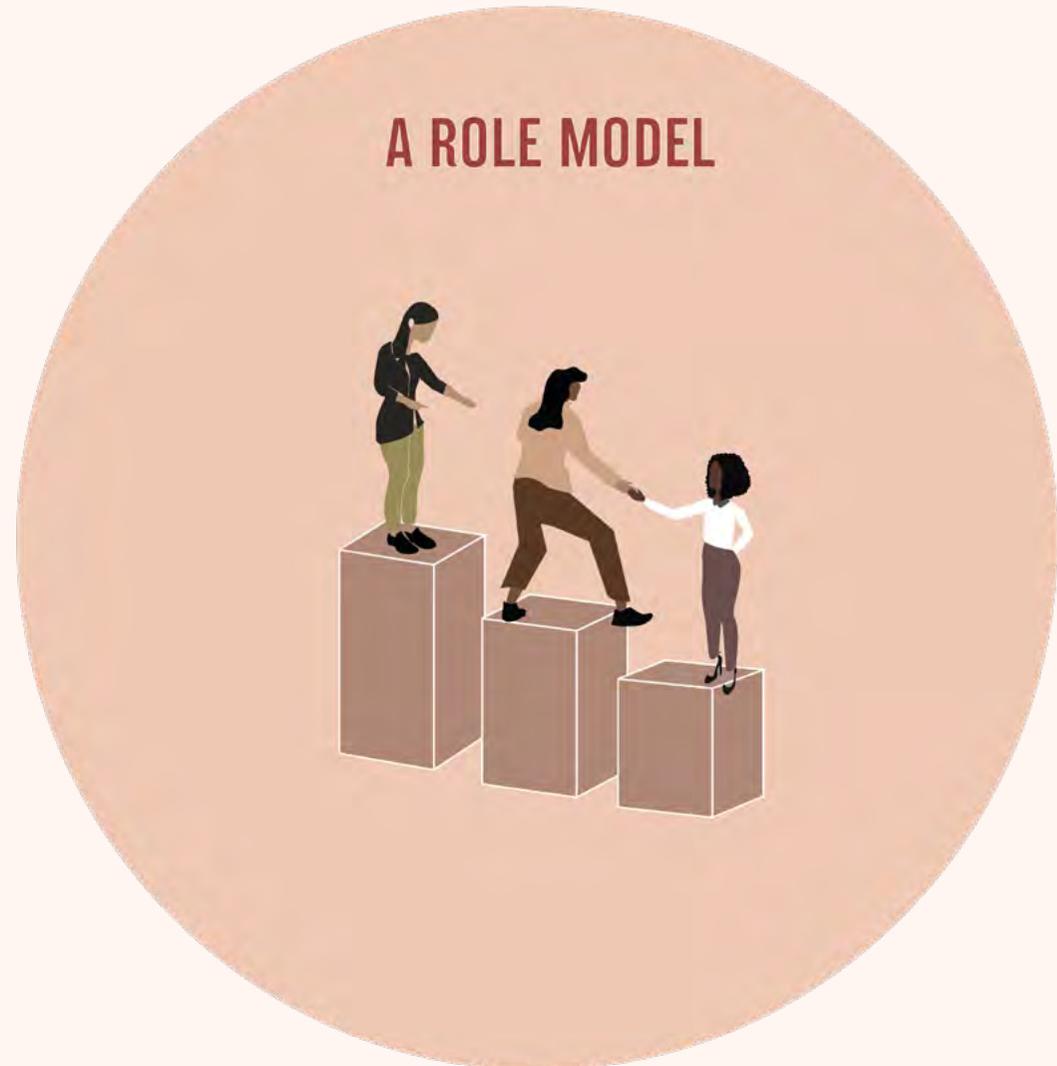
She also emphasised the importance of knowing when to change your employer, if you are not given the opportunity to progress in your career.

'It is never a level playing field. And until processes are changed and policies put in place , we will always be like the image on the extreme left, sometimes policies are put in, but they don't actually alter the situation, there is still disadvantage.'

Teri concludes her presentation by saying, 'for architects, we need to think about our personal career'. Think about how we overcome the challenges and discuss with other people, and then also engage with the wider community to make the difference we want to see.

Our third speaker is Siu-Pei and she explains that she is from 'an Asian background, where education is the driver, where parents obviously like to push for a higher education, going to university, and that's the pathway to what they perceive as a success'.

Screenshot of Dr. Teri Okor's presentation during FAME collective event: 'Pathways to Success in the Built Environment"

> **It is never a level playing field.**
>
> Dr. Teri Okoro, FAME Speaker
> FAME event: "Pathways to Success in the Built Environment"

At the beginning of her career after completing her Part 1 from the Bartlett, she found it difficult to get a job, even though she had graduated from a top university. Her tutor pointed out that having a name that didn't sound English was possibly holding her back. Her experience was 'having good A-level grades, going to a top university, was actually not enough to be seen as someone who a company would like to employ'. She needed to make herself 'stand out from the crowd'.

Once she found a job, being in a team with the only female director in the company (who inspired her) and she could see how she navigated the barriers in the company of 100 people with the only one female director.

Her 'pathways to success' meant widening the role and influence as an architect, to position herself within the stages of work, which has led her to move to the contractor side, to be able to deliver projects on site. She has 'developed a passion for working with existing communities, estate regeneration, and influencing the environment which people live in, as well as their connections to the community'.

Her passion led her to success where she feels she is making a difference as an architect and within the built environment.

She believes, 'if we all have the inspiration and influence from other people who can mentor…, that will be a real big help to all of the young female architects entering the profession'.

"NEED A SEAT AT THE TABLE WHERE DECISIONS ARE MADE."

THE DIRECTOR

NO VOICE
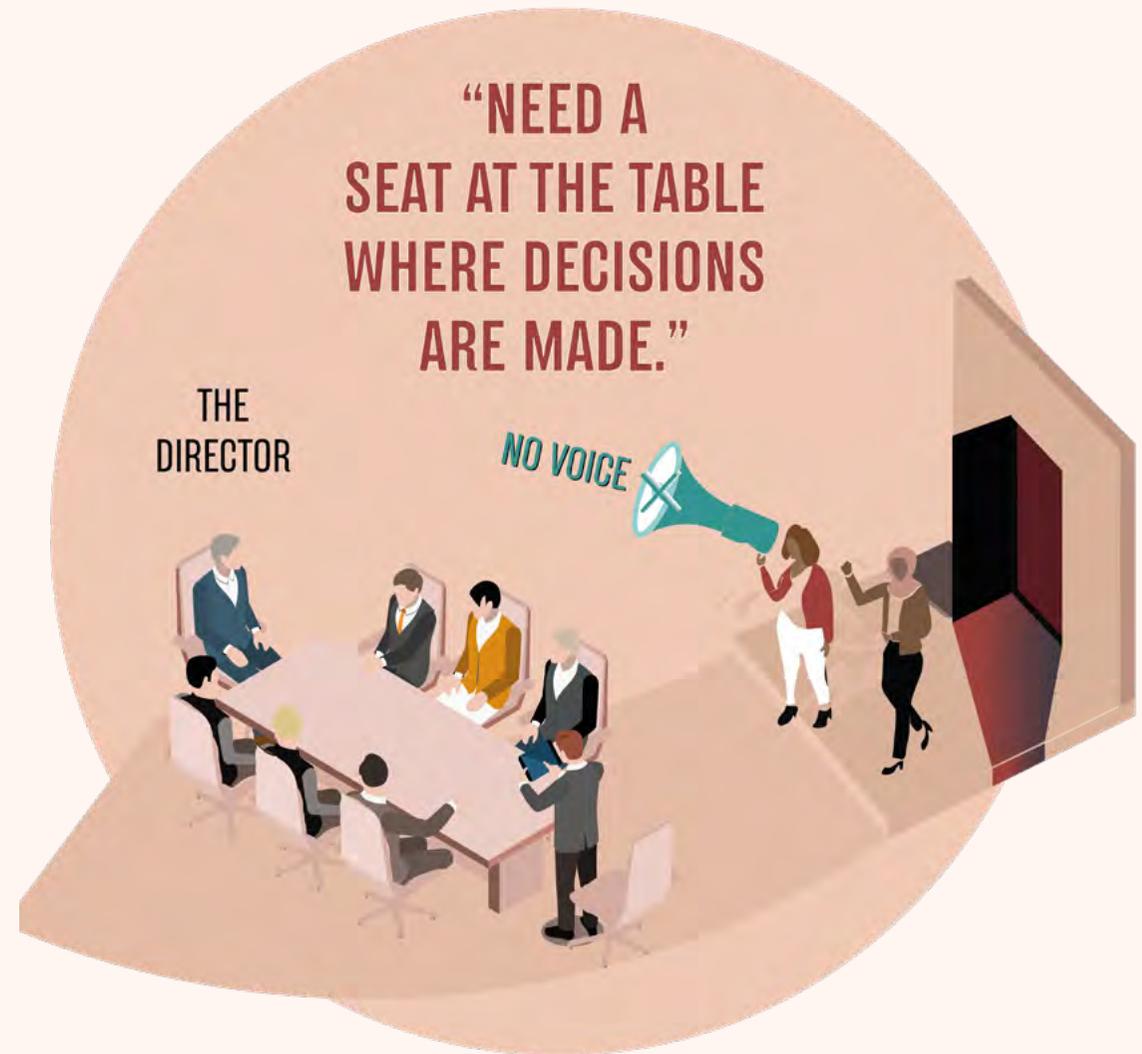
Our fourth speaker Manisha Patel discusses architecture to be a different culture from what she was brought up with. 'Relearning a culture', she embedded herself into a culture and teaching others about her culture, behaving in a different way.

She shares her daunting experience of a culture in architecture that is dominated by white architects and says: the 'first time walking into the meeting with all the other 50 architects. It was quite overwhelming. Because there were only two people of colour, I would say within that 50.'

She also talked about her passion in architecture to be designing housing, which led her to be interested in master planning and social change, to work with 'inequality between different cultural groups, different ages, different abilities'.

Manisha says 'I've pursued my career in terms of really seeing how I can make a change in terms of just socially, as well as how do you bring different people from different backgrounds together'. Her 'pathways to success' led her to do multi-generational housing, which gave her the first job. She says it's; 'not just typologies for ethnic groups, it's something which people are facing in society, in terms of support and care, and how that cross between different cultures works as well'.

Manisha's 'pathways to success', included empowering the communities by giving them a voice. She explains 'positively I think housing gives people from ethnic backgrounds who are architects a lot more of a voice, a lot more of a place that you can actually speak out'.

BUILDING A NETWORK

The barriers she has experienced, she says, 'was that I had no connection to professionals, I had no connections, I had no one as I was growing up, who I could talk to about even being a professional, the only professional I knew was my doctor and dentist, they were the only people I really knew'.

Manisha shares the negative racial stereotype she has experienced in the industry, she explains 'because of my surname, it set me back slightly. I suppose my first experiences there was 'where does your dad have a corner shop?' PRP is an over 50 years old company. And I'm the first ethnic on the board after 50 years, which I was incredibly proud of.' Her 'pathways to success' she says was that she believed 'my career's also taught me I have to be tougher, better, bigger'.

Although change is happening very slowly Manisha says 'I'm still in a room where I'm the only person sitting there from a different background'.

But it is not just her race that was the only barrier, it was also her gender. We have found from our discussions with our participants in all the FAME collective symposia that design is a privilege activity and in architecture it is only a selective group that have the opportunity to design. Most architecture practices are hierarchical with men at leading roles and white male dominated. Access to designing is also controlled by those in power. Who has access to design and what you are allowed to design in an architecture practice, was discussed in all FAME collective symposia and our discussions with the participants included their experiences of inequality of opportunity in design in the architecture practices.

STARTING A FAMILY

FLEXIBLE WORK HOURS
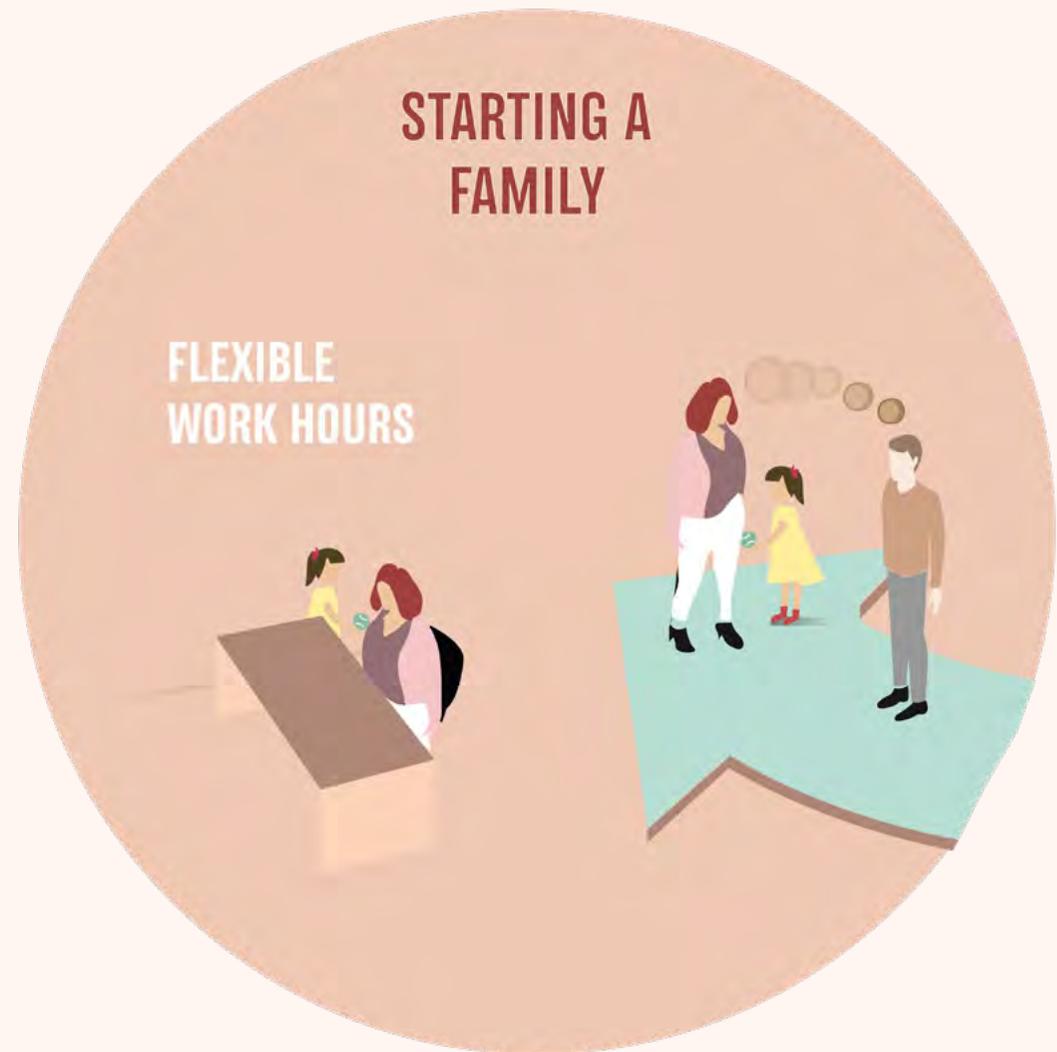
Manisha explains; 'I think that there's a clear link in terms of the type of architecture you go into and, where you find more females like my specialist housing team and the company is run by female partner. 70% of the staff are female, because it's housing for an ageing population. It's nurturing, it's touching. It's you know, it's not that hard office skyscraper. How many architects do you know who designed skyscrapers?'

This raises questions around gender and practice of architecture, building types, architectural expression, functions of buildings and typologies influenced by the gender of the architect and the role of female architects to create societal change in the Built Environment. While all four speakers shared that they have been involved in housing but they are designing beyond the buildings. They are proposing just designs to remove inequalities in urban context that propose an alternative living, giving access to the urban spaces to create neighborhoods and communities, giving a voice to the under-represented communities.

> " I generally I find that on a regular basis, I have to say my wider London partners are all male. But in terms of and this is where I think that there's a clear link in terms of the type of architecture you go into. And, where you find more females like my specialist housing team and the company is run by female partner. And 70% of the staff are female, because it's housing for an ageing population. It's nurturing, it's touching. It's you know, it's not that hard office skyscraper. How many architects do you know who designed skyscrapers? "

 Manisha Patel, FAME Speaker

FAME event: "Pathways to Success in the Built Environment"

3.4 Speakers

Highlights:

> ❝ Success was being able to transition that passion for design into architecture. ❞
>
> Dr. Teri Okoro, FAME Speaker
> FAME event: "Pathways to Success in the Built Environment"

> ❝ I think having that stepping stone and having that tutoring, and guidance from a really strong female architect at that time in my career was really important. ❞
>
> Siu-Pei Choi, FAME Speaker
> FAME event: "Pathways to Success in the Built Environment"

> ❝ Having good A-level grades, going to a top university, was actually not enough to be seen as someone who a company would like to employ' ❞
>
> Siu-Pei Choi, FAME Speaker
>
> FAME event: "Pathways to Success in the Built Environment"

> ❝ Taking away from this event, I have a lot more responsibility, in a way, I have the access to avenues, which really can help make change. ❞
>
> Manisha Patel, FAME Speaker
> FAME event: "Pathways to Success in the Built Environment"

> ❝ It's important that we continue the discussion, but we must engage others who can assist us make a difference, to be part of the discussion. ❞
>
> Dr. Teri Okoro, FAME Speaker
> FAME event: "Pathways to Success in the Built Environment"

> ❝ There's an urgent need to speak to others not to speak to the converted. ❞
>
> Tumpa Husnan; FAME Collective Founder
> FAME event: "Pathways to Success in the Built Environment"

> ❝ How we could change policies and how policies could help improve the lives of the communities that we live in. Not just the communities of practitioners but the wider community and how important it is to talk to and to engage with the communities that we are living in. ❞
>
> Tumpa Husnan; FAME Collective Founder
> FAME event: "Pathways to Success in the Built Environment"

> ❝ Actually having a name, which was very difficult to pronounce, and on paper didn't look English, was possibly holding me back. ❞
>
> Siu-Pei Choi, FAME Speaker
> FAME event: "Pathways to Success in the Built Environment"

> ❝ The barrier there was that I had no connection to professionals. ❞
>
> Manisha Patel, FAME Speaker
> FAME event: "Pathways to Success in the Built Environment"

3.5   Summary of the Barriers in Architecture and the Built Environment:

FAME collective's first research report highlighted that ethnic minorities and women in architecture are under-represented and it is evident in the data and the inherent, systemic concerns that stand as barriers in architecture for women from under-represented racialized groups, leading to the feeling that architecture is not for them. The current data is significant and supports the narratives collected from the participants of the FAME collective's research symposia and surveys.

The system, culture and practice in architecture are not working for everyone. The barriers in architecture are imbedded in the system; behaviours and attitudes of those in power who prescribe processes that support the current system. There is a lack of opportunity and support for women to progress in architecture but this is exacerbated for FAME, females from a minority ethnic background.

The following barriers in architecture, were identified and discussed in all three FAME collective's research symposia:

• race

• racism

• gender

• lack of racial and gender diversity in architecture

The other issues discussed, that are the barriers in architecture can be identified as the following themes:

• class

• socio-economic background

• cost of architecture education

• narrow structure/framework of architecture curriculum(non-inclusive)/education/pedagogy

• narrow structure/framework of architecture profession/practice

• identity in architecture

• western language or representation of architecture

• lack of opportunity to design in architecture

• age

• religious belief

• ability

• lack of access to information about architecture for prospective students of architecture

• lack of connection in the profession (impacts confidence)

• architecture industry impacted by the economic activities

• structural barrier (e.g. immigration laws, lack of financial backing during the long architectural education)

A typical FAME's Path

WESTERN ARCHITECTURE ONLY!

LACK OF DIVERITY IN THE CURRICULUM AND TEACHING STAFF

FINANCIAL STRAIN

NARROW CAREER PATHWAY

RACISM SEXISM

PART 1 GUADUATE

LACK OF CONNECTION TO THE INDUSTRY

LACK OF ACCESS TO WORK EXPERIENCE

NO PROGRESS
PART 1 DROPS OUT

BURNOUT

ONE ROUTE TO BEING AN ARCHITECT

PART 1

PRACTICE

FINANCIAL STRAIN

PART 2 ENTRY

ARCHITECT

NO NETWORK

PART 2 GUADUATE

NO ROLE MODELS

BURNOUT

PART 3

PRACTICE

PART 2

A typical Non FAME's Path

PART 1

PART 2

PART 3

188

**A typical
FAME's Path**

3

AFTER PART

CHOOSE?

NO CAREER PROGRESSION

A TYPICAL PATH OF A SUCCESSFUL NON FAME ARCHITECT

STARTING A FAMILY

LEAVING JOB

WINNER

"NEED A SEAT AT THE TABLE WHERE DECISIONS ARE MADE."

NON-FAME ARCHITECT

NO DESIGN AUTONOMY

THE DIRECTOR

NO VOICE

A SUCCESSFUL FAME ARCHITECT

3.6 Highlights of the Barriers:

> " I think that we need more high-profile women to go and start doing school visits, capturing girls, before they start thinking about going into nursing or teaching, that's all very great, but no one pushes anything for the construction industry, it always seems to be sort of a male dominated industry. "

FAME Participant
FAME event: "Pathways to Success in the Built Environment"

> " It was shocking to find gender discrimination in a western country, where I thought I would be treated equally. I think I was treated better in India when I was on site. if I go to site meetings in India, I meet a lot of female architects, project managers, everything. But when I came to Britain in 2007, I was the only female in site meetings "

FAME Participant
FAME event: "Pathways to Success in the Built Environment"

> " As a heterosexual, white male, I've had a very easy progression in the profession. And I've seen a lot of people in the profession who look like me. I think a lot of people in my situation have found a comfort zone, because they're not encountering any barriers to their advancement. And, I think if they're not doing anything to change things, they're part of the problem. "

FAME Participant
FAME event: "Pathways to Success in the Built Environment"

3.7 Summary of the 'Pathways to Success' in Architecture and the Built Environment:

All four speakers have at symposium 3, shared their 'pathways to success' which included spatial practices that involved designing housing, the wider neighbourhood and the urban context. They all discussed their personal reason for getting involved in housing, urban design and their involvement with people to enable them a voice for empowerment. Thinking beyond the building and seeing the whole neighbourhood as a whole, how change is equitable to the neighbourhood and the urban context.

Pooja, Terri, Siu-Pei and Manisha, have acknowledged, the 'pathways to success' also needed a mentor. A mentor plays an important role in the success in architecture, and acknowledging that support is needed and knowing when, where and how to get or give this support to those who need it, is also part of the success. Knowing who we can reach out to, to help us all move forward and to navigate the barriers we face in architecture.

'Pathways to success' also needs us all to continue the discussions to raise awareness about the barriers in architecture by engaging those who can make a change to be part of the discussions.

Pathways to success is also for those in power to make a change and to take responsibilities to remove the barriers and to change the current system which goes against FAMEs in architecture.

Success is also to inspire each other, to move forward and not to let the barriers defeat us.

This research report documenting FAME collective's second research symposium titled: "Pathways to success in the Built Environment"; sharing the 'pathways to success' of FAME and the challenges they have overcome in their career from both the public and private sector. Through this lens, we have reviewed the systemic inequality in the built environment; providing an important opportunity to discuss the barriers in the built environment and the routes out to ensure the success of people, place and project.

We hope to inspire professionals and educators of architecture to bring positive change for future generations of FAME and to help create an inclusive profession.

3.8 Pathways to Success for FAMEs in the Built Environment

PART 1

EXPAND THE ROLE OF THE ARCHITECT

ONE ROUTE TO BEING AN ARCHITECT

BUILDING A NETWORK

PART 2

A ROLE MODEL

PART 3

CAREER PROGRESSION

I NEED HELP

A MENTOR

A PART 1

STARTING A FAMILY

FLEXIBLE WORK HOURS

"NEED A SEAT AT THE TABLE WHERE DECISIONS ARE MADE."

THE DIRECTOR

NO VOICE

GIVING BACK TO COMMUNITIES

NON-FAME ARCHITECT

FAME ARCHITECT

"JUST DESIGNS"
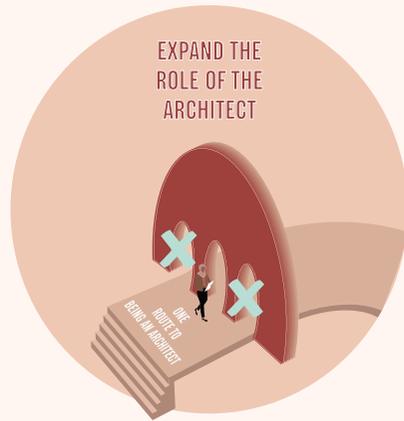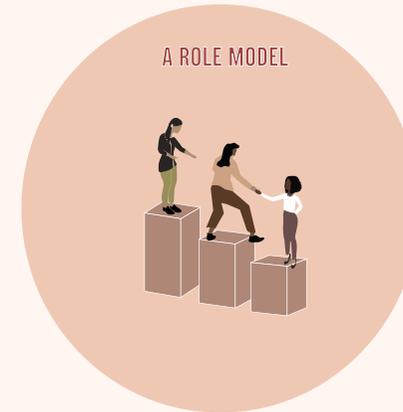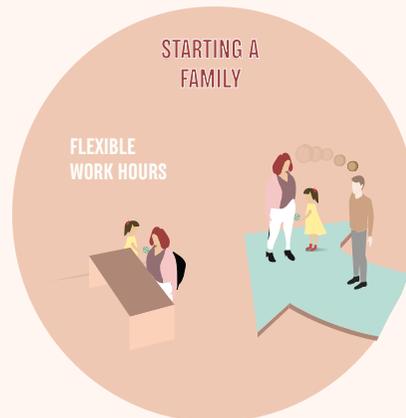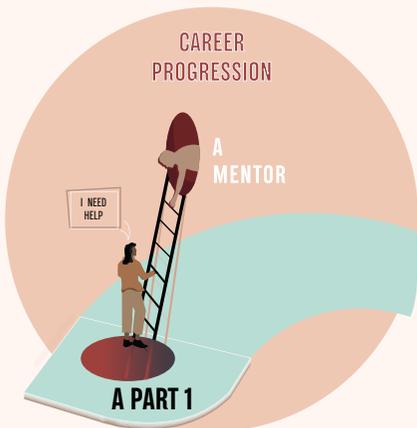
3.9 Navigating the Barriers:

> " To our male colleagues here today, if you notice somebody being talked over or a woman giving an idea in a meeting, say hang on, I want to hear what she's got to say, that would be really helpful. "

FAME Participant
FAME event: "Pathways to Success in the Built Environment"

> " I think it is important to have mentors, someone you can confide in about the trials and tribulations of what you're going through, who is maybe up one level on the ladder to the career path. "

FAME Participant
FAME event: "Pathways to Success in the Built Environment"

> " When there are opportunities to participate, if you are able to, it's great to put up your hand, join groups and try to be part of the conversation. As a small practitioner, your voice could be quite limited, but by having roles in other organisations, you are able to have some additional influence amongst other people. Because for far too long, it has been the same people having the same conversations. "

Dr, Teri Okoro FAME Speaker
FAME event: "Pathways to Success in the Built Environment"

4 TRANSCRIPTIONS

4.1 FAME collective's Research Symposium

Title: 'Pathways to Success in the Built Environment'.

This event was hosted and curated by FAME collective. This was broadcasted and recorded by the New London Architecture, on 10 March 2021.

One hundred and twenty eight people participated/attended this event.

Here is the link to the recordings of the event:

https://www.youtube.com/watch?v=edn15eEIDv8 & https://famecollective.wixsite.com/famecollective

The event was introduced by Grace Simmonds (Programme Manager at the New London Architecture). She introduced the chair of the event (the founder of FAME Collective), Tumpa Husna Yasmin Fellows. This was followed by a short presentation by Tumpa.

The first half included a Keynote presentation by Pooja Agrawal (co-founder of social enterprise Public Practice and co-host of spatial-equality platform Sound Advice), and short presentations by three guest speakers; , Dr. Teri Okoro (founder and director of TOCA), Siu-Pei Choi (Design Manager with Wates Residential) and Manisha Patel (Senior Partner at PRP).

The speakers and the participants addressed the subject and shared their lived experiences.

The second half of the event included a Breakout room session, which facilitated discussions in small groups with each of the speakers chairing a Breakout room. This session provided an opportunity to explore the barriers in architecture and an opportunity for the participants to directly ask questions to the speakers and how they have navigated similar barriers of racial and gender injustice and inequality contributing to it. Participants shared stories of experiences to raise awareness of the barriers faced by female architects of minority ethnic.

Some of the participants preferred to remain anonymous while sharing their experiences and perspective. To respect the participants' privacy and to encourage honest discussions, the recording of the Breakout rooms has been removed from the YouTube video recording. This research report includes the transcription of the event with the participants in the Breakout room session and the participants were anonymised.

The transcriptions have been documented and analysed in the report. The transcription has been analysed and the issues have been highlighted below.

4.2 Transcription:

Main event Transcription

Grace Simmons 0:00

Good morning, everyone. I'm Grace Simmons, programme manager at NLA and I'm very pleased to introduce the chair of his event founder of FAME collective Tumpa Husna Yasmin Fellows. Tumpa is an award-winning British architect and co-founder of the interdisciplinary practice Our Building Design, the charity Mannan Foundation Trust and founder of FAME collective and Asian Architects Association. She is a senior lecturer in architecture at the University of Westminster and was awarded the RIBA J Rising Star Award in 2017, a commendation for the RIBA President's Award for research in 2019 and was recognised as RIBA BAME award winner in 2019. Tumpa has also been appointed to be on the design review panel for the Southwark Council planning department. So, I think it's safe to say we are in good hands for today's event. So over to you.

Tumpa Husna Yasmin Fellows 0:59

Thank you very much Grace, for that kind introduction. Good morning, everyone. Welcome to our event. Welcome to our event FAME collective present: Pathways to Success in the Built Environment. FAME collective celebrates the successes of the female architects of ethnic minority and exposes the barriers they face through narratives of their lived experiences, sharing their pathways to success and the challenges they have overcome in their career from both public and private sector. Through this lens, we would like

to review the systematic inequality in the built environment and planning system. In the aftermath of COVID-19, how can policies, procurement and planning systems enable the voices of underrepresented communities to address inequality and to consider the social values of places, buildings and neighbourhoods? How can we call the role to support Communities and Local authorities to work with private clients to achieve better social values and to create an inclusive place and a city for all? This event will provide an important opportunity to discuss the barriers in the built environment and the routes out to ensure the success of people, place and project. Next slide please.

This event is part of a research project conducted by FAME collective, through a series of participatory events such as this one, which was hosted by the Architecture Foundation in December, a series of events FAME collective are curating to explore the impact of racism, injustice and inequality contributing to the barriers in architecture and the built environment. We want to hear about your lived experiences. We want to hear about the lived experiences of practitioners, academics, students from BAME backgrounds to unpack the grievances. audience participation is very much encouraged to share your experiences and perspective. I'd like to thank the NLA thank you for hosting this event. I'd like to thank specially Grace Simmons and Molly Nicholson from NLA. And also, Sarah Daoudi from FAME collective who worked with me to bring you this event. The events of 2020 have inspired collective actions and seen an increase in grassroot groups such as FAME collective, to rise up against injustice and various social and

health inequalities, which have been exacerbated by the pandemic. FAME collective is a network that was started during the pandemic. Next slide, please. If you are unfamiliar with FAME collective, we are a research-based network founded to support women of diverse backgrounds and ethnicity in architecture and the built environment. FAME is responding to an urgent need for understanding how race and gender affects established and young practitioners from diverse backgrounds, knowledge and practices by engaging in conversations about the barriers in architecture. Our aim is to raise awareness of the barriers and inequality and lack of diversity in architecture in the built environment, to demand change that responds to our collective challenges. FAME was founded to create a supportive network for female architects on minority ethnics. But we're also hoping to collaborate with all regardless of their skin colour or gender. And we welcome you all to share experiences of discrimination. We invite you to join FAME collective and get in touch with us, if you'd like to work with us and to see how we can make a change and how we can provide support for you. I like to say that we have a poll, which should come up on your screen now. You're not obliged to answer the questions on the poll, but if you would like to participate, you can take a moment now and answer the questions.

Next slide, please. Now, if I can turn to our brilliant speakers, I'd like to thank you all, thank the speakers for their kind kindness and for sharing their experiences of their pathways in their career. We're delighted to have Pooja Agrawal as a keynote speaker for this event. We'll be joined by our distinguished panellists, Dr. Teri Okoro, Siu-Pei Choi and Manisha Patel. Thank you all for attending this event.

And being part of this important discussion, we invite you all to join the participation session in the second half of the event in the breakout rooms, to have a direct discussion in smaller groups with our speakers, where we would like to provide the opportunity for you to share your experiences. This can be done anonymously, if you prefer by turning your camera off. Next slide please. Thank you. So now I'm pleased to introduce our keynote speaker, Pooja Agrawal is co-founder of social enterprise Public Practice and co-host of spatial-equality platform Sound Advice. She's an architect planner, who works as a public servant at home in Homes England, and previously at the Greater London Authority, Publica and We Made That. She is a Fellow at the Institute of Innovation and Public Purpose Associate at the Quality of Life Foundation and a member of Design South East Review Panel. She has previously mentored at FLUID and Stephen Lawrence Trust and taught at Central Saint Martins. She was nominated for the Planner's Woman of Influence in 2018 and 2019. Thank you, Pooja for sharing your inspirational journey over to you.

Pooja Agrawal 7:46

Hi, good morning. Thank you so much. And I'm genuinely very humbled to be a keynote speaker today. So, what I'm going to be talking about is: Pathways to Success in the Built Environment. And next slide. When Tumpa and FAME collective asked me to do this, I guess my first question was, what is success? And how do we define what success is? So, I think it's a really hard question to answer. And it depends on whose idea of success you're trying to fulfil. So, if I think about it, maybe for my parents, being Indian, you know, we are really close to our families; success was probably when I got admission into Cambridge University.

I grew up in Mumbai, and lived there till I was 16, and then moved here. And education was always really critical and really important to my family; and that is where all of the resource and importance was based. And if we think about maybe the industry, who is defining success? How is that sort of recognised? I guess, awards is a big part of that. And you know, being awarded the Planner's Woman of Influence two years in a row, I suppose that is a sign of success. Perhaps being a keynote speaker today is success. I guess, what is the hardest thing is for me to define what I think success is myself and I'm still figuring that out. But what I'm going to really talk about today is perhaps, not focused on the barriers as much as what really drives me, what has sort of pushed me to be where I am today. And I'm going to sort of structure that around three kind of words: PURPOSE, POWER and PEOPLE.

So, the next slide, please. I've always been really clear about what's important to me. And for me, that is always about the quality of design, architecture, as an architect on equality, making sure what we're doing reaches everyone and it's not an elitist design. And then the role the public sector plays in that. And I think my career has always sort of pull these different threads into it. Next slide, please. So one of the first places I worked for was Publica. And what really interested me there was, despite being an architect, and this was over 10 years ago, I was really interested in the sort of influence we can have outside the redline boundary. And that for me was thinking about public space, who has access to it, how can we improve that.

And the sort of methodology that Publica undertakes was really fascinating and interesting, just actually spending a lot

Pooja's Pathways to Success: Purpose, Power and People.

CLASS

WESTERN LANGUAGE OR REPRESENTAION IN ARCHITECTURE

NARROW STRUCTURE OF ARCHITECTURE PROFESSION

of time, there getting to know a place by the people how it's used, really influenced the way I think today.

Next slide, please. Design quality has always been critical to me and I worked with We Made That, at the time was a small architecture and urban design practice. And I was the Project Architect for Back Horse Lane Regeneration, which again, was interesting to think about how do you look at a whole neighbourhood? And think about, how, change is coming. How can we make sure this change is equitable? How can we work with lots of different people? Be it, the sort of guy who runs the cafe here, versus the kind of workshops studio that Assemble, were designing for local artists. Just, really the kind of detail that you can think about, whether it's the sort of the quality of the sign that was posted here to make sure that truck drivers knew that this little cafe was here, versus the kind of much larger scale thinking of design and equality of the whole neighbourhood, there was lots of housing coming, how do we actually think about how people move from one end to the tube station?, for example, all of that was really interesting. I really enjoyed doing that as an architect, again, thinking about that large scale.

And next slide, please. I moved to the GLA, about five years ago, and I was working in the regeneration and economic development team. I think here, what's important to say is the role of the client coming from that architecture and urban design background, to then be on the other side of the table, I felt was quite empowering.

So, from designing, and being project architect of Black Horse Lane generation, I was certainly overseeing multiple projects like that, be it this. This was a project in Kilburn,

which is a community building, which included a sort of cafe, art studios, affordable community space. Being able to actually start this project from scratch with a whole load of stakeholders, to again, looking at the sort of improvement, regeneration of Northwest London as a whole. But that kind of thread of being really clear that what I believe in, quality, equality, in the role of public sector has definitely driven me forward. Next slide, please. I've always been interested in the notion of power, who holds this power? Who is driving this sort of change in the places we live in? And what is the politics of power?

Next slide, please. I think there's lots of different ways you can explore this. And, you know, not taking any credit for this. But I sort of definitely got involved with sort of local projects that were happening on the ground, I live in Tottenham, in North London. And I think it's a really interesting way to understand change that's happening, either kind of from residents, we're all residents, we all live somewhere. And this was an amazing community led housing project, I worked with this group, as part of the group for just under a year, before they got involved in the GLA and then there was obviously a conflict of interest.

But again, just driving change from that kind of bottom up, was a really interesting learning experience for me. Next slide, please. Then, going to the other scale, if we're sort of simplified to top up, top down, even sort of grassroots top down, being involved in the Good Growth by Design programme at the GLA, being one of the most design advocates, actually influencing policy, there's a lot of power you can have there, just making sure but just really fundamental things like: everyone has natural light in their homes, you know, policy has this incredible power.

Pooja's Pathways to Success.

RECOMMENDATION

Pooja's Pathways to Success.

RECOMMENDATION

And then next slide, please. I think the power of politics is also really important that we can influence that in some way, working with the GLA again, in running a programme you are able to work with politicians like the mayor. And this was an event that held actually by the NLA, where the mayor really pushed the agenda of diversity in the built environment sector, come from all the evidence that our team sort of put together and then having the mayor hold that mic and speak to the whole industry saying you need to make change, I think is really important and really influential. Next slide, please.

RECOMMENDATION

So, when we're thinking about power, I'm really interested in sort of Who are the people who are really making this change. Next slide, please. So for me, the role of the public sector is incredibly important. Ultimately, for me, that is influencing the everyday person's life, you have the means to influence in finances, policy, you know, just the way people live at a very kind of basic level. And I think, again, that the role that you can have as a designer, as an architect, as a planner, in the local, in the public sector is incredibly powerful. So I co-founded a social enterprise called Public Practice with Finn Williams, it's been about three years ago, and this social enterprise places people with multi-disciplinary skills, including architecture, planning, sustainability, engineering, and we placed them into local authorities for one year, they really are embedded in the public sector, they are part of a bigger team, wider team. And they're there, as part of the team, driving change. They spend some 80% of their time doing this, but also every other Friday, they come together, and push research, but it's really research from the ground, what they're sort of doing in their local authorities. And this sort of cohort of change, kind of community of practice, I think it really has a huge impact. And I think this again,

brings together all the things I've been really passionate about where they're sort of quality, equality, and again, the public sector, the influence you can have on everyday people's lives.

Next slide, please. I'm also co-host of a platform called Sound Advice. And this is really about advocating for change. It's about spatial equality. And there's two aspects of that, that's about the industry, but it's also about who has the access to space, who has the access to resources. Sound Advice, you can follow us on Instagram. It's really provocative, we use kind of quite bold statements and music as well, to really challenge the industry to think about sort of what is it?, why are we still here in 2021, and you know, when you talk about sort of barriers. I just encourage you to look at our Instagram page, because that, you know, all of these sort of tips have come from us, but they've come from a whole community of people sort of sharing their experiences. But we do this, again, like I said, in the kind of provocative way to really spark change.

Also, part of this is really creating a community, a community of support. It's kind of like a family of love. And we really encourage each other and push each other along the way. And I think, again, when we talk about barriers for me, it's recognising Who is your support system to really push you? And who would you ask for help when you are in a vulnerable position? So finally, again, a question what is success? Maybe it will be being a keynote speaker at an event which is not about diversity. But really, it's about questioning, you know, who is defining what the success is? And being certain that ultimately, it's you who is sort of shaping this narrative, and it's up to all of us to sort of own that as we move forward. Thank you.

NARROW STRUCTURE OF ARCHITECTURE PROFESSION

RECOMMENDATION

Navigating through barriers by being part of a network (such as FAME collective), to suport one another and be part of a community.

Tumpa Husna Yasmin Fellows 18:21

Thank you very much Pooja, that was a very inspirational talk. So now we'll hear from Dr. Teri Okoro. Dr. Teri Okore a RIBA fellow, Chartered Project Professional and Inclusion champion, is the founder and director of TOCA - a RIBA of Chartered Practice. She sits on the Diversity and Inclusion Panel of the Construction Industry Council, is an Expert Adviser to Historic England, delivered the RIBA 2020 seminars on Diversity and Inclusion and undertakes inclusion consultancy. Recently appointed to the ARB board, her previous roles include being Non-Executive Director within the NHS and also at a leading London Housing Association. She was recognised as an RIBA BAME award winner in 2019. Thank you, Teri, over to you.

Teri Okoro 19:29

Thank you for that. And I imagine that my slides… yeah. So we'll be talking about pathways to success. And next slide, please. I always believe in the power of three because it's so easy to remember the number three. So, I'll be talking about myself, about challenges which I've come across in the industry, and then also about the wider societal role, which we all have to play. Next slide, please.

So about me, I mean, I'll just go back to basic. From childhood, I always had a passion for design, I'm sure there's lots of other people out there who have a passion for design. I did sculpture, designed cards, did millinery, everything you can imagine. But a success for me was being able to transition, that passion for design into architecture, because quite a few people have that passion for design, but are not able to make that transition.

So being aware of architecture as a possibility, I imagine was the first success which I had going through the course and qualifying. But once I qualified, my interest was not just in designing single buildings, it was actually into the wider environment that we're placing these buildings in, and also about seeking solutions for the wider problems that people experienced.

My area of speciality is particularly housing, and I was interested to address housing issues, both in the UK and abroad, I actually had a desire to work for the UN. But that didn't happen. And I found myself with my family here in London. And so, I've worked in social housing in the UK, for local authority, for housing association, and now within my practice. But, one of the things which I've always done within practice, it's not just designing buildings, is actually addressing issues and bottlenecks which have come across, either in the design of dwellings, like the documents and guidance which we had. And I felt that it didn't sufficiently reflect the people who we were designing for, the families and households were designing these dwellings for, and I actually undertook my doctoral research, which was looking at how Asian households use the domestic space, speaking to a range of households, Punjabi and Bangladeshi, to get an experience of what they wanted from households. And that is from dwelling design. And that has informed my design practice and my writing since then.

But it was not just about seeking solutions, because it was solutions for the design, but also solutions for some of the issues we came across. And things like the practice, entering to the profession. And that was where I sort of joined forces with others. But moving on, I've realised that it's not just about seeking solutions, you actually need a seat at the table where

Teri's Pathways to Success.

Sucess 'was being able to transition that passion for design into architecture.'

NARROW STRUCTURE OF ARCHITECTURE PROFESSION

decisions are being made. And that's where I moved on to the crafting solutions, where I am able to sit on various panels, industry panels, and organisations that influence education, and the built environment to be part of the solutions which are being made so that I have a voice at the table. I mean, different people will be involved in different elements, but we need people at all levels. And people may look at me and say, Oh, yes, she is a success. But like I said at the bottom, it can take a lifetime to be seen as an overnight success. And it's a journey, not a destination because you never actually arrive there. Next slide, please. So I'll just go on to discuss some of the bottlenecks because life is always full of challenges. And it's how you actually overcome them, and what difference you make for others who are coming behind you.

And for me, the issues which are faced reflect the general issues in the industry, what people find in education, what they find in employment. And on the right. I have a model which I developed in a research paper presented at a conference, looking at the bottlenecks that individuals experience within organisations, you know, trying to make their way through, because you actually need the leadership to recognise that there is a problem. Before you start to craft and solutions, so for me entering architecture, even though I knew it was something I wanted to do, actually posed a bit of a problem, because one of the A levels, which many schools say you require is physics. Now, I had never studied physics, I wasn't really a science orientated individual, my A-levels were a strange mix of biology, economics and arts. And there were a few schools of architecture that didn't require physics. And it limited my choice. But we have to ask ourselves in the education and the entry requirements, are we sort of restricting the range of people coming in, by what we're

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NARROW STRUCTURE OF ARCHITECTURE PROFESSION

NARROW FRAMEWORK OF ARCHITECTURE EDUCATION

asking at the entry point, and also maybe the curriculum as well, which we are studying during the course. So I was able to enter architecture. And that was a success, and complete the course.

Now, progress in my career, as a woman with a family, you have to make certain choices for a start, because it's so long. And so if you decided to start a family after your education ends, and you have to balance that with progressing your career, and taking career breaks as well. I mean, I decided to have my children early, and then quickly go back, to the work, because if you lose out at the early stages of your career, it's always difficult to make it up. And so I chose carefully where I worked, like I said, mainly local authority, and the housing associations where they had Equal Opportunity practices for you to be able to progress your careers. And when you got in there, the policies were appropriate. There were things like, flexible working. In fact, I always sort of tried to negotiate to make the best situation for myself, like when I got a role with the Housing Association, I actually negotiated to work a nine day fortnight, so that I had time off to undertake my research studies. When I had a role within a private sector, which was quite brief, I negotiated a later start time so that I could drop my kids at school, I must admit that I didn't last very long in that organisation, because even though it was close to home, negotiated the time I wanted to work, I found that the stretch opportunities I had in other places I didn't have there. I was stuck in the office not being able to meet clients and to undertake the sort of level of work I had previously had. And I made the decision within two months to move on. So it's quite important that if you're wanting to progress your career, you need to be in a situation where you have the opportunities to do so. And I had to take the risk to leave there and find another

GENDER

NARROW STRUCTURE OF ARCHITECTURE PROFESSION

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NARROW STRUCTURE OF ARCHITECTURE PROFESSION

Lack of career progression

RECOMMENDATION

role. And I haven't actually looked back and since then, and so within your career, you must always have some kind of long term plan. And whether you achieve it in a straight line or you go sideways, and then back again, it's important that you have that strategic view. The third item is focal walls, and many of you may be aware of that. But if you're not, it's a term which is used a lot in project management, and also the commercial world, which means volatility, uncertainty, complexity and ambiguity. I mean, this is something we all face in our daily lives and in our careers, we know that the profession of architecture has changed, the context is changing design and builders coming, the architect is no longer, always the leader of the design team.

And that's where project management has come in. And that was one of the reasons I made the decision to become a qualified project manager, and not just an architect trying to do project management. And in fact, architects always say we're a bundle of skills. There's so much we can do. And if architecture is not working out for you, you could go into project management, where you're helping to deliver buildings and deliver spaces without actually undertaking the design. The image on the left, indicates the situation most people find themselves in, that you're going for an opportunity or role or entry into an institution. And it is never a level playing field. And until processes are changed and policies put in place, we will always be like the image on the extreme left, sometimes policies are put in, but they don't actually alter the situation, there is still disadvantage. So we need to work to ensure that the policies which come in actually reduce that disadvantage, and provide equitable outcome. And there's still a lot of education to be done so that people understand what the issues are, and actually put policies and processes in place to alter that.

NARROW FRAMEWORK OF ARCHITECTURE EDUCATION & PROFESSION

RECOMMENDATION

Inequality in ArchITECTURE

RECOMMENDATION

Next slide, please. So now moving on, and looking at the wider role of architects, yes, we have to engage on our projects, but also we need to engage with the wider community. And so, it's a case of what are you doing regarding the wider engagement, because it's not just about speaking to the converted or speaking to those who actually know, it's being able to reach out to a wider audience.

And so yes, I do engagement on my schemes, speaking to the community around what others need to ask themselves what they're doing. With this COVID situation, it's been a great time, because lots of streets and communities are actually coming together. Where I leave, we have a street whatsapp group where we exchange information. Before COVID, we had a postcode group where we were exchanging information. And so are you part of your local community in that way? But in terms of bringing change its needs to be a wider audience, the local authority maybe government as well. So are we speaking to those individuals? Are we part of the decision making?

RECOMMENDATION

I joined the board of my local health trust, to be able to make a difference to the health care of the local community, because we know that if you're trying to address housing, if health is a problem, then housing doesn't actually resolve it, we need a holistic solution to some of these problems. And once we are there, sitting at the table, it's a case of, we need to reach agreements, which people share, and then take action, because words without action doesn't actually get you anywhere. So in a sense, it is what we make of it. It's what we put in, it's the discussions and conversations that we have. And so I'll stop there and sort of say, for architects, we need to think about our personal career. Think about how we overcome the

RECOMMENDATION

challenges and discuss with other people, and then also engage wider to make the difference we want to see. Thank you.

RECOMMENDATION

Tumpa Husna Yasmin Fellows 32:59

Thank you very much, Teri. That was such an inspirational talk. And now we'll hear from Siu-Pei Choi. Having gained degrees in Architecture at the Bartlett School of Architecture and Oxford Brookes University. Siu-Pei Choi had spent 20 years working in architectural practices, primarily on urban regeneration projects, and affordable housing design. Primarily working with social housing providers, her interest has principally remained with state regeneration which led to a master's degree in urban design. Continuing with large scale regeneration schemes, her work has included GLA redevelopment projects, and latterly a transition to work as a design manager with Wates Residential, set up initially as a partnership to work with local authorities to deliver affordable housing. Current projects include the delivery of 386 new affordable homes with Be First as part of the wider Gascoigne stage regeneration in Barking. Thank you, Siu, over to you.

Siu-Pei Choi 34:27

Thank you, Tumpa, and thank you for your invitation to speak at this event today. I think I would like to start more at the beginning. And talk about how I actually came into architecture. I was considering this more recently where I actually started mentoring teenagers as part of the Career Ready scheme. And this is a charity set up to mentor, essentially A-Level students into work and higher education.

And looking at the students that I'm now working with

and have worked, within the past few years; they are generally quite high achievers straight A student. And I initially thought, it's quite strange that they should actually need mentoring, considering the drive that they have. Although they come from working class backgrounds, they also have difficulties which they face, but actually looking at their achievements. Like I say, straight A students. And I did wonder why they actually needed me to help them through the process of going through into the transition into higher education and work.

LACK OF CONNECTION IN THE PROFESSION Impacts confidence for prospective students

SOCIO-ECONOMIC BACKGROUND

CLASS

But just reflecting back on myself, I also came through, like, Pooja has said, from an Asian background, where education is the driver, where parents obviously like to push for a higher education, going to university, and that's the pathway to what they perceive as a success. And having gone to university, and done my part one at the Bartlett, I actually struggled to get work. And when I sat down with my tutor for my year out, she was quite surprised. And after several months said, let me take a look at your CV. Obviously, the CV just ticked all the boxes, have the right images, have the right information, A-level results, university degree. And then she asked me, well, do you have another name?, which seemed quite surprising, no, I don't have another name. And she then pointed out that actually having a name, which was very difficult to pronounce, and on paper didn't look English, was possibly holding me back. So obviously, establishing that I didn't have another name, than the one I have. The compromise we came to was that I would put in quite bold letters at the top of my CV, that my nationality was British. And I think this was probably the first time that it actually dawned on me that, having good A-level grades going to a top university, was actually

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WESTERN LANGUAGE OR REPRESENTATION OF ARCHITECTURE

not enough to be seen as someone who a company would like to employ. And I'd have to make myself stand out from that.

NARROW STRUCTURE OF ARCHITECTURE PROFESSION

And this is what I am trying to help with the students that I mentoring as well. I think coming as Pooja says from a background where your parents possibly don't know anything other than to succeed, you need good academic grades. Actually, that's not quite enough. You need other things which make you stand out from the crowd, particularly in a context outside of your background as it were. I think growing up in Britain having been born here, I didn't really ever think that was a problem. I had always achieved to do well at school. And I was always brought up to believe that that would be enough. And it was only when I did my part one, I didn't realise as you're struggling to get a job. But this, this may be an issue. And quite fortunately, when I did put that I was British on my CV, within a couple of weeks, I was actually offered a job, which was with HTA. And I was quite fortunate there that, I mean, landed on my feet really. I worked with the only female director in the company, who was a real inspiration to myself as a young architect, obviously going into the field for the first time. Not only did she guide me in becoming a good architect, but also seeing how she navigated the world of you know, a company of 100 people and being the only female director. That was a really good gap grounding, I think for me as like I say, a young female architect. But not only that, again, with what Teri has mentioned, as well, seeing architecture not just as buildings, but actually buildings in place. And the work that I did with HTA was the first time I'd really looked at estate regeneration. And having grown up in a council state my whole life at that point, I'd never really looked at it differently, I guess, because you're just used to your surroundings. And it was really working with HTA, and the director there, who opened my eyes up to actually as architects we can do

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LACK OF CONNECTION IN THE PROFESSION Role models

much better. We can actually use what we know as architects, to make an impact on people's lives.

Now the really good grounding and from there really, that I actually have a love for estate regeneration housing, but particularly affordable housing. And that was, it was a happy accident actually after kind of five or six months of being unemployed. And then adding my nationality on my CV that within a couple of weeks, I just landed at HTA.

And it was from there that really, I had a passion for social housing. And after my part two, I then went on to do an MA in Urban Design, and have really built on that ability as architects to make people's lives different to what it is and what they know. And I think having that stepping stone and having that tutoring, and guidance from a really strong female architect at that time in my career was really important. Because it really set out what, how I saw myself, being in that senior position and something to aim for into the future. And, really, I think she, I mean, she probably doesn't realise how much influence she has had on my life. And I'm hoping that it wasn't only because she was female, but because of her position within the company. That actually made me like I say, open my eyes to what is possible for a female, particularly as a young female entering the company of 100 people. And, as Teri mentioned, as well, I've slowly, I guess, with the work that I've done, but different companies, realised actually the influence that we have as architects is limited, which is really what caused me to rethink where I'd like to position myself within the stages of work, which has led to my move to now contractor side, but yet still working with people like Be First, and the local authorities to deliver affordable housing. But on the front end of the RIBA scale, I say, so from stage four onwards, and but I still have that

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NARROW STRUCTURE OF ARCHITECTURE PROFESSION

belief. And I think it's really important for all architects, female or male, to have something that you're really passionate about.

I think it was, as I say, during my year out, work with my first company, that I really developed a passion for working with existing communities, estate regeneration, and influencing the environment which people live, as well as their connections to the community. As well as obviously, the quality of their housing. And having that belief, and keeping to that, has really led me through all of my work so far. And it's something that I really want to keep hold of, I think once you find that passion, and something that you really believe in, that's what will lead you to success in that, actually you can feel like you can make a difference in what we do as architects and within the built environment. So that's, I mean, that's just a few things that hopefully not everyone will experience as you enter the profession and I think we all have our stumbling blocks. But I think if we all have the inspiration and influence from other people who can mentor, I think that will be a real big help to all of the young female architects entering the profession.

Siu-Pei's Pathways to Success.

RECOMMENDATION

LACK OF CONNECTION IN THE PROFESSION Role models, empowering

Tumpa Husna Yasmin Fellows 44:06

Thank you so much, Siu-Pei . That was such a, that actually, I resonated a lot of what you said. Yes, so thank you so much for that. Now we'll hear from Manisha Patel. Manisha spearheads urban design and master planning, regeneration and stakeholder consultation within the practice PRP. She's currently leading on some of PRP's most high profile projects, including Chobham Manor, where she has developed a new typology, which facilitates multi-generation living, design and cultural expression of her

upbringing. She's also responsible for the masterplan on Portobello Square, which won the Mayor's Prize at the 2015 Housing Design Awards. One of PRP's most innovative thinkers, Manisha brings creativity, motivational team leadership and expert knowledge in urban regeneration to the board. Manisha acts as a Mayor of London Design Advocate, and provides expertise and guidance to the Mayor's Good Growth programme, which will ensure sustainable and inclusive development in the capital and the highest design standards on projects commissioned by the GLA. thank you Manisha show over to you.

Manisha Patel 45:42

Hi, I hope you can all hear me, had a bit of mic problems earlier on. So, thanks for inviting me to this. It's an incredible opportunity. And I have to say, I'm coming across more and more groups, which I'm really pleased to see. I started my career off, I would say in the 90's, during a massive recession. So it was, it's been quite a bit of a career. Mainly within one practice, I have to say within PRP. But just to give you a bit of background about myself. I was brought up in Hounslow in London. So I see myself as a true Londoner. Very early on, I started realising that, you know, I was, I was brought up in a culture, which was an area which was 70% ethnic. So, my upbringing was very much sheltered, and not very much not really looking at how east and west interact or meet. My whole friend circle, social life was very much within the Asian community. And I will say that when I was at school, I did design technology. And just to give you an idea, I was the only girl doing design technology. So obviously, I wanted to pursue that subject because either I wanted to be able to get boyfriend, because there was a lot of males in the class, or why

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else would I want to do design technology? So you know, you started realising that there were barriers from an early age from your schooling right the way through, as you moved on.

So I decided that I wanted to do architecture announced it to my parents, and all of my extended family because they're all involved in life decisions. Who quickly turned around and said, Oh, that's not a career for an Asian what's wrong with becoming a doctor or an accountant? So, I said, "no, this is really something I believe in, I want to be an architect, I want to design." "Well, that's going to have real pressures when we start looking for a husband for you. My God, engineers are hard to find." So it was, you know, they were thinking of it from a completely different point of view. And I was thinking of it in terms of this is something I want to pursue.

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And so, you know, to, to be fair to them, I did say okay. I'll try two paths. So I'll do accountancy a level economics and design technology. So at the time, I'll please everybody and see where I get to. Anyway, I ended up in architecture, in a predominantly male course. I'm 4 foot 10, I am ethnic 4 foot 10, first time walking into the meet with all the other 50 architects. It was quite overwhelming. Because I was, there was only two people of colour, I would say within that 50. From that point on, I started realising that you're always learning a different culture. So being within architecture is a different culture from what you're brought up with. So are you actually relearning a culture? Are you embedding yourself into a culture? or Are you teaching people about your culture? You do behave in a different way. But I managed to get through in terms of the university side of it and get you know, with the really seeing housing as something which I had a passion for. Oxford Brookes

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NARROW FRAMEWORK OF ARCHITECTURE EDUCATION

GENDER

gave me the opportunity of doing urban design as part of my architecture course. And really opened me up in terms of the world of master planning and social change, and how can you bring all of those things together, which you really fight for and why you think there is inequality between different cultural groups, different ages, different abilities.

And that's where I've kind of pursued my career in terms of really seeing how I can make change in terms of just socially, as well as how do you bring different people from different backgrounds together. That has led me to doing the multi-generational house and really looking at multi-generational flats as something which I think is not just a, you know, typologies for ethnic groups, it's something which people are facing in society, in terms of support and care, and how that cross working between different cultures works as well. So, housing actually gives us the opportunity to be able to have a dialogue between different groups of people. But it also, it is very much from my background. Being the interest in regeneration actually gave me my first job, which was working at volunteering, because I sent 150 applications, I would say maybe more than that, during the coming out of university as a part two, I had to skip out on the work experience between part one and part two, because there just were no jobs around even if you were, you know, going to be working for free. The barrier there was that I had no connection to professionals, I had no connections, I had no one as I was growing up, who I could talk to about even being a professional, the only professional I knew was my doctor and dentist, they were the only people I really knew. So actually, at that time, having been able to access from a younger age, pre-university, I think is really important. And those are the kinds of things which I'm pursuing now is on a lot of the estate regeneration work we do is actually part of our

Manisha's Pathways to Success.

NARROW STRUCTURE OF ARCHITECTURE PROFESSION

ARCHITECTURE INDUSTRY IMPACTED BY THE ECONOMIC ACTIVITIES

LACK OF CONNECTION IN THE PROFESSION Role models

RECOMMENDATION

social value is to engage with schools, engaged with areas where you do have a high percentage of people who don't have access to professional people, and showing them that, you know, an architect doesn't really mean that you're, the image of an architect isn't a stereotypical image of an architect that you can walk into a room and, and hold that room and be able to design and, be proud that you're there within a forum. So regeneration has given me that opportunity. Career wise within PRP, then I moved to PRP, after having the opportunity of working on Peckham Five Estates, communicating, drawing, you know, teaching residents how to read drawings, which was incredibly fulfilling, which got snapped up by PRP.

And then I suppose my first experiences there, where does your dad have a corner shop?, because of my surname, set me back slightly. I was thinking I'm not quite sure how this works. But PRP is an over 50 years old company. And I'm the first ethnic on the board after 50 years, which I was incredibly proud of. But I would say getting there hasn't been the simplest, most simple thing in the world, it's meant that I've had to work harder, be tougher, be on top of my game, learn a lot more skills than my counterparts while having two children, which I have to say as a company, they really supported me through that. But I worked hard to get myself in a position before I had children to be able to prove it that, I felt I had to prove that I was better that I was the person they wanted to have back after maternity leave, that I could then after coming off maternity leave you almost have to prove again that you are, that you can do it all, you can be a mother, you can have a career. I do. I do turn around and tell my younger staff. It's sometimes like joining a circus.

You know you are juggling so many things in the air, not just as a female but you know you're a female, you're a mother, you

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SOCIO-ECONOMIC BACKGROUND

LACK OF ACCESS TO INFORMATION ABOUT ARCHITECTURE FOR PROSPECTIVE STUDENTS

LACK OF RACIAL AND GENDER DIVERSITY IN ARCHITECTURE

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are from a diverse community. People look at you differently.

Some of the experiences I've had positive and negative, positively I think housing gives people from ethnic backgrounds who are architects a lot more of a voice, a lot more of a place that you can actually speak out, we do many forms of buildings, not just regeneration.

And I do work within private rental sector built to rent. I'm also working on town centre regeneration. So coming across different people at different points in terms of the building process, seeing things from, you know, initial idea, right the way through, in built on site, and the complete culture at every point, I have to say, but when you're actually, you know, the housing tends to be a lot more accepting a lot more, I would say can be equal. But when you're looking at the commercial sector, in terms of architecture, I think we all have to be very clear that there is still a different cultural divide in terms of how things work, the perception of architects and your access in terms of career development. And I know that from a couple of practices, and I would love it if the cultures were very, very similar. And I think that that's one of the things that we should be pursuing in the future in terms of processes and culture has to be similar. No matter what form of architecture you're designing, that's something which I think is going to take quite a long time because housing is forward thinking, you know, because we're dealing with people, we're dealing with people from different backgrounds. And that is an incredibly strong place we're in at the moment. And my pursuit is, so my career's also taught me I have to be tougher, better, bigger, not taller, because I'm going to stay at four foot nine, I think I'm actually shrinking. But that's another story. And I imagine, I've put in so many things within PRP as

LACK OF RACIAL AND GENDER DIVERSITY IN ARCHITECTURE

Manisha's Pathways to Success.

LACK OF RACIAL AND GENDER DIVERSITY IN ARCHITECTURE

LACK OF RACIAL AND GENDER DIVERSITY IN ARCHITECTURE

a practice that we have equality amongst women, career path, really talking mentors, incredibly important. I was lucky to have a mentor of Irish background, actually, he also believes he's part of a bit, you know, he's different from, you know, he's had to fight where he's got to, and I always say what it's, I think it's a little bit easier for you, because you don't look different. Then he said, Well, I do sound different. So there's this other groups, I'm also finding now, which is incredibly important moving forward. We're not only just looking at people who were from ethnic backgrounds, in terms of groups, that PRP and the policies that we have in terms of equality, we're also looking at people from Eastern European backgrounds, or people who are here in terms of their, you know, coming across working in the UK, because we're seeing that they're also having barriers, just like we did as first generation. And I think that that's something that needs to be acknowledged throughout the kind of policy and the way that we move forward.

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RACISM

LACK OF RACIAL AND GENDER DIVERSITY IN ARCHITECTURE

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But I do think that there is an opportunity and I'm taking every opportunity possible. Now being I would say at the top of my game in PRP. When I became a board director, I celebrated it with samosas and prosecco because we needed to have a little twist, because, and we you know, and bringing in international cuisine to even things, you know, really embedding that people are different and celebrating that within the culture, looking at our recruitment policies, looking at the way that we have our team set up, encouraging, now, our female architects, that it's not just housing, you can design, you are able to design other forms of building and almost mentoring them through how they navigate through, you know, some difficult clients sets who have a tperception of how they want people to present or who they want within the group we see in regeneration all the time. You know, you look at your team,

RECOMMENDATION Importance of having a mentor

you look at the team, and you look at if it's public sector, you know, you're going to have to have more of a mixed team. And I think that that's where there's got to be a balance between in terms of policy moving forward is how do you make people equal, without pushing out the fact that you're a different group.

RECOMMENDATION

It should start becoming the natural norm of where your background comes from, shouldn't matter, it should be your talent, it should be what you can do, it should be an acceptance, and that's, that's something which I am pursuing through. Talk through working with schools, I think that they are an incredibly good source and also encouraging a lot more female ethnics, you know, females from ethnic backgrounds to say that architecture is actually acceptable because I can look around the industry. And I still don't see that many people, I'm still in a room where I'm the only person sitting there from a different background.

RECOMMENDATION

LACK OF ACCESS TO INFORMATION ABOUT ARCHITECTURE FOR PROSPECTIVE STUDENTS

Tumpa Husna Yasmin Fellows 1:00:30

Thank you so much for that Manisha. Thank you for sharing your knowledge and your wisdom. We really appreciate it.

Tumpa Husna Yasmin Fellows 1:00:30

Now, where we would like to turn to our speakers for their reflection, as closing remarks of this event, and what has been discovered. So if you could please keep it very brief and summarise in one sentence, your reflection of this event. So I'll start with Pooja first, please.

Pooja Agrawal 1:01:04

Thank you, super inspiring, it's really, really nice to hear all these different experiences, I think the main thing for me to take away is just the support that we all offer each other and knowing who we can all reach out to, to kind of help us all move forward together. And that's what I want to kind of keep thinking about. Thank you,

LACK OF CONNECTION IN THE PROFESSION Role models

RECOMMENDATION

Tumpa Husna Yasmin Fellows 1:00:27

Thank you Pooja. Dr. Teri Okoro please.

Terri Okoro 1:00:32

Just to say that, yes, it's important that we continue the discussion, but we must engage others who can assist us make a difference to be part of the discussion. Otherwise, we just speaking to ourselves. Thank you.

RECOMMENDATION

Tumpa Husna Yasmin Fellows 1:01:49

Thank you. And we have encouraged everyone to join. But unfortunately, we have very limited amount of men joining this discussion, which is a shame. But hopefully next time, we'll have more men joining us. So now if I could turn to Siu-Pei please for your reflection.

Siu-Pei Choi 1:02:07

I mean, I think I reflect on Pooja's comments as well. Actually seeing so many females who have achieved so much. It's, I mean, it's an inspiration to me, and I hope we can kind of inspire each other, to push forward and, not let it defeat us.

RECOMMENDATION

Tumpa Husna Yasmin Fellows 1:02:28

Thank you. Now if I can turn to Manisha, please.

Manisha Patel 1:02:35

Well, thank you for this session, it's been really great. It has actually made me reflect in terms of the position I've been. And I'm actually in a very good position. You know, PRP, I'm one of three running a company, which is over 250 people in all different parts of architecture, as well as different parts of the environment, I kind of feel taking away from this event, I have a lot more responsibility, in a way of being able to, I have the access to avenues, which really can help make change. And in everyday people that I meet in different, you know, where we were talking about people in different positions, and I get to meet a lot of people and it would be very good to continue this conversation.

RECOMMENDATION

Tumpa Husna Yasmin Fellows 1:03:31

Thank you so much. My thanks and gratitude to all the speakers for your generosity and time and effort for the contribution to this event. My thanks to all the audience and your participation. And what I will take away from this, is the importance of role models. And I hope we've managed to showcase you know, such a range of role models within the speakers and within the audience that are present in this event. So to summarise, then we feel that there is an urgent need. And also there's an urgent need to speak to others not to speak to the converted. And, this is our second event. So we are hosting a series of events to continue this discussion and next time, we will do maybe try to do things differently to encourage different people to join, you know, join, it's not a female conversation. It's a conversation for everybody. But

I was especially inspired by our speakers to take on how we could change policies and how policies could help improve the lives of the communities that we live in. Not just the communities of practitioners but community, the wider community and how important it is to talk to and to engage with the communities that we are living in.

So as FAME collective, we hope to grow in providing the much needed support towards female architects or minority ethnic, and to overcome the barriers of racial and gender inequality, both in academia and in practice, we hope to inspire others to come forward and to join us in our discussions about experiences of discrimination in the built environment. And yeah, so we're almost up for time. So I'd like to thank everyone. Thank everyone, again, for joining us and I'd like to take this opportunity to thank the NLA. And if you're interested in more events like this, please keep an eye out for NLA's Diverse Leaders programme. And yeah, thank you, thanks to the volunteers who helped me put together this event from FAME. And so yeah, have a lovely day. Thank you very much. I hope you can join us next time as well. Thank you.

BREAK-OUT ROOM 1 (Pooja Agrawal)

Pooja Agrawal 0:00

About that on our Instagram, so yeah, that's really nice to hear.

Participant 1 00:04

So that's really cool. And yeah, like, exactly like you said, because I think there's so many sort of, you know, role, like one of the questions in that poll was like role models and influencers, and I think, just sort of people in colour, engaging with any type of art. It's sort of, you know, inspirational and sort of everyone can sort of be inspired by that. So I think, yeah, I really like that. Thank you.

Pooja Agrawal 0:28

For anyone else wanted to talk about I don't know, like role models. It's quite an interesting point.

Participant 2 0:35

I just wanted to say, that I thought it was very interesting, because I work as a graduate surveyor at Savills. So I'm trying to become RICS accredited. And for me, I just finished university in 2020. And I started in September at Savills firm. And I think it's just kind of interesting, because I also had similar experiences at University of being on a degree for real estate, and specifically in investment, finance, and property. And it was just a lot of white faces, in perhaps maybe five or six people of different minorities. And, you know, I did a lot of work as a

> LACK OF RACIAL AND GENDER DIVERSITY IN ARCHITECTURE and the Built Environment

student trying to promote real estate, we have had a lot of programmes at my university to encourage you to greater accessibility to careers, whether that be in architecture, or to be in surveying. And it's okay, always came to, you know, a shock to me, you know, just how little engagement the industry has for people of different minorities and backgrounds to get involved in real estate and how much more we can do. Yeah, I thought it was a really good talk in general, because I haven't really had to how to put a role model to look up to in the industry, I just went into it, because I was really inspired. And, you know, had a bit of exposure into it, then I found avenues into it. And yeah, obviously, I'm not part of the architecture field. But I just thought it was very interesting to jump on board and listen to your panel.

> RACE

> LACK OF CONNECTION IN THE PROFESSION Role models

Pooja Agrawal 2:10

Yeah, I think it's really important that we see it all as like not just being about architecture. And I think that's very much something I've tried, I think everyone today whose, seems to have had quite a wider approach to place, you know, even so, working in like Wates, it's really interesting. Like I'm working with the kind of clients, I'm local authority. So I think we all of us can do better. But moving beyond our little architecture versus planning versus construction versus being you know, yeah, that's really interesting.

> RECOMMENDATION

> RECOMMENDATION

Participant 3 2:47

I was talking on the 1 to 100 architecture podcast and trying to explain because they're all part one students, or part one, graduates, etc. And I was trying to explain to them that it's not just the architecture bubble that suffers from this. It's like the construction industry at large. So I would rather, I'm currently

mentoring at the moment at University of Greenwich, but it's not just architecture that is suffering, we need to see women and women of colour, especially across the board in the construction industry. It's not just our little architecture bubble. Sometimes we forget that. You know, it'd be great to see you know, surveyors, even contractors, it'd be lovely to see a contractor on site and it's a woman, or is even a woman of colour. Yeah, just across the board, I think we're lacking. So I think I agree with what Manisha was saying in the last segment about having mentors and having someone it's just someone you can vent to about what's going on, you someone you can come you can confide in, who is you know, maybe up one level on the ladder to the career path, but having someone that you can confide in vent to about the trials and tribulations of what you're going through, I think it's important, but yeah, it's been a really great talk. And Pooja. I'm a massive fan of Sound Advice.

Pooja Agrawal 4:00

That's good to know!

Participant 4 4:04

I'm sort of from the contractor side, I'm not an architect, I'm a design manager, in a Tier 1 main contractor. And I've sort of came late into the industry. I was really in my 30s by the time I came into the industry. And I know when I was at school, I came from a very Christian sort of school and the curriculum was very restricted to just the standard traditional O-levels and or GCSEs and A-levels. And we didn't actually have the opportunity to, we weren't really told of anything that was outside the box of traditional jobs. It was like literally, you do your math, your English and if it was, like you know, sort of intelligent enough, do your sciences and then go and get a

> **LACK OF RACIAL AND GENDER DIVERSITY IN ARCHITECTURE and the Built Environment**

> **RECOMMENDATION Importance of having a mentor**

> **AGE**

job. That was, it was never a chance of you going to university, it was literally a culture, you know, you go to school, you do A-levels, you go to college or you go to a Polytechnic, and then it was only if you sort of could afford it did you go to university. So obviously, once you. So I sort of missed that boat without an earlier at an early stage. And it was only once I got to being working for this main contractor by purely by accident that I was actually given the opportunity to go to, to university to do my degree. So I feel that they supported me and they actually saw my potential, but it was much later on in life.

But even so now I'm a design manager for this Tier 1 main contractor, main contractor, there is very, very, very few ethnic minority, female design managers or in the industry. And even in my company are very few female, ethnic women that are in the industry, regardless of whether you're a qs, design manager, as an engineer, project manager, whatever. And I think that we need more high-profile women to actually go and start doing school visits, capturing girls, before they actually start doing their options. Before they start thinking about, you know, I want to go into nursing or teaching, that's all very great. And everyone, you know, pushes that forward. But no one pushes anything for the construction industry, it's always seems to be sort of a male dominated, male led industry, regardless of whatever role is within, by time, the women or the girls catch up. I think you've missed the boat, you've missed capturing their imagination. And they've gone off to do design of fashion or whatever, some girly bit expect a girly sort of industry for them to go into a traditional industry to get them to go into. And so, I think you really need people, when you work, for when they select their options, for someone of a female within the industry, or selection of females within a selection of the roles within the industry. You're actually doing a tour of the schools in order to

> **STRUCTURAL BARRIERS**

> **LACK OF ACCESS TO INFORMATION ABOUT ARCHITECTURE FOR PROSPECTIVE STUDENTS**

> **LACK OF CONNECTION IN THE PROFESSION**

> **LACK OF RACIAL AND GENDER DIVERSITY IN ARCHITECTURE and the Built Environment**

> **LACK OF ACCESS TO INFORMATION ABOUT ARCHITECTURE FOR PROSPECTIVE STUDENTS**

capture their imagination and not just think, it's just the bloke that's putting a brick on the building. There's other people involved in the background, you know, and I don't think they understand that. I don't know about anyone else, but I bet the younger ones will probably be able to tell you more. But I don't know if they actually had that talk or whether anyone came into their school to give them that talk, or whether it was just that it you know, how did they actually get into it? Was it something they saw? Was it someone they read? Was it somebody who came and saw them, but I know in my daughters' school. There's lots of people that come in to talk about teaching, to talk about nursing, to talk about going into advertising, but I've never known I didn't hear I've never heard either of them say that someone came in to talk to about the built environment.

SOCIO-ECONOMIC BACKGROUND

RECOMMENDATION Importance of having a mentor

Participant 2 8:23

No, I agree. I did a couple of talks at schools for the environment and outreach programmes and such and most of the while, the exposure they had was probably from me, or just from the ads my university was putting out for real estate, and you know, different architecture courses or something in surveying or investment and such. And it was just, it was always surprised. I feel like this is more interesting than I thought.

Participant 4 8:52

Yeah, yeah, yeah. I literally went and done one talk with a, I can't remember where it was, and who arranged it. But it was a number of girls, females, schools, girls' schools, where they had a number of people coming from all the industries and on this particular date, and this particular time slot, myself and a number

LACK OF CONNECTION IN THE PROFESSION Role models

of females from all different aspects of the environment came to this, this seminar. And we went around all the different tables, those people from like, kids from Northern Ireland, people, I think there was a school from Newcastle, there was one from London, and when you sit down and talk to them they're like, I didn't know you could do that. I didn't know there was that little in the built environment. Why has no one ever told me about this, I thought was just the man on the building site, you know, with his arse hanging out or you know, the hardhat on, you know.

LACK OF ACCESS TO INFORMATION ABOUT ARCHITECTURE FOR PROSPECTIVE STUDENTS

Pooja Agrawal 9:51

I think it's like the idea that every architect is like building the shard. That's what we all are doing because I've definitely got that quite a lot as well. We've got just a couple more minutes, but it'd be really nice if it wasn't any of us who fed back to everyone. So, yeah, I would rather what have you said that you'd like to feedback what we've been talking about. And so just put your hand up, please.

LACK OF RACIAL AND GENDER DIVERSITY IN ARCHITECTURE

Participant 5 10:16

I prefer not to but like I can't. Can I add just one thing? that of course, even, I think, extending from the other girl's point, like, I don't think it's ever too late to sort of, you know, sort of push the idea that women can be leaders in the built environment as well, because I'm currently doing my part two, and at the London School of Architecture, I'm working part time and like, all I see are men in both the architecture, but also on the client side, was in the contractor's team and for me that can be quite disheartening. Because I think, who do I go to, or, I don't see anybody who looks like me both as a female and as an ethnic minority. So even you know, at this age, I can at this stage, I can still, I would still be very grateful for the mentorship that. I can

RECOMMENDATION Importance of having a mentor

==definitely, you know, build my confidence.== So it's just amazing to think that, you know, from like, as a 15 year old, and we assume that, you know, like 15 year olds going to a levels would need that. But really, unfortunately, that mentorship probably is still needed much later on.

Pooja Agrawal 11:27

Okay, that's a really good point. All right. Do you want to feedback?

Great. Thank you.

Yeah, that idea that I think that kind of support bubble is just really important. I think it's like, no matter where you are, I'm, I think, I think that is actually and I think it's Sound advice does that a lot for us as well. And the Public Practice the cohort at that for each other. ==It's just knowing that you have this group of people that you can be open to and ask questions and ask stupid questions, I think is like, no, you know, it's, I think it's. Yeah, especially as women and women of colour, like Manisha was saying, after, you have to do so much more to prove you're competent. And therefore sometimes we get scared to ask questions publicly== if that makes sense. I know we're getting we've got like 55 seconds. Thank you. It's really nice to talk like you have a bit more space to have these open conversations.

BREAK-OUT ROOM 2 (Manisha Patel)

Participant 1 25:07

For my part one. I did Architecture and Environmental Design, which is an MEng and it was kind of like, you do a year and a half of architecture, and then a year of building

> **LACK OF RACIAL AND GENDER DIVERSITY IN ARCHITECTURE**

services engineering, and then you go back and drop down to the year below and finish off the architecture degree. And then you get an MEng it's kind of like a pure masters kind of thing. And but yeah, part one accreditation, and then also is accredited by CIBSE. So you can decide which one you want to do. And then when I did that at Nottingham. And I kind of then decided I wanted to stick with architecture and not do something super technical. And so then I worked at a practice in Manchester for like a year and a half, then went to London Met. And at that point, I realised that I wanted to do something like a bit more like kind of more connected to like social aspects, and also kind of similar to like what Pooja was talking about, and I was kind of more interested in the influence of policies and stuff like that. But kind of, yeah, ==I kind of wanted to go into that side, more public sector kind of thing. And but then I started working back at my old practice, and I was kind of unsure of where I should take the jump and move into more of a public sector kind of role. Or if I should just get architecture, like finish my architecture, part three, which I've just started and then switch to the public sector. But not really sure.==

Manisha Patel 27:09

That's really interesting. I'd like to open up to the audience in terms of first thing I'm supposed to nominate someone. It's just, it's just someone once volunteer to do a kind of a summary of this session. Any hands up? like to in terms of this session, when we do the feedback. Would you like to kind of do the feedback for us?

Participant 2 27:52

I'm happy to, if no one else…

> **LACK OF CONNECTION IN THE PROFESSION Role models**

Manisha Patel 27:55

Okay. Like, can I just ask everyone? Just a question as a group? Whether there any experiences that I had, that I spoke about that are anything similar to people have had? Yes.

Participant 3 28:13

Well, our names is rhyme. So that should give you but I didn't grow up in Britain. I grew up in Mumbai in India, and then I moved here for my master's. So a lot of the discourse around racism and diversity and inclusion I had to learn. So perhaps it was my naivety because coming from a different background. For me, it was and also again, being performance driven, okay, I need to sell myself based on my skills, race didn't come into the equation, my name didn't come into the equation that perhaps could have been my naivety because and I and I'm going to talk about my interview, because she mentioned that I didn't realise that they were being racist to me until it was pointed out to me. And I felt that was my experience, too. Like, I didn't go looking for racism, we're looking for people being racist towards me, because it was just not part of, of what I knew. So when I struggled to get my first job in architecture, it could have been because of racism, but I didn't know but I will also graduated in the first recession. So that could have been that was also part of it. So I had a very much a squiggly career and I started in architectural journalism, built the connections building network very much what Teri was saying that strategically looking at it, building that network first and through the AJ and through being a pseudo journalist connecting with practices and then found my first way into practice through a connection. So, it was very, very hard and very, very tough and I

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but I've now since left practice, purely because I couldn't find a healthy work life, work life balance. And now I run my own creative agency. And I do branding and storytelling. For our case, I've slightly pivoted, but encompassed everything. That's a constant coach is very much about that journey that I've taken through architecture storytelling. And so I'm very happy that where I am right now, but I did struggle very much.

Sumita 30:24

So, I'm Sumita. And I, you know, I like you too, I came as an immigrant to this country thinking that this is a liberated western country where, you know, women are equal. And in India, where I studied architecture, so there was 50-50 women, we had women, lecturers, and so I didn't see any issue there. And, you know, there is like an interesting Guardian article, which is called, "There are no blacks in Africa". So suddenly, I came to this country and I'm finding I'm a BAME, you know, I'd never heard this term before. And there was no equal opportunity, like you, there was no, nothing based on merit, you know, I'd got the Gold Medal. I got international awards, this and that, but I just didn't find anything. So I then joined Women in Architecture in 1996. And I became chair of Women in Architecture in 1999. And then I set up the equality forum Architects for Change, which encompass, you know, women in architecture, which by then had become independent group. The society of black architects, student's network, disabled architects, and so on, so forth. So it was like an umbrella group. And, but that was said, set up 20 years ago, to and then now to hear the experience of Sui-Pei and Manisha. And during the talk, I'm, like, really shocked, because, you know, I just feel very, I was very passionate when I set this thing up, and I believed it would make a change. But the fact that we are actually

RACE

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talking about this 20 years more than 20 years later, is absolutely shocking, shocking to me.

Manisha Patel 32:24

Sumita I would say that, yeah, it's really interesting that you set up the these groups, but it's, I suppose that, you know, if you come from a different country, if you're coming from a different country as an ethnic person, or you're within this country, and your first you know, you're born here, you still face the same barriers, maybe your accent is slightly different. But the barriers, were still there. It was, it's incredible that, you know, I think that where change is happening, I still feel it's very slow. I don't know how.

STRUCTURAL BARRIER

RACE

Sumita 33:05

I didn't say that you didn't face any barriers. What I was saying is that coming from India, I just thought you'd be at a higher place than India, you know, every two days, there's a rape issue rape story coming from India, right. And so, I just thought UK would be in a better place, right. And instead, what I found was actually, you're in a worse place. And I'm part of this sort of BAME community. So in India, for example, somebody who works as a CEO in the US, he was asked about diversity, he was a Sikh person with a turban. And he had also moved to the US. And he was asked about diversity and how he's following that in his company. And he said, in India, we have all different skin colours, and eye colours, and, you know, everything, every kind of diversity in that. So for me to, you know, come to this country, and being asked about diversity when I actually have embraced diversity in India when I was growing up. It seems very strange. So it's the same reaction for me. I am, I just don't even look at people's skin

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colour or names or whatever. That's in especially in London, you know?

Manisha Patel 34:22

Yeah, I totally agree. Who would like to speak next?

Participant 3 34:30

I'm sorry. I just wanted to jump in quickly. Just on the point of that you're saying, that where we are coming from, from actual India and those grew up. And I do, is similar to me, I thought that you would still have it easier because you have the nationality and you have the pink passport, but one of my other friends like said they don't, but nobody thinks about nationality. When they see you, you're brown, you're different. So it doesn't matter whether you would have come from India or you grew up here. That's all I want to say there.

RACE

RACISM

Manisha Patel 34:56

Yeah, definitely. I think you've got your hand up I can't see the name on my screen.

Participant 4 35:05

Thank you. So, basically here I want to say one thing that I am doing research on female migrant architects experience who are from the Commonwealth and living and working in the UK. So, while doing research, I am planning to conduct 60 interviews with migrant architects. So, this is quite shocking, I can't share those experiences here because I am ethically bound to not share those experiences, but in this particular context, I just want to mention that there are shocking results, what people are sharing is not like directly racist behaviour, but hidden attitudes are quite prevalent.

RACISM

And when the Manisha you said that it is still there for second generation, I also had some interviews with second generation migrants to kind of I don't want to be biased in my research for that. So, what they are sharing that they also sit with the first-generation migrant in the office, because they are also not part in the white community. And they are also listening from where you are coming? What is your country?, but for them, this is their country. So, from where you are coming from?, go back, you can go back… all those things, they are citizens here. They… like my daughter, she considers herself from here. So, for second generation also, this is quite frustrating. But first generation is like a first time struggle. I have already conducted around 35/40 interviews and it is something to consider and to be fixed.

LACK OF RACIAL AND GENDER DIVERSITY IN ARCHITECTURE

RACISM

Manisha Patel 37:31

Yeah, definitely. I think that's a really good point.

Participant 5 37:39

I just wanted to say thankfully, I experienced racism a bit less. But I think gender discrimination I feel is really because from India, like someone else said in my class, I had 50/50 girls 50 boys, I go to site meetings in India, I meet a lot of female architects, female, other, you know, project managers, everything. But when I came to Britain in 2007, I was the only female in sometimes site meetings or other, there was all other males and taking, you know, females like I was, I'm not that short, but other guys were really tall. And they would just look down. And if I give any comment, not even like take on board the comment and just move on in the meeting, as if I'm not saying anything important. So for me, I think gender discrimination was really a shocking

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thing to find. Whereas like someone else said, I was moving to a western country where we would be treated equal. Whereas I was treated better in India on a site. So yeah, it was a very funny thing for me to come and be the only female in a room of full of men in a site meeting,

GENDER

Manisha Patel 38:45

Which is, which is what I generally I find that on a regular basis, I have to say my wider London partners are all male. But in terms of and this is where I think that there's a clear link in terms of the type of architecture you go into. And, where you find more females like my specialist housing team and the company is run by female partner. And 70% of the staff are female, because it's housing for an ageing population. It's nurturing, it's touching. It's you know, it's not that hard office skyscraper. How many architects do you know who designed skyscrapers?

GENDER DISCRIMINATION

Participant 2 40:00

I agree, with what most of the people said. I find racism from my experience is less, but gender discrimination, like inequality is more. I noticed the work force is more female but I would say the leaders are male, that is the main difference.

GENDER

BREAK-OUT ROOM 3 (Dr. Teri Okoro)

Dr Teri Okoro 0:00

When I started my practice, it was in the middle of a recession. I said to myself, well, if I can survive, now I can survive any time. But I must admit that there were many sleepless nights sort of thinking, I had one project, where will the next project come from. But the reason I started my

practice was that I had got quite good experience at an organisation. In fact, I was principal architect, leading the team for a few years, and I thought, if I can lead the practice for this organisation, I think I've learned enough skills to be able to run my own practice. And at that time, I was completing my doctoral research and having my last son, and, you know, even though you try to be Superwoman, you just cannot juggle it all, I knew that I needed to take time out of work, because being in a senior position like that, you have great responsibilities. So I took time off to do my doctoral thesis, write it up, but also had the one project which was like a trial. And let's see how this goes. And the thing with practice, especially if you keep your cost really low, is that if you can get one significant size projects, you know, it could, almost be equivalent to your salary. But the thing is that life is not always like that, because you may get one large one, and then you're getting lots of smaller ones. And something I've faced when I started my practice going around, there were no frameworks, then you had to go to the individual organisations to make your case, you know, for them to commission you was that people said, Oh, yes, we know you've had the experience leading a local team, you've done this and that, but what have you actually done for yourself. So the previous experience I was bringing in was not acknowledged. And I must admit, for the first few years, the only project work I was getting was project management. And boy was I glad that I was a qualified project manager. Because at that stage, there were not many people with experience of project managing schemes on design and build. Later on, I got more architecture work and do both. And I was aware being a multi-skilled that as a small practice, you can put all your eggs in one basket. And even till today. Within the practice, we have other skills, we undertake party wall surveying,

SOCIO-ECONOMIC BACKGROUND

GENDER

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STRUCTURAL BARRIER Lack of Financial Help

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we're access consultants, so you can't really just be you know, sort of blinkered in your view, you need to be able to when you get that project, offer additional services to clients as well, or be able to get services where you're not the architect. I think I'll stop there and see if there's any other questions.

Participant 1 2:53

I had I had a question just to say, I think when you when you speak, and you spoke, I think you mentioned you work for some local authorities or inclusive organisations, I found the same experience, it also worked really well when I had young children, because a lot of very flexible, you know, policy, flex being able to leave to get to the school. And then I think it allows you to sort of keep your foot in the door. And then when they're when mine reach sort of secondary school, you can then sort of go back to sort of full time work and really, but I still think, you know, when you look at some organisations out there, RIBA Design Council gets very white middle class, and I still think they've got a lot of work to do around, you know, they may have policies, but the actual action, and recruitment and hopefully reporting that there. And some of this actually feeds out in some of the work that they do that they're not really thinking, how inclusive, the projects or whatever they're putting out there in words, I think there's still a lot of work to be done. And obviously, more people in the industry, the better.

SOCIO-ECONOMIC BACKGROUND

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Dr Teri Okoro 4:02

That's why when there are opportunities to participate, if you're able to, it's great to put up your hand because before I was

appointed to the ARB board years ago, I saw they were looking for a volunteer to contribute to one committee, I put up my hand and I sat on the committee which looked at competence. So you're getting your voice there. And actually only recently I've been appointed to the Design Council. So hopefully I can start to make a difference. So it's really looking for those opportunities where, solutions are being crafted so that you are part of putting together the solution and you can start small some people join maybe the parent teacher organisation but quite often they want some experience before you can move further. And so I feel that everything I've done in a sense without me realising it has been like putting my ducks in a row and it has helped me move on to the other, you know, next rule. So has a small practitioner, your voice could be quite limited. But by having roles and other organisations, you're able to have some additional influence amongst other people who you can also influence as well.

RECOMMENDATION
How to achieve change from the core of important organisations.

Participant 1 5:19

It's great to see you at the Design Council.

Dr Teri Okoro 5:22

Yeah. Okay, so is there anyone else with any other comments? And we're going to need someone who will report back on our discussions here. So does anyone wants to volunteer to be the person to report back?

Participant 2 5:44

I'm recording for the NLA on their behalf. So yeah I can report back?vv

Dr Teri Okoro 5:50

Yeah. Okay, that will be great. Okay. So if there are no further questions, let me just see if there's any of the things which I didn't mention yet. So I am, I've been very active in both architecture and project management. In fact, I was chair of the project, Women in Project Management for four years. And so I have tried to influence the number of women going into the profession, and also wrote a thought leadership paper for them on inclusion and diversity. So you can see wherever I am involved, I do try to influence, and make a difference. And, and so it's important wherever we have an involvement, that we put our hands up, join groups and try to be part of that conversation. Because for too long, it's been the same people having the same conversations. I mean, over 25/30 years ago, we're having this discussion about barriers, what if we just speaking to ourselves, change wouldn't happen. We need to, to speak to those who have the influence speak to leadership, so that change can occur. And it's been about that even when change occurs, if you don't look at, you could actually slip back again, and advances which are made, you know, you lose as well, because I recall, there was a time when the government just like the GLA now are really quite interested about diversity. And within the funding, you know, for new housing, there was great encouragement for more diverse practitioners to be appointed. And once that initiative ended, the drive to get the more diverse designers in disappeared. So it's like 20 years later, we're having that discussion again. Changes happening slowly. But if we don't watch out, we can lose whatever gains which, we have made. So that's why I say it's like always like a journey, you never get to the destination because you're just trying to improve and have gains as we go all along the way. And speaking to new people, those what really influence decisions.

RECOMMENDATION
FAMEs involved in bigger organisations

RECOMMENDATION

So I know I've just been talking with anyone else wanting to make any comment, this will be a discussion.

Participant 1 8:30

I just wanted to add to that, that I'm not an architect here. But we were sort of access consultants as part of a design team. It's although we look at quite often, you know, disability and accessibility, I think the factor of having that diversity of people of colour and different backgrounds, whether it's disability, whether it's ethnic, I think that really shapes you know, the design and the thinking around it, quite often we're asked to do a Equality Impact Assessments at the start or the end of a RIBA stage. And so that conduct looks much broader than just disability. So it's nice to see that. So hopefully some of that thinking would feed through in terms of an ageing population, a more diverse population. So the built environment needs to reflect that as well.

Dr Teri Okoro 9:21

Yeah, because this year 2021, even though it was recorded last year, I've done an RIBA CPD for improving inclusivity in housing so that will be available from April, covered all elements of the protected characteristics and in disability. I looked at the different forms of disability, but also quite often when you're talking about inclusion. People sometimes forget about ethnicity when they're talking about inclusion. So I covered all of that. I mean, it wasn't possible to do with in any great detail; but at least raising awareness, that it's not just physical disability, you know, not all disabilities are visible, and issues of race, ageing, and all of that, you know,

came into that. So hopefully, designers will start to broaden their perspective, when they're when they're designing for the future, because one of the things that came out of my doctoral research was that you've got to design for flexibility of use, you don't know who's going to use that dwelling, but it has to perform for them, for years to come. People shouldn't have to move. And one of the things is larger room sizes, which give people the flexibility to either use this as a bedroom or the living room and get that interchangeability. One of the things you know lots of designers do is what I call tight fit. And when you do tight fit, it doesn't give the user a say, in how they use that space. We should be co-designers so that when we deliver the buildings, the inhabitants come and can redesign it. So I think we're going to be moving back to the main room shortly. But hopefully, we'll be able to get a report back for this group.

BREAK-OUT ROOM 4 (Sui-Pei Choi)

Participant 1 00:00

Not just people from ethnic background, I think women are quite often the victims of gaslighting, and I don't know if you can say victims but I'm not sure whether anybody else here feels the same. Where you're always putting yourself, you're always doubting your abilities, because somebody's always kind of contradicting things. You're saying you're being put down. Even though you're the most experienced person in the room. People are ignoring what you're saying. And I think that has always been a bit of a barrier, you start to lose your self-confidence and then it kind of snowballs from there. So that would have been my input as to what the barriers are because you come from this really naive ball of cushioning from your parents, and you could do everything.

SOCIO-ECONOMIC BACKGROUND
Mental Health

GENDER

And you're right, I went into an all male environment thinking, not even considering the fact that I was the only woman in the room. That wasn't even a factor to me. I was kind of naive to that whole thing. I thought, Oh, I can do this all you know, I didn't realise that there was going to be this never ending kind of barrage of doubt.

GENDER

LACK OF RACIAL AND GENDER DIVERSITY IN ARCHITECTURE

Siu-Pei Choi 1:15

I hear you, I think certainly with the students that I'm mentoring now, even at A-level, but they are starting to express some sort of imposter syndrome as it were. And I certainly feel that and like you say, it's kind of the gaslighting and imposter syndrome. Kind of self-perpetuating, because even though you, like Manisha saying, she knows she says top of her game, she knows she's actually achieving. You know, you might be great academically, you might be really great professionally. But actually, you still have the self-doubt about you because you do still have to constantly feel like you have to prove yourself. And that, you know what, whatever you do, you will be like you say you'd be spoken on top of, you won't be listened to. And I mean, I think the way that I've got around that really is just you have to have a self-belief that you are capable, and that you do have a place at the table. And just keep pushing. This is quite nice. And what I always like to say is that actually, I don't particularly like partaking in these female events, because I don't feel like you say, I don't notice that I'm a female in a roomful of 20 men, I am just who I am, I am an architect. I'm not a female architect. And **instead of having these, what I'd really love is actually instead of me talking to a room full of women about being a female architect, I'd like to talk to a room full of men about what it's like to be a female architect, because it's those perceptions that we**

GENDER

LACK OF CONNECTION IN THE PROFESSION

RECOMMENDATION

have to change. And like you say, the barriers are every step. And sometimes it is a losing battle. At some companies that I've worked with, you just feel like, actually, I'm not going to make a difference here. It is like banging your head against a brick wall. And sometimes you just have to admit defeat. But it's that gradual pushback that we need to do as females, as people of minority ethnic group, is actually reaching out to people. Like our male participant here, who has kindly joined us, because it's not ourselves who need to change what people's perceptions are, is actually trying to get them to change their perception of us and the abilities that we bring to the table. So yeah, absolutely. I think we need to change the people who are gaslighting, as opposed to the people who are being gaslighted. So, maybe if we bring you in on the conversation, what brought you here today?

RECOMMENDATION

Participant 2 3:59

Well I just always feel like I need to educate myself, I think there's obviously, there's obviously a lot in the news and a lot happening in society about diversity, etc, I find it I'm still not seeing it within our industry. In the way I'm seeing it, maybe in other industries or in other parts of society. As a heterosexual, white male, I, you know, I guess off, I had a lot of it handed to a plate. You know, I've had a very easy progression in the profession. And I've seen a lot of people in meetings or wherever, who look like me. And I think there's a lot of a lot of people in my situation have found, they just found a comfort zone, that actually, they're not encountering any, barriers to their advancement. And, you know, I guess, if they're not doing anything to kind of change things, they're kind of part of the problem. So for me, I actually want to, you know, I want to help, what can I do? As someone, who holds more of the power in society, by you know, the luck of my birth and my gender, you know, what can I do as an employer? To kind of, to kind of help

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RACE

really. So that's kind of where I'm at. That's kind of where I'm coming from.

Siu-Pei Choi 5:46

I think that's, it's, yeah, it's really commendable that you are looking to kind of redress this, this problem. And I, personally, I feel like actually, like I say, you shouldn't look at any female architect, as an architect, that you should judge all of your colleagues and employees, senior or junior, as what skills they bring to the table. And whether they're female or male, it shouldn't really make any difference, whether they're Black or Asian, or White, it shouldn't make any difference. And I think obviously, there are nuances between who you can really relate to and who's appropriate for specific projects, and specific roles, but it shouldn't be gender related or ethnicity related, it should just be purely based on what they bring to the table and the skills that they bring, the character that they bring, as well. But certainly, I think what someone says, resonates quite a lot with a lot of people, actually, when, certainly, quite a lot of the time when I walk into a room, or walk into a room, it feels like you are not noticed. And that's purely because of my physical appearance. And who I am, and certainly, I've had quite a few instances where I've met people only on the phone. And then when I meet them in person, they're very taken aback that I'm actually not the white British female that they expected me to be. And I think that's quite telling, in that, for some reason. They would think differently of me, having met me, obviously, on the phone, I just sound British, and obviously, I'm British. But yeah, for some reason, that is it, I think it is a mental barrier that people have to consciously acknowledge that actually, the person they met on the phone is still the same. It's the same skilled architect they met in person. And it shouldn't make any

RECOMMENDATION

GENDER

RACE

GENDER

RACE

difference that just because it turned out not to be English, that they would view me differently. And that's, that's kind of like I say, it's the mental barrier, that it's not us as female architects, you need to change in ourselves. It's the perception that people need to wake up to that actually, we are still the same person. The same skill set that we can bring to the table.

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Participant 2 8:22

Yeah, I'm just observing, sort of like what was said by a number of people. And one reflection, I'm going to say that I'm there in my twilight years, and then some of the other people. And what I would say to you, it never stops its unrelenting. It never stops, it. There's always a different part of it and what I would kind of say it's a journey. So that journey says that some people unintentionally disregard you because of your race or because of your gender, or because traditionally, some of what we're seeking to do isn't necessarily what's been traditionally done by women. And if it has been it's been undervalued by women. And I think it was Manisha was saying about, I mean, coming out of ours and going into other forms of architecture is useful. So people now say that you don't mean women can do it. I mean, residential. But can they really do that? We are talking about the commercial and get in the engineering side of things and where it's more complex. So you get pigeonholed and provide new stay in your box, you actually get almost patted on the edge, say, well, they're there, you're doing well, if you want to come out of that, or you want to be recognised on equal footing. I think society mentally isn't there yet so I think it's, it's good to say it's about talent. But in reality, if the perception of people's mindset isn't there, then that isn't necessarily the only thing that that needs to be done in order to draw things forward. So I think, with the gentleman in our

GENDER

NARROW STRUCTURE OF ARCHITECTURE PROFESSION

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conversation, for example, saying he wants to know more, he is an absolute ideal person that we want to encourage, embrace on that journey with us, because people will more listen to him than they will listen to us. And also, I think one of the other things, just what struck me when he was talking, I've been in a room where a young guy, really keen but he's made a mistake about something, and it's very forgiving the rest of the team forgives him. Once he's forgiven, he actually has no quandary about going through and making the next decision even if it's the wrong one. Whereas for female, because of I don't know, if it's our own makeup, or whether it's because of how people respond to us, people are less forgiving to us. That's my experience. And I think that's something that we need to open up people's eyes to say that makes a real difference to our confidence. Yeah. I just really just want to add those observations,

GENDER

Participant 1 11:07

I wanted to add something as well, I've been working for about 25 years, and a lot of my projects been huge infrastructure projects in the engineering side. And yeah, you know, the fact that I'm designing this refurbed terminal airport and so forth is a bit crazy. To some, but yeah, I mean, but interestingly, in different cultures, when I spoke, and people have listened to me, and it hasn't been an issue, and is really weird, because I've worked in the Middle East, and I've worked in Turkey, and I've worked in various parts of Europe. And I felt it more in the Europe and UK than I did in the Middle East. And that was an interesting thing to me. What I was going to say to our male colleague here, was the fact that I think one thing I would ask you to do is if you notice somebody being talked over or someone, a woman giving an idea in a meeting or so forth to say, and they say hang on, I want to hear what she's got to say, that would be really helpful.

RECOMMENDATION
What kind of help can be provided by our male colleagues at the workplace.

Participant 2 12:09

Absolutely. Yeah, just going on to that I suppose, as well as I mean, I'm seeing even a bigger lack of diversity when I go to say a contractor, and you have a meeting with a contractor. And, you know, everyone there is a kind of white local Kevin or whatever, and they're all and they do that they you know, they will talk over each other, but uh, yeah, that. And I find that quite hard thing to deal with, you know, be sitting over female colleague and there'll be all these blokey blokes that I don't relate to.

LACK OF GENDER DIVERSITY IN ARCHITECTURE

GENDER

Tumpa Husna Yasmin Fellows 00:00

Hello, everyone, and welcome back. It's great to see all of you here again, I managed to jump in and out of the rooms and I heard some excellent discussions going on. So thank you very much for participating. If I can ask each of the room either the speakers or nominated person to summarise very quickly in one sentence what was discussed from each of the rooms so if I could ask Pooja and her group first please.

Room 1 Summary 1:08 v

Hiya, so we were just discussing, you know how it's more facets of the you know, the built environment that are in being impacted by you know, by being BAME and being in the industry and not having enough opportunity and having to work harder. We were also discussing just how to be more engaged and to be more involved. And you know, just to have, you know, breakout rooms and spaces like we had just a moment ago, just the talk amongst each other is very comforting, because we can all share the same

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RECOMMENDATION

experiences.

Tumpa Husna Yasmin Fellows 1:58

Thank you very much. Now, if I could turn to Dr. I'm Teri Okoro's room, please, if someone could summarise very quickly, thank you.

Room 2 Summary 2:10

Yes, so, in our room. Getting off from what was previously said, we also discussed a lot about the education system, and how that can be a place to feed change. We also discussed about the support that can be given when females in the industry are coming, starting families and the support that can be given there from the organisations. And then we also discussed how we could the acknowledgement from companies of how it is important to have a diverse range of voice, and what that brings to organisations and practices. And our policies can reflect this as well.

NARROW STRUCTURE OF ARCHITECTURE PROFESSION

LACK OF CONNECTION IN THE PROFESSION

RECOMMENDATION

Tumpa Husna Yasmin Fellows 2:57

Thank you very much, now returned to Sui-Pei-Choi room, please.

Room 3 Summary 3:03

Yeah, hi, yeah, we had a good conversation about just kind of reflecting on what the speakers, spoke about, as well, to start off with then the fact that many of us go into the industry, and we've been brought up and maybe surrounded by cotton wool and felt like, again, you all you needed was a good education, and you'd do well. And I think that was one thing

LACK OF CONNECTION IN THE PROFESSION

LACK OF ACCESS TO INFORMATION ABOUT ARCHITECTURE FOR PROSPECTIVE STUDENTS

that was coming out. And we weren't prepared for the real world, so to speak, in the fact that this bias is out there. And then there was also things about the assumptions of your role again, reflecting that, you know, when you say that you're an engineer, people look at you, why are you an engineer? Is it because your father is an engineer, so forth. Um, there's also, I highlighted a point about gaslighting and imposter syndrome, and how that wears people down over time. And this is a common thing amongst many of us in the profession. And we were lucky enough to have a gentleman in our group, and he was really keen to learn more about was what we're going through, and asking advice and how he can be an ally, which is great. Ask them to maybe if we were in a meeting, for example, to speak up, if you're willing to allow the, if they hear someone, someone from ethnic background, or a woman being spoken over to like say, we want to hear what they have to say. And another good point about the fact that sometimes the projects we get involved in might be undervalued by women as well and that we are being pigeon-holed into certain sectors and being patted on the back for doing what people expect, as opposed to like pushing boundaries, so to speak. So yeah.

GENDER

LACK OF CONNECTION IN THE PROFESSION

RECOMMENDATION What kind of help can be provided by our male colleagues at the workplace.

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Tumpa Husna Yasmin Fellows 4:49

Thank you very much. Now, we could turn to Manisha's group, please. For a summary.

Room 4 Summary 5:08

Hello, shall I start? Yeah, there was. It was a fantastic group that kind of meeting them, kind of fellow female architects together. So what we come up here with most of the architects in the group that they felt in our, in our own country, they actually feel more equal than coming

to the UK where you think that we should be more diverse. And we also discuss that, in terms of that's the feeling like less racist, but there's more gender discriminations. And we got like, amazing people, they have their day to do work in change work to journalism, and doing research and maybe change to branding or landscape architecture. You know, well, started from how to train with architects. So we kind of discuss and people express their ideas of these changes could be, maybe it could be addressed. And also, we probably have a very quick touch about in terms of the gender discriminations that we have quite a strong force of a female architect in terms of when you were, you know, studying group or when we were studying, we probably have quite kind of equal proportions of male and females. And also when you work as workforce we're strong female, however, when you come to like female leaders, or where we kind of think there's like a gap, looking into like, minority female leaders. So I hope it's, is anyone want to give input for that? Thank you.

GENDER

LACK OF RACIAL AND GENDER DIVERSITY IN ARCHITECTURE

RACE

FAME

FEMALE ARCHITECTS OF MINORITY ETHNIC

Concluding remarks:

- Summary of "Exposing the Barriers in Architecture, from a FAME perspective"

- An Impact Statement

- Recommendations

- List of Public Engagement related to this research

1 SUMMARY OF "EXPOSING THE BARRIERS IN ARCHITECTURE, FROM A FAME PERSPECTIVE"

Barriers in architecture experienced as injustice, inequality and discrimination, due to race and gender have not been widely researched. The original contribution to knowledge for this research is that it documents lived experiences of FAME (female architect of minority ethnic), and the barriers experienced at various stages in their architectural journey. A FAME, faces barriers due gender inequality, just as a white female architect, however a FAME also experiences barriers due to racial discrimination.

The research has been explored through an intersectional feminist lens to amplify the underrepresented voices in architecture.

In this research the aim has been to collectively respond to an urgent need to understand and to overcome the intersectional barriers in architecture that affect established FAME practitioners, young scholars and students, from diverse backgrounds, knowledge and practices by engaging in conversations about the barriers in architecture and the built environment. This research aims to understand the lack of diversity in the profession of architecture due to the barriers in architecture for FAMEs.

The research also explores the barriers causing the significantly high drop-out rate amongst the ethnic minority students in architecture education and training between the RIBA Part 1 to Part 3. The RIBA Annual Report 2019 records that the highest rate of attrition (drop-out) is for Asian British students studying architecture and the second highest rate of attrition is for Black British students but for white students studying architecture there is an increase number between RIBA Part 1 to Part 3 (discussed in detail with data presented in research publication 1). The data indicates there is a decrease of Asian and Black students entering the profession as they don't make it to RIBA Part 3 and drop out between RIBA Part 1 to Part 3.

The research aims to understand the impacts of the barriers in architecture for FAME practitioners, young scholars and students, through engaging in participatory methods to document the lived experiences of the barriers in architecture.

This research has documented many stories of the lived experiences of the barriers from a FAME perspectives, through participatory methods and research symposia (public events).

The focus of the research explored at the participatory research symposia 1 + 2 are the barriers in architecture as a practitioner. The focus of the participatory research symposium 3 is the barriers for architecture students studying Part 1+2+3.

The main focus for the participatory research symposium 2 has been to navigate 'Pathways to Success in the Built Environment' by celebrating the successful FAMEs and exploring 'how can a Female Architect of Minority Ethnic be supported to overcome these barriers in architecture in academia and in practice'.

The research acts as a tool for ACTIVISM; it reviews and highlights systemic inequities in architecture, through documenting the narrative of the lived experiences, as a valuable form of research tools.

Directly challenging institutions such as the Royal Institute of British Architects (RIBA), Architects Registration Board (ARB), universities and practices, by disseminating the findings and evidence-based research. This research has been disseminated extensively to make the research accessible to those in power. FAME collective's research dissemination, subsequently led to the ARB's recent policy changes that came into place, to remove the policy barriers in architecture and to widen the access to the architecture profession for a wider demographic.

1.1   The overall findings of the barriers:

FAME collective's research identifies the following intersectional barriers, communicated by the participants who shared their accounts and the lived experiences of the barriers in architecture. Some of these barriers have been identified, compared, reviewed within the current research data available and discussed in this research:

Race, racism, gender, lack of racial and gender diversity in architecture, class, socio-economic background, cost of architecture education, narrow structure/framework of architecture curriculum (non-inclusive)/education/pedagogy, narrow structure/framework of architecture profession/practice, identity in architecture, western language or representation of architecture, age, religious belief, ability, lack of access to information about architecture for prospective students of architecture, lack of connection in the architecture profession (impacts confidence and FAMEs face difficulties in finding work experience or entering the profession), architecture industry impacted by the economic activities, structural barrier (e.g. immigration laws, lack of financial backing during the long architectural education).

Research Output:

• Written publications,

• Drawings and diagrams which visually represent the research. Some of the diagrams attempt to situate and spatialise the narratives of the lived experiences of the barriers from a FAME perspective, at Home, University and Office.

• Short films that visually represent and document a summary of each publications. These have been published on FAME collective's website and the YouTube channel.

• Recordings of the research symposia, shared through FAME collective's website and the websites of the hosts.

• An exhibition informed by this research has been hosted at the RIBA headquarters in London, between January - April 2024.

Pathways to Success in the Built Environment

The research findings reveal the following to be pathways to success in the built environment, from a FAME's perspective:

• Expanding the role of architects to diversify what architects do.

• Having a role model.

• Being involved in mentoring, to be a mentor and mentee.

• Having a seat at the table where decisions are made. Being part of the board meeting in the practice and in academia.

• Building a network or joining a network.

• Negotiating flexible working hours to have a healthy work-life balance.

1.2   An Impact Statement

This research has been shared at a number of public events to engage with those in power to listen to FAME collective's research, exposing the barriers in architecture and facilitating the voice of those affected, to be heard.

The following section summarises the impact of this research so far.

The aim of this research has been also to provide recommendations for policy makers and engage with those in power to change the systemic causes to combat the barriers in architecture. The recommendations have been accumulated by analysing the date and by examining, reviewing the lived-experience of barriers in architecture, from a FAME perspective.

This research has been shared with a number of architecture institutions and the regulatory bodies the RIBA and the ARB.

ARB

This research is informing the ARB policy changes:

FAME collective's research input is shaping the direction of the ARB's policy changes to widen the access to Architecture Education and Profession in the UK.

A number of meetings between the ARB and FAME collective took place. This research has been discussed in detail with the ARB's Director of Policy and Communications (Rebecca Roberts-Hughes), who also attended one of the FAME collective's symposium as a panel member.

The principal of this research, Tumpa Husna Yasmin Fellows was invited to present this research at the ARB Board Meeting and a workshop with its board members, on the 20th September 2022.

> " **I hope FAME collective's research can better inform the policies that can address the lack of diversity in the profession and can improve the situation to better represent the communities we serve and can create an inclusive architecture profession and education.** "
>
> Tumpa Husna Yasmin Fellows
> ARB Board Meeting

> **I'm confident that FAME's input is shaping the direction of ARB's work.**
>
> Rebecca Roberts-Hughes
> ARB Director of Policy and Communications.

> **Thank you to Tumpa Husna Yasmin Fellows for joining the ARB Board workshop to present the FAME collective's research into barriers in architecture concerning gender and race. A really thought provoking presentation. The Board valued the opportunity to hear about the research first hand, and to discuss how we can work together to improve the future for the profession.**
>
> ARB

> **We wanted to remove regulatory barriers and make our approach to quality assurance more proportionate, and create the flexibility for new routes to becoming an architect in the UK.**
>
> ARB

There has been an acknowledgement by the ARB that the current system for architecture education is not working for everyone therefore the architecture education needs to be reviewed and modernised.

The ARB has responded in February 2023, and launched 'Tomorrow's Architects', a public consultation on proposals for a new regulatory approach to how architects are trained and educated in the UK. The results of the consultation were published in September 2023. The ARB has proposed a series of reforms including a new framework for initial education and training, new standards for learning providers, and new threshold competencies required for registration. The ARB announced that "as part of our efforts to modernise architects' education in the UK, we have published a new set of Standards for Learning Providers." The ARB's consultation results revealed that "students were more likely to agree with our proposed framework".

RIBA

Since 2020, FAME collective has been engaging with the (previous) RIBA Director of Inclusion and Diversity, Marsha Ramroop and the current RIBA Director of Inclusion and Diversity, Robbie Turner.

Marsha Ramroop co-hosted one of FAME collective's research symposium and here is a quotation by her, about the FAME collective's research:

FAME practitioners and students

The impact for FAME practitioners and students has been that the FAME collective's research has been a tool for empowering and facilitating the voices of those experiencing the barriers in architecture by engaging with various practitioners and students through a range of participatory methods. During the course of this research, it has also been possible to create a strong network of FAMEs who can support one another and seek support in various issues and barriers they face. Through this research FAME collective has enabled a platform for the unheard and under-represented voices to be amplified, to expose the barriers in architecture from a FAME perspective.

> " Discrimination in architecture education is evident in the data. Sometimes discrimination for individuals is deliberate, but it's inherent, systemic concerns that lead to year after year women from under-represented racialised groups feeling like they can't continue in their education in architecture academia, or through the profession. And excuses made and reasons are given. But we all know there's nothing wrong with the women, it's clearly the system. And what the brilliant FAME Collective is doing here is uncovering and highlighting the system. And by recognising the system, we can start to pull apart the behaviours, the attitudes, the processes that support the system, so we can bring about change. And the data piece is really quite a significant part of monitoring and telling that story. And that's why the RIBA is involved, because we need to see that data to monitor the story so that we can bring about the change. "

Marsha Ramroop
FAME collective's research symposium

2 RECOMMENDATIONS

Based on the findings of the research, the following are recommended in the field of architecture, both in academia and in practice.

Exchange

Institutions and practices must enable safe environments that facilitate frank discussions and an exchange of information, on a regular basis, between the two parties (between those experiencing the barriers and those who are able to make a change). In these environments a two way dialogues need to occur, using a range of channels, either in person meeting, through anonymous surveys, collective events etc.. Those experiencing the barriers need to be heard and those in power to make a change, need to listen to what the barriers are. The discussions could include what actions and milestones to be set by the senior managements who have the power to put measures in place to change the environments, attitudes, policies and systems, to eliminate the barriers in architecture and to bring about change.

Empathy

It is very important that the practice of compassion and empathy is applied. The barriers in architecture are experienced differently and in various context of home, university and office. Therefore it is important to listen to individual voices of those experiencing the barriers, to empathise and to understand how the barriers in architecture can affect the individuals and what support can be provided to navigate the pathways to success in architecture.

Empower

It is recommended that students and practitioners join at least one network such as FAME collective, for a collective and/or individual voice to be heard and to communicate the barriers in architecture to those in power to change the systems. To empower the members to act as a collective, to represent individual voices that are under-represented and unheard.

Educate

It is recommended for those who have the power to make a change to remove the barriers in architecture, to familiarise the experiences of the lived experiences of the barriers in architecture, that are included in this research. This will create an understanding and help raise awareness.

Education in architecture, curriculum and pedagogy need to be reviewed. There are many aspects of the pedagogy in architecture that have been raised as barriers in architecture from the lived experiences documented in this research. One of these is the need to decolonise architecture education and the need for architecture education to be diverse, to represent a global view rather than using a narrow or Eurocentric view to architecture education.

Expand

The structure of both architecture education and practice have been defined by FAME participants as having a narrow framework. The architecture curriculum needs to be expanded to address the non-inclusive pedagogy of architecture and to decolonise architecture education. The architecture practice framework needs to be also expanded through intersectional feminist practice routes to acknowledge the diversity in architectural practice and methods.

By expanding the routes to become an architect and the professional practice of architecture, to align with feminist practice, the barriers will be removed for some FAMEs, who naturally practice through intersectional feminist practice routes, which are not always appreciated in the current architecture practice landscape.

Enrich

To create an inclusive and diverse professional environment, that will enrich the working experience for all, at the place for learning, teaching and working, it is recommended that FAMEs are supported to remain in architecture education and practice, by eliminating the barriers they may face.

The diverse contribution of FAMEs should be respected and valued, to enrich the experience at workplace and in education.

3 LIST OF PUBLIC ENGAGEMENTS RELATED TO THIS RESEARCH:

Lectures:

"Exposing the Barriers in Architecture". Hosted by FAME collective at the Architecture Foundation. Dec 2020.

"Rethinking architecture to create social value". Presented by Tumpa Husna Yasmin Fellows, at the Inclusive Spaces Lecture series. Hosted by the Bartlett School of Architecture, UCL. February 2021.

"Pathways to Succes in the Built Environment". Hosted by FAME collective at the New London Architecture. March 2021.

"Exposing the Barriers in Architecture Education". Hosted by FAME collective at the Architecture Association. Oct 2021.

"Un-learning Architecture (looking in) – Practice, Practise – Roundtable 1". Presented by Tumpa Husna Yasmin Fellows. Hosted by the Architecture Fringe Festival. June 2021.

"The Barriers in Architecture". Presented by Tumpa Husna Yasmin Fellows. at a public event hosted by RIBA Future Architects Group, March 2022.

"This Space is not For you". Presented by Tumpa Husna Yasmin Fellows. Discussants: Helen Iball & Abigail Patel, Atelier PRAXXIS: Manchester School of Architecture (MSA). March 2022.

"Exposing the Barriers in Architecture, from a FAME Perspective" Presented by Tumpa Husna Yasmin Fellows. Hosted by the ARB Board Meeting / Workshop. September 2022.

"Addressing gender inequity in the built environment". Tumpa Husna Yasmin Fellows presented a summary of the research as an opening speech for the launch of the FAME collective's RIBA exhibition. Hosted by the RIBA, 23 January 2024.

"Interface 2: culture, diversity, and inclusion". Tumpa Husna Yasmin Fellows presented a summary of the research. Hosted by the RIBA, 31 January 2024.

Publications:

'Identity' - The Ism magazine. The publication includes the contribution from Tumpa Husna Yasmin Fellows. Issue launch 9th April 2021.

'(Un)Learning Practice' – '(Un)Learning Through Architecture',

The publication includes the contribution from Tumpa Husna Yasmin Fellows in this compendium of books. November 2022.

Exhibition:

An exhibition informed by this research has been hosted at the RIBA headquarters in London, between January - April 2024. In the future, FAME collective aims it to be a 'roadshow' of exhibition and symposia events across the regions and across Schools of Architecture, particularly beyond the London context.

This exhibition design was led and curated by Tumpa Husna Yasmin Fellows and co-created by FAME collective.

The design of the central and the primary exhibit has been influenced by the 'feminine embodiment practice', from the concept of the Nakshi Kantha (traditional Bangladeshi diaspora embroidery technique). The concept involves re-using layers of recycled fabric and diverse materials, used to co-design the 'pathways to success in architecture', by delving into the narratives of the lived-experiences of the barriers, from a FAME perspective.

Link to the RIBA Exhibition:
https://www.architecture.com/explore-architecture/exhibitions/exposing-the-barriers-in-architecture-from-a-fame-perspective

FAME

FEMALE ARCHITECTS OF MINORITY ETHNIC