

<b>Institution: London Metropolitan University</b>
<b>Unit of Assessment: 32</b>
<b>1. Unit context and structure, research and impact strategy</b>

## 1. Overview

Our submission builds upon the research achievements made by the School of Art, Architecture and Design (AAD), formerly the Sir John Cass School of Art, Architecture and Design, since REF 2014. The reputation of the School as the ‘Aldgate Bauhaus’ (first coined by Prof. Patrick Brill in a newspaper article) has served us well, providing a creative impetus for reinventing pedagogical principles in our curriculum and our institutional structure. This impetus draws on the legacy of the many eminent academics, practitioners and teachers who have worked in the School (Florian Beigel, Peter Carl, Robert Mull, Robert Harbison, Helen Mallinson, Tamiko O’Brien, Signy Svalastoga and others). The continuance of, and commitment to, this culture has seen AAD cultivate a strong tradition of research through practice and intellectual enquiry for which it is recognised nationally and internationally. This continuity is reflected in for example those academics who have completed their doctoral studies in the school since the last REF, each of them supervised by a combination of current and former staff (Scarso, 2014; Tang, 2014; Clossick, 2017 and Frost, 2019). This coupled with recent initiatives has contributed to developing a more unified, resilient and truer vision of the longstanding mission of AAD: to enrich and preserve civic identity and social cohesion through creative endeavour, expressed as a duty of care to society, cultures and the environment.

Our mission is built on ethical principles underpinning intellectual enquiry and creative practice. Our submission both reflects these endeavours and demonstrates strong cross-disciplinary fertilisation and new scholarship at the green-shoots of academic development. As such, the submission captures an optimistic moment through the establishment of new initiatives, offering opportunities to consolidate the position of the School and plan for the future at a time of significant social, political and environmental challenges. This optimism testifies to the commitment, collegiality and passion of the AAD academic community.

Renewed emphasis on research in the university, following the arrival of a new VC in 2018, has seen us consolidate our efforts into a single unit (UoA 32), as befits our natural interdisciplinary ways of working. This has also led to significant investment in the research base of AAD, including three new academic appointments (Temple, Ling, De Carli), whose areas of research expertise range across our portfolio of subject areas. We can now reflect on a successful period of redevelopment alongside the benefits of the new VC to maintaining our AAD home in Calcutta House, Aldgate. Confirmation that we will stay has allowed us to build upon already established local relationships in a creative and ethnically diverse community.

The change in University leadership signalled many fresh initiatives, such as the appointment of a PVC in 2019 to oversee research developments/transformation. Research support has included a Research and Postgraduate Office (RPO), the creation of School Research Leads, Postgraduate Coordinators, recognised workload allocations for these positions and a research leave scheme.. Overall, this environment has facilitated our rich and textured REF submission which embraces art, design and architecture (practical, historical and theoretical).

AAD scholars and practitioners combine research excellence and strong civic engagement. Our research community is, along with the School of Human Sciences, one of the largest in the University. The School's established relationships with external organisations and bodies (practices, museums, galleries, etc.), and our wide-ranging public events, make us among the most connected community of academics within London Met, contributing to enhancing the external face of the University. London Met's mission to promote and grow research activity, and to give something back to the city of London and other partners, is one of our central aims. A strategic aspect of this objective is to play a prominent role in the knowledge economies and creative industries in London, demonstrated in a recent collaborative initiative in which AAD is leading 12 architecture schools in the city to create a consortium of researchers and design critics for sharing knowledge and teaching expertise.

## **2. Fostering Research**

Central to the research and pedagogic ethos of AAD is the conscious joining up of teaching to research, not only in the paradigm of 'research-informed teaching' but also through the application of a 'vertical model' linking student learning, real world engagement, and the research contributions of staff (both full-time/fractional and associate lecturers). This model is actively supported by leading practitioners in their fields whose contributions to knowledge in their disciplines take the form of exhibitions, production of artefacts, sector advocacy, policy engagement, and disciplinary discourse. We see teaching studios as laboratories for the collaborative, pedagogically-driven, testing and promulgation of new ideas, products and modes of practice that inform both studio teaching and research. Although widely accepted in other forms, our studio delivery model is unique in its scope, bringing together students at both undergraduate (UG) and postgraduate (PG) levels with our practitioners, industry leaders and researchers under thematic programmes, supported by projects, exhibitions, screenings and public lectures. This embedded connection between research and teaching across programmes means that our collective expertise is at the heart of curriculum design and delivery. The benefit of the vertical approach is best demonstrated through the activities of **ARCSR** (Architecture of Rapid Changes and Scarce Resources) that fosters connections between teaching and research from first year, through UG and PG studios, to PhD and staff research. Each academic year, a range of studio themes is proposed by staff to students, providing an efficient

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model for integrating research awareness at all levels throughout the School, and embedding the significant contributions of our practitioner-teachers into our model of knowledge development and shared intellectual reflection.

Since 2017, the AAD Research Seminar series (now **AAD Sessions**) has acted as both custodian and catalyst for new research dialogues and developments. The series is the engine room of our research ethos, at the point where it is taking shape and where we as a collective can influence it most. These seminars have continuously sought to diversify its programme and generate new dynamics of PGR learning, staff development, peer review, and the cultivation of inclusive scholarship. In parallel, AAD staff have continued to explore and develop consultancy and advocacy activities across subject areas and research territories. We interrogate the potential for art, architecture and design to transform lives, regenerate communities, and we draw out meaning from our shared material cultures in both national and international arenas.

### **3. Research Landscape**

As we confront significant new challenges, and see emerging opportunities for collaboration and interdisciplinarity, the 'Bauhaus' association provides a critical point of reference in our teaching and research environment. Through our developing model of circular, radiating and interconnected threads of creative and scholarly activities, the research culture of AAD reflects the increasingly fluid nature of the disciplines of art, design and architecture today. This interconnectivity has informed our research infrastructure that comprises a combination of service/support facilities, clustered research groups/centres and platforms for sharing our research interests across disciplines.

At the heart of this landscape is interdisciplinarity – an innate property, quality or characteristic to how art, design and architecture researchers typically operate. In the case of UoA 32, this is demonstrated by a rich diversity of research topics, ranging from architecture and development studies, architecture and film studies, fashion design and cultural studies, public art and architecture, art education, architecture and urban design, art history, philosophy and language. Much of this is carried out in practice or through partnerships, mixing art/design/architecture theories and methods with those of other disciplines in the social sciences and humanities.

### **4. Research Themes, Centres and Groups**

Research is organised into research centres and groups, sometimes in formal configurations but also around themes that can be seen to represent shared interests still emerging within the ongoing development of our research landscape. Our mapping process has seen several iterations and collaborative initiatives to-date (in 2018 and 2019), that have been consolidated into a new territorial diagram demonstrating our overarching commitment to public engagement, duty of care to society, the environment and cultural/civic enrichment.

The centres and groups provide the intellectual focus to support our thematic studio model, in some cases channelling funding streams of partnerships, and contextualising the supervision of Masters and PhD students. This arrangement fosters innovative practice with particular emphasis on live projects facilitated by **AAD Projects**. Since the last REF in 2014, we have transformed the structure and thematic focus, to reflect both the changing research environment (within the institution and externally) and the significant environmental, social and economic challenges we face. These changes, moreover, have also been partly driven by the appointment of new staff and the departure/retirement of older staff members outlined earlier.

The research groups are located within two main research centres: Centre for Urban and Built Ecologies (**CUBE**) and the Centre for CREative Arts, cultURes and Engagement (**CREATURE**). Each contains three groups that operate as both distinct entities (in their respective areas of research focus/specialism) and as an integral part of the larger research environment of the centres. In addition, other staff in AAD are members of three university wide research bodies: Centre for Life-Writing and Oral History (**CLiOH**), the Interdisciplinary Research Forum (**IDRF**) and the Higher Education Research Group (**HERG**) that accommodates AAD's emergent in-house research group, Pedagogical and Participatory Research in Art, Architecture and Design (**PPRAAD**).

**CUBE (Centre for Urban and Built Ecologies)** brings together architects, urbanists, artists and designers with collective interests in environmental, social and cultural ecologies of cities. **CUBE** investigates relationships between spatial contexts, social dynamics and sustainable urban/built environments, adopting methods of analysis that build upon the critical approaches to the history, theory and practice of architecture. These develop modes of understanding that are responsive to the complexity, slipperiness and interdisciplinary nature of urbanity today. Research draws upon a wide range of themes, topics and issues that emerge through productive exchanges between architecture and urban design, critical ecological studies in the visual arts, and architectural hermeneutics. **CUBE** provides a creative and intellectual platform for cultivating dialogues between historical, philosophical and critical perspectives on the city.

The research groups in **CUBE** comprise:

- **ARCSR (Architecture of Rapid Change and Scarce Resources)** is an established research group that predicated its outlook on collaboration between NGOs, charities, interest groups and academic partnerships. It examines and extends knowledge of how the built environment is transformed with an emphasis on pressing areas of policy demand in which formal architectural and design processes tend to have little impact, such as slum renewal, humanitarian practice, migration dynamics and social development. The focus is on

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situations where resources are scarce and where both culture and technology are in a state of rapid change. **ARCSR**, which has links with the Centre for Alternative Technology (CAT) in Wales, The Water Trust, and international NGOs, has engaged in projects in India, Sierra Leone, Kosovo, Nepal, Greece and Italy.

- **Cities** research group strives to address critical urban challenges through a creative and collaborative approach. The group utilises a range of inventive visual and design-based methodologies at the intersection between the arts, humanities, and social sciences, to tackle the most pressing social, economic and environmental issues that cities are facing today, relating to urban transformation, community cohesion, grass-roots activism and the interpretation of urbanity. **Cities** actively fosters a co-productive approach to urban research, working in partnership with a diverse range of non-academic, community-based and civic institutions, in London, Europe and internationally. Alongside academic partners including Glasgow University, Ulster University, and The Bartlett School of Planning (UCL), the research group has also collaborated with a range of organisations in London, such as the GLA, Just Space, and We Made That as well as community groups and local authorities (e.g., LB Southwark, Southwark Planning Network). Other partnerships include local authorities, civil society organisations, and research centres and networks in Europe (Belgium, Germany, Italy), Latin America (Brazil, Ecuador) and Africa (Sierra Leone, South Africa).
- **EACHiD (Ecological, Architectural and Civic Humanities in Design)** is a new group that provides a focus for interdisciplinary research in the fields of architectural, artistic and urban design practice and the humanities. The overarching philosophy of **EACHiD** is guided by the need to critically appraise the humanistic and cultural foundations of the creative arts, testing the degree to which historical perspectives inform the emergent ecological agendas in design and artistic practice today. Building upon the legacies of ARU: Architectural Research Unit (led by the late Florian Beigel and Philip Christou) and the scholarship of Peter Carl and Robert Harbison, the group draws upon productive exchanges between architectural and artistic practice found in the work of Peter St John (Caruso St John Architects) and other colleagues and partners to foster knowledge exchange alongside intellectual enquiry. Taking traditional principles of civic space as the basis for both collective participation and representation, **EACHiD** develops a hermeneutic approach to examining the city in the light of endemic environmental, social, cultural and political challenges, and speculating about its future. The group fosters methodological innovation in regard to the hosting and dissemination of debate, actively promoting collaborative and disruptive dynamics of knowledge production and sharing.

**CREATURE (Research Centre for CREative Arts, CULTURes and Engagement)** brings together interdisciplinary research in the creative arts, its practice, cultural impact and societal engagement. **CREATURE** hosts a range of disciplines, including art and design practices (creative writing, digital

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arts, fashion and textile, interior design, music, performance arts, photography, visual arts), histories, and visual material culture. Because it draws on AAD's tradition of cross-disciplinary studio practice and collaboration, **CREATURE** members are uniquely placed to study the changing nature of the creative arts with new aesthetics, creative processes of making and theorising, and understanding of cultural production in an evolving society. Through research, practice, commission and consultancy, **CREATURE** members have taken the dual role as academic researchers and art/cultural practitioners with many involved in activism, curation, journalism, and the creative and cultural industries on a national and international level.

**CREATURE** currently hosts three thematic groups:

- **Public-Face** offers a context to develop and disseminate research through public and performative activities, with a focus on practices in art, architecture and design. As ideas of public engagement evolve, shifting between local and global, physical and remote, new creative strategies continue to be needed: the public is both a measurable idea and an abstract notion, resisting static definitions. Key themes to explore in the group are Public Eye (spectatorship and participation); Public Knowledge (epistemological aspects of public enquiry); Make Public (how public engagement informs the creative process); and the Public Property (the definition and meaning of public realm as shared space). **Public-Face** incorporates research in visual art, performance, architecture, digital media, music, installation, design, music and creative writing.
- **Making Matters** deals with the practices, processes and theories of the creative arts. The group fosters interdisciplinary exchanges with the purpose of reframing our understanding of the act of "making" and how this may be viewed both as a methodological vehicle and as the outcome of a rigorous research process. It promotes and supports the creation of new work, seen as embodied research and creative innovation. Making, in this sense, is approached as a broad concept, embracing both material and conceptual practices across all creative disciplines. From exploring how an artwork (object-based, design-based, digital, ephemeral, etc.) may constitute research, to developing innovative systems of making creative work, **Making Matters** aims to promote research projects and practice-based investigation in this area of inquiry, hosting regular events, exhibitions and seminars.
- **Transcultural Exchanges and Network** considers cultural interaction, transformation and entanglements in visual and material culture shaped by transcultural and intercultural transactions. It brings together art and design histories, humanities, practices, and industry for knowledge exchange. Group members critically approach the study of migration, post-coloniality, decoloniality, transnationalism, inter/transcultural identity from Asia to the Global South to the fringe of Europe. Their working partners included the Armenian Centre of Social Studies, National Museum of Worlds Cultures and the Visual Identities in Art and Design



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Research Centre (University of Johannesburg) among others. Working collaboratively with art and design historians, curators and practitioners, **Transcultural Exchanges and Network** has sought seeks to develop partnerships with public and private bodies, and engage with the community through public events and impact activities.

The structure and thematic focus of **CUBE** and **CREATURE** reflect a shared interest in the interdisciplinary relationships of art and design research and their ecological dimensions; **CUBE**, in its focus on the material, formal and visual arrangements of urban settings, provides a 'geometric' and tectonic counterpoint to **CREATURE**'s 'organic' and performance-related interests in the inter-related threads between making and public engagement in art and design practice.

**Higher Education Research Group (HERG)**: Staff in the AAD research group Pedagogical and Participatory Research in Art, Architecture and Design (**PPRAAD**) form part of **HERG**. The group's activities are underpinned by pedagogic research and enquiry through action research, teaching practice, collaboration, and participation. This cross-disciplinary approach has built a network of involved in specific themes and projects with the aim of experimentation, sharing effective practice and incubating new projects, position papers and innovative approaches to teaching.

**Centre for Life Writing and Oral History (CLiOH)** explores how oral history, practised by academics and community groups, values subjective experience and the lives of subordinate and marginalised groups in society. In this way, it seeks to create a 'history from below', which includes more – and more diverse – perspectives on the past and empowers participants. The new centre, which straddles Schools, aligns with the University's strategic plan in terms of developing London Met's engagement with the local and wider communities, and it works with the **East End Archives** and research groups **Cities** and **ARCSR**.

### 5. Research Related Events

Across the year, a wide range of open talks and events takes place at AAD, usually organised by subject area, but intentionally open to all students and staff in order to promote cross-disciplinary exchanges and conversations on research topics. The talks, seminars, conferences, exhibitions and events are grouped under several sub-headings:

- **AAD Sessions**: These serve as a hub of our research ethos at the point where it is taking shape and where we as a collective can influence it most. Building upon the PhD Architecture Seminars instituted by Prof. Peter Carl (formerly Architecture Research Leader until his retirement in 2016) the research seminar programme was reconfigured in 2017 by Jane Clossick who, with Matthew Barac, established a pattern of up to 20 events a year. These function as a 'greenhouse' for growing research capacity and culture in the School. In 2020,

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a new organising framework heralded the name change to **AAD Sessions**. We interrogate intellectually and creatively the potential for art, architecture and design to transform lives, regenerate communities, and we draw out meaning from our shared material cultures in both national and international arenas. Seminars typically consist of two short presentations on a related theme followed by chaired discussion. Presenting researchers (FTE staff or associate lecturers, PGR students, or visitors) often come from different subject areas. All seminars are open events and are widely promoted to the public.

- **Materials Lectures:** a programme in which practitioners and specialists address the overarching theme of materials, aimed at students and researchers following several courses: Interiors, Architecture, and 3D Design. Hosted by Design, this series typically addresses current themes in studio projects.
- **AAD Fine Art Lectures and Events:** a series of lectures, exhibitions and events as part of The AAD Fine Art cluster, including Fashion Photography, Painting, Practice, Photography and Fine Art degree courses.
- **Visual Communication Hothouse Talks:** these feature leading industry creatives in the fields of visual communication, illustration, animation, graphic design and publishing.
- **The Theatre Arts Industry Events:** these are weekly events taking place in our Holloway Campus, in which industry guests (performance companies, film and theatre directors, performers, live artists, writers for stage and screen) share their work in the form of talks, performances, masterclasses and open rehearsals.
- **FormGivers** Lecture Series: curated by SL James Payne, this lecture series is for a distributed community of young practices throughout Europe, celebrating confident and inventive **FormGivers** – an emerging generation of architects. Guest speakers and lecturers discuss architectural language and form in their practice, research or teaching.
- **Who Cares?:** this is a student-led series of lectures, debates and events at AAD in dialogue with **MASS** (The Metropolitan Architecture Student Society), conceptualised within the themes underpinning **ARCSR**. This four-year old programme concerns the interface between architecture and humanitarianism through different modes of practice, at home and abroad. The work of **MASS** also informs the research environment of PGRs, through cross-fertilisation of research topics and collaborations.

Inevitably, the global Covid-19 pandemic has interrupted many of these programmes. However, staff both within AAD and across the University have managed to transfer many of the events on-line to ensure that staff and PGR students continue to benefit from the rich and diverse research community of the School. In addition, we convene and curate book launches, inaugural lectures, exhibitions and symposia, often scheduled to align with University-wide, regional or national initiatives celebrating equality and diversity or other public awareness concerns: Black History Month, LGBTQIA+ History



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Month, and the climate change agenda framed by Extinction Rebellion (with which we engage as signatories to Architecture Education Declares).

### 2. People

## 6. Staff Composition

In recent years, a concerted effort has been made to re-invigorate our research culture, including promotions within AAD to Reader, Associate Teaching Professor and Professor grades, in addition to a number of research-focused appointments referred to earlier. Among the promotions/appointments in UoA32, are Dr Matthew Barac (Reader 2018), Peter St. John (Professor of Architecture, 2018), Dr Jacek Ludwig Scarso (Reader 2019), Christian Frost (Professor and Head of Architecture, 2019), George Fereday (Assoc. Teaching Professor of Architecture) and Rosemarie McGoldrick (Assoc. Teaching Professor of Art).

Each new professor is invited to give an inaugural lecture open to staff, students and the public, followed by a celebratory reception; last academic year both Frost and St. John delivered inaugural lectures and in the near future four professors are scheduled to give inaugural presentations. These are traditionally key events in the School calendar, not only to celebrate staff contributions, but also to highlight the value and richness of our research. As across the rest of the institution, research-active staff members in UoA32 have been assigned SRR status according to the University's REF 2021 Code of Practice, being allocated research time and access to university funding support (through the Transformation and Rescaling funding sources). Meanwhile, staff members aiming to develop their research activity take part in our programme of mentoring and seminars, with the prospect of meeting the SRR status requirements during the next REF cycle.

Our 2021 submission comprises 23.11FTE research active staff, with three others from the School submitted in **Area Studies** and **Education**. We have therefore maintained similar volumes of activity to REF2014, when we submitted in three units. In addition, the School has many fractional appointments of active practitioners who also exhibit, perform, and design, including seven professors, three readers, three associate professors, and two Early Career Researchers (ECRs). This accounts for a total headcount of 32 members of staff.

While our approach to this submission represents the spirit of unification and interdisciplinarity across the School, we see REF2021 as an important stepping-stone in our research development going forward, with plans to divide our submissions for the next REF into at least two UoAs. This will allow our substantial architectural and urban strands to be reviewed within their home UoA (Architecture, Built Environment and Planning), and at the same time to further develop the significant research activities of art and design. Senior Lecturers make up the body of the remaining staff members,

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spread across the subject areas managed by three Heads of Subject in Art, Architecture & Design. As a practice-based School we champion professional and institutional recognition in tandem with academic achievements, including chartered members/fellows and academicians of the Royal Historical Society, the Royal Institute of British Architects, the Royal Society of Arts, Royal Academy of Arts, Academy of Urbanism and the Higher Education Academy.

Coordination of PGR takes place at University level through the Research & Postgraduate Office (RPO) and the Graduate School, whilst PhD submissions and viva examinations are organised at School level given that these are more suited to exhibition or performance-based assessment. The recent reorganisation of our administrative infrastructure at Aldgate (School Office) is in close and ongoing liaison with local research leadership including a School Research Leader and PGR Leader. School committee structures ensure a close and meaningful understanding of practice-based and design-led approaches to knowledge production through our RSPG (Research Student Progress Group), RERP (Research Ethics Review Panel), and RKEC (Research Knowledge Exchange Committee), all overseen by University committees. Most School committees are supported by the School Office; the exception is the RSPG which benefits from secretarial support from Student Records and has RPO support.

## 7. Supporting Research and Practice

We pride ourselves in celebrating a culture of creative productivity and interface with the world of making, producing and exhibiting. In addition to the **AAD Sessions** a number of other initiatives relate to this ethos:

- **CPED:** alongside local activities, academics are encouraged to take part in professional development activities organised centrally by the **Centre for Professional and Educational Development**. These build upon the principles of the Researcher Development Concordat in order to promote a productive, positive environment in which staff can envision and realise their scholarship and potential. The **CPED** calendar includes multiple events including Conferences, Academic Practice Events (seminars tailored on specific funding pro-grammes, practical sessions on academic development, sessions on mentoring and supervising academic work, REF related seminars) alongside VLE/Weblearn and Professional Development training. **CPED** sessions are freely accessible to all staff with new sessions organised in response to popular demand; feedback opportunities gauge and improve staff engagement, and AAD staff contribute by delivering or co-producing sessions.
- **AAD Research Workshops:** dedicated workshops led by our staff (often with visiting guests) have been organised across the academic year, with the aim of supporting col-leagues in identifying and framing practice as research, as well as attaining scholarly development. A suite of six workshops has been developed for delivery on a rolling basis: Practice Research, Mapping Research, Book Proposals, Writing Research, Developing Portfolio Outputs, Book

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Proposals and Funding Research. In formal and informal feedback, staff have communicated tangible benefits from such workshops, both in developing their own research methods and in realising the wealth of approaches we foster and encourage.

- **Research Mentoring:** Throughout the REF cycle, staff have voluntarily offered their research expertise in mentoring colleagues, in the spirit of collegiality, as well as research 'coffee mornings' (until interrupted by the pandemic). In alignment with RPO guidance, we have established a local research mentoring framework for consistent support across the School, structured not only according to the prospect of fruitful, interest-led scholarly relationships between staff but also the objective of a continually updated Research Plan for each research-active staff member. Led by Prof. Wessie Ling, the focus of this has been to support ECRs within the school beyond the REF, with mentors appointed across AAD supported by a training course.
- **Writing Group:** initiated in 2019, the writing group aims to meet two mornings per week. Staff members come together to write in a supportive environment with minimum distraction. 'Time boxing' is used so colleagues can write uninterrupted for four 25-minute sessions, in between which staff colleagues and PGR students discuss their progress.

## 8. Doctoral Studies

Doctoral provision at AAD is distinguished by its interdisciplinarity, eclecticism and creative connections with the professional sector, often by building on links with our PhD alumni (including RIBA Presidents Awards for Research nominees Dr Bo Tang and Dr Paulo Moreira) who are an intrinsic part of our growing community. A key initiative in this respect has been to provide a stronger sense of community and visibility across PGR students (MPhil, PhD and Professional Doctorates), both within AAD and in the University as a whole. Alongside our dedicated Doctoral Studies online and research training resources, all PGR students are invited to take part in the **AAD Sessions**, **Research Workshops** and **Writing Group**, in order to promote further links with academic staff. Since 2014, AAD has seen 25 PhDs to successful completion across our collective disciplines and there are 22 enrolled PGRs. Research topics reflect subject-specific concerns – typically closely linked to research group or supervisor interests – as well as explicitly cross-disciplinary or practice-based approaches adopted by students attracted to our programme by its openness to methodological flexibility.

As across the whole University, the AAD PGR environment subscribes to the objectives and values of the VITAE Researcher Development Framework. Together with referencing the broader ethos of the RDF in identifying effective strategies in planning, evaluating and managing research development, particular aspects of this are of explicit relevance to the nature of the research promoted in AAD. Specifically, the role of Creativity (A3) is foregrounded as a parameter to articulate how disciplines like Art, Architecture and Design can be efficient vehicles to research practice that

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may take numerous forms but is nevertheless approached with rigour and methodological clarity. Additionally, the notion of Engagement and Impact (D3) is key to AAD's ethos to develop projects that are both public-facing and in most cases created from the start in collaboration with the public, as well as directly informing the teaching delivery itself (D3 – 1&2).

### 9. Commitment to Equality and Diversity

Diversity and Inclusivity in AAD are seen as essential aspects to our work, celebrating London Met's reputation as one of the most diverse institutions in the country. Ensuring diversity and inclusivity is in line with the University's strategy and KPIs, according to specific targets for EDI including Athena SWAN, BAME attainment gap, Race Equality Charter, Stonewall. The latest plan up-date and progress report can be accessed here:

<https://www.londonmet.ac.uk/about/equity/centre-for-equity-and-inclusion/>; further details can be found here (<https://www.londonmet.ac.uk/about/equality-and-diversity/>). The Unit, like the University, is committed to enhancing its offer to BAME colleagues and students, and new PhD scholarships will be developed going forward which will improve the pipeline of opportunity. We have reshaped our senior staff with new appointments responding to equality agendas, and aim to promote further growth in a still more diverse team.

### 3. Income, infrastructure and facilities

### 10. Outline

An important dimension of our research infrastructure is its character as a social as well as a physical asset; our cultural ethos is predicated on relationships, collaborations, and the supportive exchange of ideas. The research infrastructure responds to a range of different activities and needs. Our exhibition spaces and knowledge-sharing mechanisms, informal routines/events such as our coffee mornings, research mentoring programme, writing groups and social gatherings, provide the glue to mutuality, peer-review and cross-disciplinary fertilisation essential to the values of intellectual and creative well-being.

### 11. Internal Support for Research

AAD has its own budget for incidental research expenses, such as fieldwork and conference attendance. The University runs three separate funding schemes (Rescaling, Transformation and Strategic Priority) which are dedicated to support larger, collaborative, interdisciplinary and partner-focused work. The funds range from £2000 to £50,000 per project. Our UoA has been extremely successful in winning these annual funding bids. For this academic year we have received funding for research projects in both **CUBE** and **CREATURE (ARCSR, EACHiD, Cities, Public-Face, Making Matters and Transcultural Exchanges and Network)**. These internal funds help leverage external bidding applications which (for this year) have either been submitted or are currently

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underway. Guidance for staff on research bids, both internal and external, is included in the AAD Research Handbook.

### 12. External Funding

External funding for UoA32 over the REF period amounted to £301K, of which £192K was obtained through UK-based charities, £18K from UK industry, commerce and public corporations, £14K from EU government bodies and charities and £77K from non-EU organisations. We are confident that the recent reshaping of our Research and Postgraduate Office will lead to new and more efficient strategies in developing successful funding bids, improving our external research funding income in the next REF cycle. Examples of funding bodies/organisations, where grants have been awarded recently, include the European Commission, the British Council and the British Academy. To showcase one example: ‘Designing inclusion LIVE’ (2019-2022) is a €439,000 EC Erasmus+ project run by De Carli in collaboration with the Politecnico di Milano, with partners KU Leuven, Universität der Künste Berlin, Architecture Sans Frontières—UK, S27 and Refugees Welcome Italia. Substantial funding bids are also in progress in partnership with Manchester Metropolitan University (AHRC), Glasgow University/TU Delft (Medical Research Council – Future Leaders Fellowship), University of East Anglia (Leverhulme Trust) and other institutions.

### 13. Research Infrastructure and Facilities

The creative and intellectual activities of AAD are facilitated by an integrated research infrastructure in the School that can be summarised under four key provisions: **AAD Projects**, **AAD Archives**, **AAD Works** and **AAD Culture**. Projects that involve the collaboration of external partnering organisations are generally coordinated by the **Projects Office**.

**AAD Projects** facilitates and enables much of our practice-based research – especially our work at the intersection of pedagogy and practice. These often entail testing the processes of making and participating in community environments in projects such as those undertaken in India and Sierra Leone by the **ARCSR** research group. **AAD Projects** is the legacy of Florian Beigel’s in-house practice (ARU) which continues to have a significant presence in the School for live projects.

**AAD Archives** comprise a number of collections of archival material within the School used for both research and teaching: the ARU Archive, the **East End Archive** (a documentary, photographic and digital archive of the social and cultural life of the East End of London and its Jewish Diaspora) and the **Parker Collection** of chairs (a key to the Parker Knoll archive). London Met recently appointed an archivist who is charged with redeveloping archives, winning archive accreditation, and linking the holdings with our core research priorities in Aldgate, where the majority of the archives are held.

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**AAD Works** incorporates our substantial technology/IT and workshop facilities, functioning as an engine room of creativity and experimentation across the School. Run by Marcus Bowerman, an experienced team of technical staff to support research activity and practice-based projects, **AAD Works** has played a major role in facilitating community collaborations as well as public installation commissions (such as the Toynbee Hall 'Furniture for the 21st Century Reformer' project, and the 'Conversation Pieces' project of 2012 which was commissioned by the GLA as part of the Olympic Games celebrations resulting in a 2017 publication launched at Central House).

**AAD Culture**, led by Joseph Kohlmaier, acts as an event and debating platform for our intellectual and public facing activities, also serves as the anchor for the cultural context curriculum of the AAD School, showcasing-project work through its on-line platform 'Liveness' and enabling interaction of our research agenda with our teaching and outside organisations through presentations and debates.

These levers of practice and research in the AAD give rise to different contours of research activity; an evolving landscape anchored to core concerns that are committed to our overall mission of social development and a duty of care to the domains of culture, public life, the professions, and the wider world.

The **Library** on our Aldgate Campus is dedicated to our subjects, supports our postgraduate community, and provides space and resources for practice disciplines. This year, we invested additionally in online resources expressly for architecture and art and cultural theory. Together with its extensive print and online catalogue, as well as its range of study spaces and IT facilities, what makes this **Library** unique is the presence of our **Special Collections**. Hosted in a building designed by architects Wright & Wright, our **Special Collections** are located in what is known as the Wash Houses – in recognition of one of London earliest public baths which opened on the same site in 1846. An innovative space in its own right, it includes a designated Reading Room, offering a more intimate study space for academics and students. **Special Collections** include the Archive of the Irish in Britain, the Atkins/Atcraft Archive, an extensive collection of Artists' Books, the Community Media Collection, the Frederick Parker Collection, the Jean Stogdon Archive and the Trades Union Congress Library Collections. The eclectic nature of our Library archives, which also contain a wide range of objects and artefacts, reflects the versatile and interdisciplinary interests that distinguish AAD.

Alongside dedicated spaces for public lectures and events, the Atrium Gallery offers a vibrant exhibition space, as well as representing a popular communal area for staff and students. The AAD Summer Show takes place in the Annexe Building, as well as site-responsively throughout the building. Within Calcutta House, numerous dedicated facilities are located, managed under **AAD**



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**Works** and accessible to students and staff, upon technical induction. Many of these facilities have internal windows, making the busy activities inside visible to all visitors: an aspect that contributes to the exciting vibe in the building.

**4. Collaboration and contribution to the research base, economy and society**
**14. Outline**

Our engagement with the knowledge economy is predicated on a shared ethos across the Art, Architecture and Design community. This has a fundamental bearing on how we can most effectively contribute to the research-base of the disciplines of art, design and architecture, reflected in an emphasis on 'open research'. This is both in terms of creating accessible resources (highlighted in both the **ARCSR** and **Cities** websites) as well as in our endeavour to facilitate public engagement with the core of research practice across the art, architecture and design disciplines.

This binding thread, linking social care, creative practice, and open research, is diversified in disciplinary strands and practices allied to the intellectual leadership of key staff members; the long-established emphasis of Prof. Mitchell on humanitarian and development concerns in architecture in the context of resource scarcity (**ARCSR**); Prof. Brill's multi-project campaigning approach in his artist pseudonymous persona Bob & Roberta Smith, arguing that our obligations to the future include ensuring a pivotal role for art in education; the work of Reader in Metal, ten Hompel in the Glenmorangie Commissions for National Museums Scotland aims to remake our relationship with history in material endeavours that reinterpret design and silversmith practice as a vehicle for preserving and looking after our heritage; and Prof. St John who, in the tradition established by award-winning sector pioneers ARU (est. 1979) Beigel & Christou, has developed a trajectory of design research that is intrinsically bound to the idea of visual and tectonic composition as a principle of cultural custodianship (Caruso St. John Architects).

**15. Collaborative Practice**

Principles of collaboration, co-production, capacity building and participation are at the heart of many of our research activities from a methodological point of view, sometimes providing the subject matter or thematising our approach. Headline examples of collaborative research practice include:

- **Tate Exchange Associateship:** The AAD associateship with Tate Exchange (Tate Modern and Liverpool) was mobilised in 2018 through Theatre Arts (**Scarso**) and Design for Cultural Commons (**Khonsari**). Led by Dr Jacek Scarso, our performance contribution to date comprised two large scale projects (2018, 2019) with another lined up for 2020. Both were ongoing public installations, merging live performance and VR technology in collaboration with A-VR, AVR London and Anise Gallery. The former, In Limbo, later selected for the Aesthetica Prize Future Now Anthology, explored the idea of waiting as social phenomenon

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and philosophical theme. The latter, The Pecking Order, looked at spatial proxemics and surveillance. Attracting over 3000 visitors in six days each, the projects included a programme of curated talks with AAD staff and guest speakers.

- **Make Art Not War:** A Lottery-funded project authored by **Brill** (Bob & Roberta Smith), this project operated as a live campaign designed to shift the focus of the 14-18-Now umbrella – a series of WW1 centenary art commissions – from reflecting on the past in terms of war, to looking to the future by investigating the prospect of peace. Brill addressed this shift in the form of a question put to 16–18-year-olds across the UK: ‘What does peace mean to you?’ The eight-month project (2018-19), devised alongside Prof. Bill Lucas and Pauline Tambling CBE, was produced at large scale by a team. Its core programme offered new creative materials including short films (by Brill and his group of internationally-acclaimed artists), vibrant curriculum resources, and a mentoring programme rolled out across 103 Sixth Form and 213 FE colleges designed for inclusion in A Level, Diplomas and vocational qualifications to enable over 45,000 students to engage, producing their own artworks and responding to the project with feedback published by 14-18-Now with partners Arts Council England and the Department for Digital, Culture, Media & Sport.
- **Lorenzo Ghiberti’s *I Commentarii*:** A collaborative project between **Temple**, the Courtauld Institute and Rome University (Tor Vergata). This entails a detailed etymological, scientific and art-historical analysis of an unpublished 15th century manuscript by the Renaissance artist Lorenzo Ghiberti, the first treatise on the visual arts since antiquity. The project, which stems from a previously British Academy funded project, will be the first English translation of all three commentaries. A joint book proposal has been submitted to the Getty Foundation.
- **Global Fashion and China in the Museum:** Research Center for Material Culture at Nationaal Museum van Wereldculturen (NMVW; comprising four museums across the Netherlands – Tropenmuseum; Museum Volkenkunde, Wereldmuseum and Afrika Museum) awarded **Ling** (2018/9) Rita Bolland Fellowship to incorporate global fashion in the ethnographic setting of NMVW. Through archival research, acquisitions, lecture and workshop with curatorial staff and public events, new acquisitions were made following Ling’s work which have subsequently become part of a semi-permanent exhibition, *Crossroads Rotterdam* (from Aug 2020) at Wereldmuseum Rotterdam, and a permanent exhibition, *Tropenmuseum. What’s the Story?* (from Jul 2020) at Tropenmuseum Amsterdam.
- **The Crossings Project in Calabria, Italy:** under the **ARCSR** umbrella, the teaching agenda for architectural design studios at UG and PG level functions as a vehicle for collaboration with local social development NGO La Seppie (est. 2017) – a non-profit organisation driving a programme of events, building social capital for migrant groups and academic as well as civic partners. Crossings is a research-productive teaching project built upon coproduction and interdisciplinary principles. Embedded within it are three key structures for academic collaboration: (1) working with Arts University Bournemouth to develop experimental

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methods in design visualisation; (2) a study of mental health in migrant groups linked to the design-based activities of NGO La Seppie; and (3) developing a research-led partnership with Reggio Calabria University which includes a PhD student on a European Doctorate pathway as well as a Visiting Professorship.

**16. Knowledge Community**

We contribute to the popular and intellectual life of our areas of study through public scholarship and debate, as well as the traditional academic channels of editorial and review work. Many staff members present at conferences as invited speakers, deliver keynote addresses, engage in conference organising as scientific committee/advisory board members or convenors, and take up residencies/fellowships and undertake commissions. Examples include:

- **Editorial:** Editorial board, journal Architecture & Culture (since 2013), Editorial board, Architectural Review (2012-15) **Barac**; Journal Editor for Lingue Culture Mediazioni / Languages Cultures Mediation (2017) **Khonsari**; Journal Co-editor of 'Planning Perspectives- an international journal of history, planning and the environment', **Gold**; How to Age, Pan Macmillan 2014; Picador USA, 2015; and in translation Brazil, 2014; Romania, 2015; The Netherlands, China, Bulgaria, Korea, 2016; Hungary 2018, **Karpf**; Co-Editor, Journal of Architecture (from 2018); Chief Editor, Routledge Research in Architectural History Series (from 2016), **Temple**.
- **Keynote and Public Lectures:** TED Talk "Harnessing the power of civic commons" , **Khonsari**; "The Feast of San Giovanni: Architecture, Festival, and Ritual in Contemporary Florence" RIBA, London (2016) **Frost**; Keynote address at Chances conference, University of (Bologna 2019) **Oropallo**; Public Wisdom Conference, Conway Hall, (London 2015), Keynote speaker at UN-Habitat conference, Owner-Driven Housing Reconstruction, Sri Lanka (2014) **Barac**; International symposium, University of Liverpool & Aga Khan Documentation Center, (MIT 2016); International Symposium: 'The Legacy of Fundamental Structures in Plato's Timaeus', Durham University Centre for Ancient & Medieval Philosophy (2018); Invited speaker (with Dr Yun Gao), Peter Blundell-Jones Memorial Lecture Series, (Sheffield University 2019); International Conference: 'As Profundezas da Cidade/The Depths of the City', Gulbenkian Foundation, Lisbon, March 2020 (currently postponed) **Temple**; 'Global Fashion, Dress-up Protest and the World Contest of Apology', Fashion Tales International Conference, Università Cattolica del Sacro Cuore, (Milan 2021); "Reading Chinese Fashion: Fashion-Making in the Transglobal Landscape", Fu Jen Catholic University, (Taipei 2018); 'Exist, Resist, Indigenise and Decolonise: Unveiling the Fashion/Design/Craft Exhibitions from Europe to Asia' at Thailand Creative and Design Centre (Mahidol University, Bangkok, 2018) **Ling**; Invited presentation: 'L'abitare informale a Milano e San Paolo, Brasile' (Informal dwelling practices in Milan and São Paulo, Brazil) at Café San Siro #6. Politecnico di Milano. Milan, December 2016; Invited presentation:

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'Designing infrastructures for learning: Reflections on Architecture Sans Frontières—UK.' University of Johannesburg, Design Society Development (DSD) DESIS Lab. Johannesburg, 04/2018 **De Carli**.

- **Membership of external council, committee, board, network:** Board of Advisors, Art Institutions of the 21st Century Foundation, London (2018-present), Jury Panel, Nam June Paik Award, Seoul, South Korea, (2016) **De Oliveira**; Founder and Director, Jhalak Prize for Book of the Year by a Writer of Colour 2016 and Jhalak Art Residency, (2018), Founder and Project Leader, The Richard Schlagman Art Book Awards, (2019) **Singh**; Steering Group, AHRA: Architectural Humanities Research Association (from 2019), RIBA President's Awards for Research - Award Jury member (2014-16), Chairman of the Board of Trustees, Architecture Sans Frontières - UK (until mid-2014) **Barac**; Tate Exchange Research Steering Group (since 2019) Scarso; Jury member, 26th Chaumont Design Prize, Chaumont, France (2015), Executive Committee, Swiss Design History Network (NDG, 2019-ongoing) **Oropallo**; AHRA (Architectural Humanities Research Association) Steering Group (2016-2019), New Courses and Course Change Committee at the RIBA. (2013-present), Membership Eligibility Assessment Panel, RIBA (2013-present), National and International RIBA Visiting Panel Chair (2009 – present) **Frost**; Board Member, Development Workshop, (2005-ongoing), Director of the Water Trust, Registered Charity, (2008-ongoing), Board member, Centre for Urban and Regional Excellence (CURE), Delhi, India, (2012-ongoing), Chair, Southwark District Woodcraft Folk (2014-ongoing) **Mitchell**; Member of the Bogliasco Foundation Fellowship Advisory Committee, NY (from 2019); AHRA (Architectural Humanities Research Association) Steering Group (2017-2020); Member of the AHRC Peer Review College (from 2017), Fellow of the Royal Historical Society (from 2015) **Temple**; UGC Hong Kong Research Grants Council, grant application assessor, 2020; European Research Council, grant application assessor, 2019; Advisory Board Member, AHRC project, '(Multi)Cultural Heritage: New Perspectives on Public Culture, Identity and Citizenship', 2017-9; Vice Chair of Board of Trustees (2011-6), Co-opted-member of Artistic Committee (2016 - present), Centre for Contemporary Chinese Art (CFCCA), Manchester **Ling**; Member, Development Studies Association—Urbanisation and Development group (2016-present); Member of the Board of Directors at Architecture Sans Frontières—International (2008-2010 and 2013-2017). Co-responsible for general management of the network. Responsible for coordinating lifelong education and capacity development activities across 30 member organisations with a focus on the Challenging Practice programme **De Carli**.
- **Events:** Curator, You've Eaten Roses, now you'll drink the Moon: The Leal Rios Collection, Forum Braga, Portugal, 2018 (**De Oliveira**); The Animal Gaze Constructed, conference and exhibition, London Metropolitan University, 2020 - previous editions in 2008 and 2011 (**McGoldrick**); In Limbo (2018) and The Pecking Order (2019) at Tate Modern with Tate Exchange ; Baroque Intrusions, exhibition and symposium at Museo Del Barocco, Palazzo

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- Chigi di Ariccia, Rome (2018, **Scarso**); International Conference: 'Regional Urbanism in the Era of Globalization' University of Huddersfield, 2016 (88 papers, 3 days); Co-organiser, International Symposium: 'Optics in the Age of the Renaissance 'Discovery' of Perspective', Società Internazionale per lo Studio del Medioevo Latino (SISMEL), Florence (2018), (**Temple**); Conference co-convenor, Cultural Sustainability and Fashion Exchanges in China, Shanghai Jiao Tong University, 2019 (1 day; 6 papers; 1 roundtable); Conference co-convenor for co-investigated AHRC project, "1920-45 Inter-Asia Design Assimilation: Translations, Differentiation and Transmission" Design Museum, London, 2014 (1 day, 7 papers) (**Ling**); Organiser (with C. Macedo): Theory Forum 2018: Journeys/Arrivals. University of Sheffield, School of Architecture. Sheffield, 11/2018; Member of the organising committee: Architecture and resilience on the human scale. Conference hosted by the University of Sheffield, School of Architecture. Sheffield, 09/2015 (**De Carli**); Venice Biennale 2018 architectural and curatorial commission ('Island') for the British Pavilion (**St John**).
- **Consultancies:** Consultant on Specialist Assistant Team for GLA, Advising Mayor of London on Community engagement in regeneration (**Khonsari**); Director, Art Institutions of the 21st Century Foundation, London 2017-18 (**De Oliveira**); Consultant for the RIBA on New Courses and Course Changes. 2013-present (**Frost**); Consultant for new recording/sculpture studios, 17th century Convent, Tuscany. Sponsored by Universal Music and Benson Taylor Music (2019) (**Temple**).
  - **Awards:** Cil Rialig Residency, Ireland (2014, 2015, 2019. **Hewish**); RIBA President's Award for Research - Outstanding University-Led (shortlist) 2014 - for The Architecture of Three Freetown Neighbourhoods (**Mitchell**); Excellence in Structural Engineering Education Award, Institute of Structural Engineers IStructE, Commendation (2017), Derek Osbourne Memorial Award - 2nd year making workshop student cohort & staff, London Metropolitan University (2017, **Fereday**); Streetplayer Art Award from Axisweb (2019) **Scarso**; Bogliasco Foundation Architecture Fellowship 2018; Shortlisted by the International Committee of Architecture Critics (CICA) for the Bruno Zevi Book Award (2014); nominated for the Alice Davis Hitchcock book award (2020) and Colvin Prize (2020), Society of Architectural Historians of Great Britain (**Temple**); Royal Institute of British Architects #EthelDay 2018 nomination and featured profile as 'inspirational woman in architecture' (07/2018) (**De Carli**); ASEAN Research Fellowship, Research Institute for Languages and Cultures in Asia (RILCA), Mahidol University (2018), Rita Bolland Fellowship for the Study of Textile, Dress and Fashion (2018/9), Research Center for Material Culture at the National Museum of World Cultures, Design History Society publication award (2018) (**Ling**) RIBA President's Award for Research - Outstanding PhD Research (shortlist) 2014 – for 'Negotiating Shared Spaces in Informal Peri-Urban Settlements in India' (**Tang**); Awarded OBE (2017) and elected Royal Academician (Dec. 2013) (**Brill**); 2016 RIBA Stirling Prize, The Newport Street Gallery, London (**St. John**)



### 17. Academic Dialogues: Project-based Contributions

Most of our external collaborations benefit from infrastructural support through **AAD Projects** (referred to earlier). Established in 2004, **AAD Projects** provides professional support for our students and staff, and implements a way of working according to live projects, partnerships and work placements. **AAD Projects** contributes to our research efficacy through project-based contributions, by bridging the worlds of pedagogy and practice, providing students with access to the University network of professional contacts and stakeholders. These involve projects with a clear social purpose, and co-ordinating work placements. Completed projects include Agra Sanitation Infrastructure, School buildings in Hackney, Sierra Leone and India, Toynbee Hall Chair for the 21<sup>st</sup> century reformer and Textiles commissions, Hayes Town Centre Project, Kronberg Open Air Stage, Calcutta House Roof Garden. Where entrepreneurial opportunities or prospects are embedded in projects, our University business incubator and support unit **Accelerator** is available to advise and support on spinoffs, advice and events.

Many projects (49 itemised since the last REF) have been conducted over this REF cycle, some explicitly contributing to our research productivity (including providing an armature for the development case-studies and generating project-based data), whereas others play a background role in resourcing or situating the action research and practice-based endeavours of staff, typically with hybrid funding from local and institutional sources, and delivering knowledge exchange at grassroots level. Examples include: in 2019-20 - the Aldgate Square Winter Fair and Lantern Parade (AAD Product Design, Fashion Accessories and Jewellery, and Interiors) for the City of London Corporation; in 2018-19 – the Age UK exhibition (AAD Works with Islington Heritage Service) for Age Concern; Aldgate Places for Play (AAD Architecture Unit 04 with the Portsoken Chess Club) for Aldgate Square; in 2017-18 - London Design Festival at Loom Exhibition (AAD Art Architecture Design) for Loom; in 2016-17 - Learning by Play (AAD Design) for Christchurch Primary School; Solar Decathlon Latin America (AAD Architecture), design research and a public installation for Solar Decathlon; in 2015-16 – Hayes Town Centre Project (AAD Architecture, Jewellery and Silversmithing with YMCA Hayes and Old Vinyl Factory Hayes) a Public exhibition, Industry consultation and installation for Hillingdon Community Trust and Heathrow Community Trust; Grundtvig TimeCase (AAD with the Goethe institute) a public consultation project for the European Commission; and in 2014-15 - Street Furniture (AAD Art, Architecture & Design) a competition and implementation project for the City of London Corporation; and The Architecture of Three Freetown Neighbourhoods (AAD Research driven by **ARSCR** with funding from CESO, The Water Trust, and the British Council) fieldwork-based research, exhibition and publication for the Water Trust/British Council.