



LEEDS  
BECKETT  
UNIVERSITY

---

Citation:

Tobe, R and de Graft-Johnson, A (2022) Editorial Race and Space: Changing the architectural narrative. *Charrette*, 8 (1). pp. 1-13. ISSN 2054-6718

Link to Leeds Beckett Repository record:

<https://eprints.leedsbeckett.ac.uk/id/eprint/10314/>

Document Version:

Article (Published Version)

---

Creative Commons: Attribution 4.0

© 2023 Ingenta. Article copyright remains with the publisher, society or author(s) as specified within the article.

The aim of the Leeds Beckett Repository is to provide open access to our research, as required by funder policies and permitted by publishers and copyright law.

The Leeds Beckett repository holds a wide range of publications, each of which has been checked for copyright and the relevant embargo period has been applied by the Research Services team.

We operate on a standard take-down policy. If you are the author or publisher of an output and you would like it removed from the repository, please [contact us](#) and we will investigate on a case-by-case basis.

Each thesis in the repository has been cleared where necessary by the author for third party copyright. If you would like a thesis to be removed from the repository or believe there is an issue with copyright, please contact us on [openaccess@leedsbeckett.ac.uk](mailto:openaccess@leedsbeckett.ac.uk) and we will investigate on a case-by-case basis.

# ***Race and Space: Changing the architectural narrative***

Ann de Graft-Johnson  
University of the West of England

Renée Tobe  
Leeds Beckett University

## I n t r o d u c t i o n

Writing this editorial has been difficult. When we were invited to become joint editors for the 8.1 edition of *Charrette* and selected Race and Space as a prescient theme, we anticipated submissions covering lively and pertinent discourses covering pedagogies, student experiences and more. Whilst some stimulating submissions were received, if we did not realise this before, it is evident that the discourse on race and space is far from the level it should be at. This in turn leads to the conclusion that the paradigm needs to change with regard to architectural education and difficult conversations need to be had regarding race and space.

## T h e a r t i c l e s

In the call for paper's we hoped to attract students and get them to speak; critically appraising their education and reclaiming territory to occupy intellectual and physical space. This is the most important voice, and the one we hear the least in the submissions. Each article responds to a different issue. Kim, in recognising the need to speak up demonstrates that the best projects arise from the student voice – a place for self-expression. Paschal's Restaurant, cited as 'the unofficial headquarters for the Civil Rights movement', is set as the site, offering opportunity for contemporary discourse and agency related to race and space. Forde focusses on propaganda and space in a university in the former Soviet Union that enabled African Americans to have freedoms they would not have had in their own country. The paper also plots the changes in ideology over time which influenced the varying relationship with African American's in particular. Kroll's paper reveals the importance of engaging in discourse with indigenous communities from outside the cultural profile and constitution of the architecture school. Hughe's and Part's paper is perhaps the most difficult as it is a *one-off* and the results are impossible to assess without student and staff input and feedback. However, it does highlight the gulf that so often occurs between policy and practice. A key acknowledgement in terms of the state of play is their statement 'we problematise why active and experiential learning approaches will - without meaning to - silently confine some Global Majority students to the periphery of the learning community'.<sup>1</sup>

Fellows-Samuel's details the impact on his thinking and ambitions through his experience working with Gambian students. Students need to speak about their experience letting their voices be heard. Students' critical reflections inform both themselves and the educators, and are an important, legitimate and accepted form of academic writing.

At the same time, each reveals gaps and weaknesses in the architectural education curriculum. Each paper brings out more questions, each with increasing relevance in contemporary architectural debates. Kroll's paper outlines the importance of student learning in new cultural, geographical and

climatic situations. It is the cultural situations we are engaged with here. When the rangers threw out the furniture that had been built-in, what did the staff learn about the brief and the project that they might apply in future projects? How do we evaluate non-technical specifications?

Hughe's and Part's paper emphasises the need to integrate inclusivity, diversity, and equality into all aspects of the curriculum; while clearly demonstrating the vast gulf between informed educators, and statistics driven managements. Kim's paper as well asks why this is not part of the curriculum. As the authors acknowledge, this is a bigger problem than can be resolved in a single studio. There needs to be an embedded continuum that reinforces equity throughout the student journey. From Kim's article we learn about non-physical space making, that we need more safe spaces (as Paschal's once was) for debate. Both Kim's and Kroll's design studios have an intellectual enquiry, although expressed in different ways, one conceptual, and one technical. Are these enquiries on-going and if so in which direction?

Kim's studio engaged with Hannah Arendt's notions of community, ideas that extend from Plato and Aristotle, the foundation of Western thinking about citizenship, social justice, doing good for one being doing good for all, community, shared space, and shared experience. Arendt's activism is between people, not about changing space or place, but how humans react with one another. Can actions describe space? What does Forde's paper say about this? How would Kim respond to Kroll? Or to Forde? What actions were described in the modernist People's University campus? That space does not so much define, as create the stage for action, which, as Modernist's know, is Robert Mallet Steven's proposal for modernism's best function: as a backdrop for human action. Kim (as others have) proposes reversing this: how can space be defined by action?

None of these articles offer solutions; but all offer a sincerely intentioned effort to address issues. However, in several cases opportunities were missed to delve deeper and explore cultural issues that could have better informed practice. There could have been wider consideration of race and space within architectural education to inform content, delivery, attitudes, studio cultures, theory, telling of histories with the objective of including all voices. Certainly there is benefit to be derived from the case studies presented. In order to have any impact on the overall architectural education these practices must be embedded into architecture school's pedagogy.

Perhaps the most insightful submission to this edition is that of Jake Fellows-Samuel, a student reflecting on his experience as part of the Diago Project working with further education students in the Gambia. He was exposed to a very different cultural way of thinking which was much more community centred and he carefully details the changes in his perspectives and objectives through working on the project.

The loudest voices are those who did not contribute - because they were fearful of reprisal, or did not wish to confront the situation but to keep their heads below the parapet, or else, did not feel they had either the words, or the voice to express what they felt. One academic, alone Black voice in an otherwise white architecture faculty said he felt that even trying to speak up and be heard; to attempt to have one's words or point of view acknowledged was doomed to fail, like trying to ignite a flame in a vacuum.

The content communicates a worrying problem in architectural education. The data tells us that architecture is one of the subject areas with high awarding gaps, particularly between global majority and white students.<sup>2</sup> Lesley Lokko contributed to this journal in 2017 and the statement she made in 2004 at the Royal Society for Art still has currency:

I mean I'm an external examiner, I'm not going to mention the school that I was examining yesterday, and the curricular I see in front of me is not that different from one that probably would have operated in 1950, and yet looking out at the classroom alone, the student body is totally different, and the faculty are beginning to change, so why isn't the subject matter changing. That for me is the issue.<sup>3</sup>

This is true across many schools in the UK where Heads of Architecture propose curricula not just from a previous century, but from a previous era. Architectural educators need to consider the relevance of their teaching in relation to the diverse profile of students and inform themselves about the different experiences of space, cultural, intellectual, physical and environmental related to race. Particularly design studio conventions, history and theory need critical reflection on the extent to which they remain largely embedded within a white (often male) lens and delivery.

### **I n i t i a t i v e s**

There are currently some excellent initiatives related to, but not mainstreamed in UK architecture schools, many of which make excellent *good news* stories for universities as *evidence of positive impact*. For example, HomeGrownPlus, a not-for-profit organisation founded by Neil Pinder, is an initiative that provides primary and secondary students with direct experience and understanding of architecture. The intention is to provide a clear route to study architecture. HomeGrownPlus addresses issues of diversity in architecture and beyond. Their ethos is that 'only by including people from non-traditional backgrounds in fields like architecture can improvements be made in the built environment and other areas of society'.<sup>4</sup> Their argument is that giving a voice to global majority students in pre-University education, strengthens the voice of everyone. Including individuals from non-traditional backgrounds in fields like architecture does not just reduce the gap between white and architects of colour, in practice it ensures greater knowledge relating to social and cultural diversity that leads to improvements in the built environment and other areas of society.

Students and staff are invited to contact Neil Pinder at <https://www.decolonisearchitecture.com/> to engage with HomeGrownPlus initiatives.

Fame Collective describe themselves as: 'a research-network, exposing the barriers in architecture for Female Architects of Minority Ethnic'.<sup>5</sup> They respond to the urgent need to understand how race and gender affect architectural practitioners as well as architectural students from diverse backgrounds. Fame Collective's direct engagement with barriers in architecture and the built environment demands change and a reversal of inequalities in practice. Their RIBA funded research exposes discrepancies and gives individuals a safe space in which to voice their experiences in education and practice.<sup>6</sup> Their recommendations are education, empathy and empowerment; that is re-assessing architectural education, having empathy, and empowering those who feel disempowered.

Decolonise Architecture formed in 2020, in the wake of the Black Lives Matter movement. They began at the institutional level at the University of Bath, and, with momentum gained, set out objectives on social issues, global architecture, developing a wider curriculum, and enhanced student and staff representation in architecture schools and external organisations.<sup>7</sup>

Another group are the New Architectural Writers, a free program for young POC [people of colour] design critics' whose intention is to strengthen the voice of those underrepresented in journalism and curation through mentoring and developing their writing and editorial skills.<sup>8</sup> Black Females in Architecture are another network founded to 'increase the visibility of black and black mixed heritage women within architectural industry and other built environment fields, thereby addressing issues of inequality and diversity within architecture, construction, and planning.'<sup>9</sup>

Symposia and other events organised by FAME Collective, NAW, and Black Females in Architecture clearly demonstrated that it was time for change, and that those of us in a relative position of strength, whatever our fight has been to get where we are, must speak up.

### **C h a n g i n g   t h e   n a r r a t i v e**

We must admit that at times editing this special journal has been a frustrating experience. Our intersectional identities and related experiences and witness have informed our approach to this edition. The hesitancy of design colleagues who are engaged with environmental, technological, cultural or representational changes to abandon past structures and strictures continues to baffle, and even exasperate. Whilst some architecture academics are pleased with developments that have taken place that may have allowed those who would previously have been excluded to be included, many others are not. The lack of significant positive developments still run in many, if not most architecture schools and progress is often down to committed individuals rather than institutional endorsement. Unfortunately, many architecture staff

remain committed to teaching the curriculum they themselves had been taught, and decline to level any criticism against the modernist canon. The lack of diverse knowledge amongst academics impedes more critical delivery and learning. *Charrette* is the UK journal for architectural education. Its role is the dissemination of practice in architecture schools in the UK and globally. Like higher education institutions (HEI) with architecture courses in the UK, in our view *Charrette* needs to look at itself critically, assessing its editorial board and peer reviewers to ascertain the extent to which they bring the necessary knowledge, understanding and commitment to provide an inclusive, diverse and anti-racist educational forum. Differences between academic writing conventions and authentic authorial voices is a rich vein of research in itself. Author identity within one community may differ considerably from their identity within academia. There is no *one voice* or *one way* of writing, nor of reading. Diverse voices should not be silenced or subsumed under Western constructs of written expression.

Angela Davies refers to 'the tyranny of the Universal'.<sup>10</sup> In considering taught theories within the prevailing white lexicon, architecture schools should embrace the real opportunity to reconsider to what extent these can universally be applied. As an example, Situationist theory and the notion of the *derive*, or the *flaneur*, often used as a means to explore the city, may not apply in the same way to communities whose experience is of being heavily policed, monitored and attacked. This is one reason that current architectural teaching has to change and move to acknowledging that these methods of exploring the city can be privileged and not necessarily valid to everyone.

Of over 45,000 architecture, building and planning UK home students, there are roughly a quarter who identify as people of colour, also referred to as global majority. While white students attain towards the top end proportionately compared to all other Science, Engineering and Technology subjects, these approximately 11,500 architecture students who are POC attain lower degrees when the same comparison is made. Global majority architecture students are at the bottom compared with all other subjects, while white architecture students do better than other areas.<sup>11</sup> Architecture has one of the largest awarding gaps in HE.

We must ask why is it that in architecture, compared to other areas of higher education white students are doing better and global majority students faring much worse? What are the factors leading to this? We continue to hear that the pedagogy, the manner of delivery, the school cultures all play a part.

Is this because the precedent is the tall white policeman of Le Corbusier's modular? Corbusier's work needs to be critically evaluated rather than lauded and Le Modular based on a '6ft-tall handsome British policeman' needs to be set in context when there are different average heights within different ethnic communities.<sup>12</sup> In another example, a photomontage of Corbusier's unashamedly colonial designs for Algiers from 1930, shows

his large dominating white male hand, like the hand of God, stretching out over the abstracted city below.<sup>13</sup> This image is currently used in history and theory lectures frequently with no mediating explanation. Decolonising the curriculum is not about overthrowing Modernism, but exposing gaps in history and thought, and what that means for social, political and economic power balances.

#### 'Decolonising the curriculum'

Decolonising the curriculum means not only introducing global debates, but decolonising the mind, disrupting power, supporting and engaging in affirmative/positive actions. It also means facilitating students' voices to bring their lived experience into the discourse and speak their minds. Students need to be prepared for a challenging competitive world by giving them the requisite skills to succeed with a focus on impact, and responsible commitment to developing inclusive environments. As educators we should be helping to teach students how to remove obstacles they encounter and to have confidence in their own voice. This special edition clarifies that we must decolonize schools, the educators and not just decolonize the curriculum.

Some progress may have been made, but the narrative remains stubbornly the same. Despite teaching in a creative subject area that values innovation and ingenuity, many colleagues continue their resistance to change. For example, in the early 2000s, at one post-1990 university, an academic formalised an inclusive and diverse history and theory curriculum that presented a coherent global narrative from years one to three. Content, delivery and assessment acknowledged and invited cultural experiences and expression. Diverse staff were hired who then encouraged diversity in expression among the students. The process of decolonising history and theory enabled the students to develop their own voices and express themselves in their own ways. Students wrote essays about subjects that meant something to them. The marks shot up. In addition, students expressed their feelings that they were enjoying their learning more than they ever had. Happy students, high marks, good evaluations, all of which should have been something lauded by the institution. Instead, the Head of Department proposed an entirely Western curriculum that might have been posed in the 1950s, including specific titles of lectures and subjects to be studied and module leaders were replaced with those who would speak the Head of Department's unabashedly colonial language. Instead of the cutting down of Bannister Fletcher's Tree of Architecture, the decolonised curriculum was axed. Students became disengaged, attendance dropped. It was as if the presentation of new means of speaking, thinking and understanding the nature of architecture threatened the Head's and their acolyte's own education, leaving them floundering in white fragility.<sup>14</sup>

In another post 1990's institution a cultural context module was introduced to align with the then ARB Part 1 criteria. Its delivery for some years when closely linked to two design studios through the teaching team created



an environment which legitimised the introduction of students' cultural experience and background to inform their design approaches and responses. However, the combination of theory and cultural context together with a new module leader led to a rift and then finally the curtailment of the module. The rift was caused when a Black female academic suggested that the references could be more diverse. Her thinking was that the references chosen were too redolent of past decades just as Lesley Lokko's 2004 challenge. Rather than looking at and reflecting on the reading list, the response was an angry 'this is the first time I've been accused of being racist and sexist'. From then on the module split into two with the cultural context element being delivered by two members of the tutor team and remaining aligned to the design studio, and the theory being taught separately without the involvement of those delivering the cultural context, including the assessment. The division was evident to external examiners who each year questioned members of the team on the reasons. The removal of cultural context from the criteria by the professional bodies fed into the decision to drop it as an element in Part 1. This has been detrimental to the curriculum which, combined with a theoretical base and manner of delivery has left some students including females, students of colour, disabled students considering the pedagogic lens to be irrelevant in relation to their cultural, experiential backgrounds and knowledge.

In order to decolonise the curriculum we need to have an understanding of what colonisation meant and to consider its legacy. In a historical context it is the acceptance, and or, assumption that it is appropriate to have authority over another country and its people. It includes economic and social exploitation and usually includes applying theories of intellectual, cultural, character superiority of the colonisers as part of the justification for doing this. In the context of higher education it is the continuation/legacy of a mind-set that continues to impose inequalities based on perceived superiority.

The charge is that the culture, structure and delivery in many parts of the pedagogy and culture of the architecture school remains embedded within a white colonial framework or its legacy. We need to remember that it was in academia that many intellectual supremacy theories relating to race were developed. G W F Hegel referred to Sub-Saharan Africa as 'Africa proper' and described it as 'the land of childhood, which lying beyond the day of self-conscious history is enveloped in the dark mantle of Night.'<sup>15</sup> Bannister Fletcher in his *Tree of Architecture* completely ignores sub-Saharan Africa and many other areas of the world. The towers of the mud city of Shibam in Yemen could be argued to completely outrank those of San Gimignano.

What needs to be changed? Where is the linked-up thinking and action? Why are universities pushing false narratives relating to inclusivity and equality when the data provides a starkly different story? With current government directives each HEI vies to show off their inclusivity work. Every HEI has a robust equality diversity and inclusivity (EDI) policy as dictated to by the

Equality Act 2010, but how are these enacted if at all? What effect do they have? As Lesley Lokko's charge, are HEIs and particularly architecture schools embedded in structures and procedures which are decades' out of date running counter to equalities practice? HEI's need to look outside academia for tried and tested best practice models and seek to work together on this endeavour. Implicit in what we are trying to do as guest editors is to promote and highlight the absolute need to change the paradigm to create an architectural education which is relevant, informed and culturally inclusive with the capacity to permit diverse discourses, pedagogies including relating to race and space. This is the essence of our challenge to the status quo, *Charrette* as a journal for architectural educators should be in the vanguard of joining up schools and educators, but to do that it needs to critically evaluate where it is positioned now and where it needs to move to. It needs to reconsider the framework for submissions, particularly the Freespace element the title of which is contradicted by the constraint of the 3000-word count thereby removing opportunities for more diverse modes of expression.<sup>16</sup> Louis Hellman's cartoons in *All Hellman Breaks Loose* and other publications offers critical commentary through decades with an immediacy not always offered through the written word with exacting word counts. His cartoon featuring the National Theatre with steps to the entrance and a line of characters from literature and theatre all physically unable to enter speaks volumes far more effectively than a written essay.

If we, as architectural educators, give strength and support, we can contribute to an educational environment and structure where architectural students and young architects, of whatever colour, ethnicity, or race, can develop in confidence and determination.

There is a continuum. We are still dealing with the colonial legacy despite the decades of independence of many of the colonised countries. An opportunity has been largely missed to open up the conversation and for schools of architecture collectively to consider what architectural pedagogy and educational culture and delivery looks like now and what should happen to change the paradigm. The Bartlett School of Architecture will not be the only school that has seen discriminatory practice which runs counter to most institutions stated ethos of inclusivity.<sup>17</sup> The tenacity of Eleni Kyriacou the Bartlett's key whistle-blower and the other students past and present has challenged outdated thinking, systems, and unacceptable behaviours, and sets the foundation for a culturally better and more equitable environment including in relation to race.<sup>18</sup>

Global majority students need to see themselves reflected in the curriculum, references and to feel able to be themselves within the context of the architecture school. The latter also applies to global majority staff. There does need to be an acknowledgement that lived experiences pre and during higher education will vary depending on identities and there is no *sameness*.

In this journal we present some interesting initiatives and perspectives, but they are too few. It is unclear whether the projects presented here are one-offs or whether they are mainstream and represent an institutional directive. Architecture schools are positively positioned to design and create inclusive safe environments for staff and students to vent, speak out, or just be. In order for a truly equitable environment to exist there must be a much wider freer cultural framework to the learning environment. Creative innovation often emerges from open debates. Pedagogical policies and delivery should embrace diversity and inclusion. While many academics would like to think that what we do gives students' confidence in their own voice whatever the individual learner's background or foreground there is evidence this is not so. The data paints a different picture. Staff sometimes cite procedural reasons as to why they cannot change the curriculum or assessment processes and content arguing that the accrediting bodies would not approve. We wonder if they have even been asked, as both the ARB and RIBA have as a directive, inclusivity, and diversity.

### C o n c l u s i o n

It is tacit that we have found our journey at times as guest editors a problematic and uncomfortable one. We are clear in our conclusions that *Charrette* as a journal for architectural educators needs to revisit its thinking about the structure, ethos, and objectives in order to encourage more diverse, informed and inclusive voices. It needs to be an influencer for changing the educational paradigm.

Returning to Lesley Lokko's quote, architecture schools need to come up to speed with the diversity of the student population and abandon the prevailing narrow pedagogy which perpetuates a white predominantly male lens. They need to do this collaboratively, rather than as currently exists in silos of good practice by individuals or small groups. Architectural educators need to reflect critically on their practice and delivery, and consider to what extent the issues identified in the Bartlett report are ones that can be identified in their own school, and if so to what extent.

## REFERENCES

- 1 Carol Hughes and Tracy Part, 'Critical Reflection: Confronting raced trajectories of teaching, learning and assessment to deepen professional belonging', *Charrette*, 8.1 (2023), pp.79-93, p.80
- 2 Advance HE, *Equality in higher education: statistical report 2021* (AdvanceHE, 2021) <<https://www.advance-he.ac.uk/knowledge-hub/equality-higher-education-statistical-report-2021>> [accessed 28 February 2023] 'Advance HE 2021 cited the following: 'The difference between Black, Asian and minority ethnic and white first degree undergraduate qualifiers receiving a first/2:1 was largest in combined subjects (22.2 percentage points), architecture, building and planning (17.9 percentage points)'
- 3 Institute of International Visual Arts, 'Architecture, Globalisation and Diversity', INIVA, 2004 <<https://iniva.org/programme/events/architecture-globalisation-and-diversity/>> [accessed 23 March 2023]
- 4 HomeGrownPlus, n.d <<https://homegrownplus.co.uk>> [accessed 4 April 2023]
- 5 FAME Collective, 'About', FAME Collective, n.d <<https://famecollective.wixsite.com/famecollective/about>> [accessed 29.11.22]
- 6 FAME Collective, *Exposing the Barriers in Architecture from a FAME (Female Architects of Minority Ethnic) Perspective*, (FAME Collective, 2021) <[https://issuu.com/fame\\_architecture\\_research/docs/fame\\_research\\_progress\\_report\\_1\\_09.08.2021](https://issuu.com/fame_architecture_research/docs/fame_research_progress_report_1_09.08.2021)> [accessed 29 November 2022]
- 7 Decolonise Architecture, n.d <<https://www.decolonisearchitecture.com/>> [accessed 27 February 2023] N.B. Decolonise Architecture should not be confused with Decolonizing Architecture, a Palestinian art residency
- 8 New Architecture Writers, 'Call for Applications 2022', NAW (New Architecture Writers), 2022 <<http://newarchitecturewriters.org/open-call-2021/call-for-applications-2022/>> [accessed 29 November 2022]
- 9 Black Females in Architecture, 'Our Story', blackfemarch, n.d <<https://www.blackfemarc.com/>> [accessed 29 November 2022]
- 10 Angela Davis and Astra Taylor, 'Their Democracy and Ours', *Tribune*, (26 January 2021) <<https://tribunemag.co.uk/2021/01/angela-davis-their-democracy-and-ours>> [accessed 4 April 2023]. 'That movement [Black Lives Matter] is so exciting. The Ferguson protests [Riots and protests in Ferguson, Missouri, that began on August 10, 2014, the day after the fatal shooting of Michael Brown by police officer Darren Wilson] and the emergence of Black Lives Matter White Western theories have had an impact not only all over the country, but all over the world. We continue with the precedent of Le Corbusier's modular based on a tall handsome

white policemen rather than this being critically evaluated. The meaning of 'black lives matter' has been so often misinterpreted by white respondents as meaning 'all lives matter'. "The tyranny of the universal", was and remains a way of discounting the impact and the particular experiences of black people in the USA and elsewhere.'

11 Advance HE, Equality in higher education: statistical report 2021 (AdvanceHE, 2021) <<https://www.advance-he.ac.uk/knowledge-hub/equality-higher-education-statistical-report-2021>> [accessed 28 February 2023] 'For all subject areas, the mean for White students attaining a 1st or 2.1 is 85.7 % and for students of colour students attaining a 1st or 2.1 is 76.7%. White Architecture students, at 86.5%, attain higher than the mean for other students, while in contrast, only 70.7% students of colour, attain a 1st or 2.1, which is the third lowest for students of colour across the entire higher education sectors.'

12 Oliver Wainwright, 'Why are our cities built for 6ft tall men? The female architects who fought back', The Guardian (19 May 2021) <<https://www.theguardian.com/artanddesign/2021/may/19/why-are-our-cities-built-for-6ft-tall-men-the-female-architects-who-fought-back>> [accessed 4 April 2023]

13 Sasha Mathers, Urbanisme, [Photomontage] Photograph of Architectural Model, 1930, Medium, 17 December 2019, < <https://sashamather.medium.com/concrete-visions-of-algiers-le-corbusiers-unrealised-urban-utopia-extract-7deae02d6503>> [accessed 4 April 2023]

14 Robin DiAngelo, White Fragility; Why it's so Hard for White People to Talk About Racism. (London, Penguin, 2018)

15 Ronald Kuykendall, 'Hegel and Africa: An Evaluation of the Treatment of Africa in The Philosophy of History.' Journal of Black Studies, vol. 23, no. 4 (1993) pp. 571–81. <<http://www.jstor.org/stable/2784387>> [accessed 4 April 2023]

16 aae, 'Author Guidelines', association architectural educators <<https://architecturaleducators.org/aae-journal/author-guidelines/>> [accessed 09/06/2023] Editorial Board note – For some time the guidance notes for submissions to Freespace have differed between the guidance on the webpage and the more detailed downloadable author guidelines. On the aae webpage it has always been clear that submissions may be "written and / or illustrative/ graphic composition" but the more detailed author guidelines omitted this. The Editorial Board thanks our guest editors for drawing the discrepancy to our attention.

17 Howlett Brown, Environmental Investigation, (Howlett Brown, 2022) <[https://www.ucl.ac.uk/bartlett/sites/bartlett/files/the\\_bartlett\\_school\\_of\\_architecture\\_environmental\\_investigation\\_report\\_june\\_2022p\\_6.pdf](https://www.ucl.ac.uk/bartlett/sites/bartlett/files/the_bartlett_school_of_architecture_environmental_investigation_report_june_2022p_6.pdf)> [accessed 4 April 2023] N.B. The Bartlett apologised on publication of the report and have taken positive

steps to restructure and reinvent themselves. It is significant that it was an ex-student who had the courage to be the whistle blower.

18 Eva Datta, 'The Bartlett's issue was the biggest open secret in architecture and we all did nothing', Architect's Journal, (10 June 2022) <https://www.architectsjournal.co.uk/news/opinion/the-bartletts-issue-was-the-biggest-open-secret-in-architecture-and-we-all-did-nothing> [accessed 4 April]