

Public Engagement with Architecture in the Republic of Ireland

prepared for



by



with

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EXECUTIVE SUMMARY

Introduction

In early 2008, the Arts Council commissioned a study into public engagement with architecture in Ireland, aimed at assisting the Arts Council to identify ways in which it could further enhance its contribution to this field of activity. The brief for the study was fourfold - the mapping of current actions in support of public engagement with architecture, the assessment of stakeholder and public needs, the examination of international practices in this area and the identification of priorities for future development. The study was undertaken by Mullan Consulting in conjunction with Richard Wakely, arts producer and management consultant, and Alan Mee, practising architect and lecturer at University College Dublin. The findings of the study, as summarised below, are based upon extensive consultation with stakeholders in Ireland and with representatives of relevant organisations in Great Britain and other European countries.

Concept of Public Engagement with the Artform of Architecture

As a first step, the study explored with stakeholders the concept of ‘public engagement with the artform of architecture’. This can be seen as comprising two elements. Firstly, ‘public engagement’ was widely interpreted as any opportunity for the public to be exposed to, become aware of and appreciate architecture, and indeed contribute to architectural projects. Secondly, while architecture includes many facets (e.g. technical, structural, spatial), ‘the artform of architecture’ was generally perceived as relating mainly to the artistic and creative endeavour associated with architecture.

While the value of encouraging public engagement with architecture was acknowledged by all stakeholders, sectoral informants both in Ireland and in other European countries agree that, in encouraging a non-specialist public to engage with architecture, it is unhelpful to seek to isolate artistic aspects of architecture from its other facets. The practical implication of this is that actions to encourage public engagement with architecture should involve a range of stakeholders.

The Policy Context

Architecture spans at least two main public policy areas, both of which appear supportive of enhancing public engagement. On the one hand, the Department of the Environment, Heritage & Local Government (DOEHLG) is the lead policy driver in respect of the built environment and its forthcoming National Policy on

Architecture will re-affirm the importance of making people aware of the practical, psychological and cultural role of the built environment. On the other hand, the policies of the Department of Arts, Sport & Tourism (DAST) and, more specifically, the Arts Council affirm the value of stimulating public interest in the arts, and promoting knowledge, appreciation and practice of the arts, including architecture.

Organisations & Activities Contributing to Public Engagement with Architecture

There is a wide range of organisations and initiatives within different spheres that contribute to supporting engagement with architecture either as a core or ancillary aspect of their work. These include public bodies such as the Arts Council, the Heritage Council, the Office of Public Works and Local Authorities; and architectural bodies such as the RIAI, the Architectural Association of Ireland, the Irish Architecture Foundation and the Schools of Architecture. Relevant initiatives include Open House, the Kevin Kieran Award, Ireland's participation in international architecture festivals such as the Venice Biennale, and architectural programming within arts festivals and venues. The media and the formal school system have also, to some extent, provided opportunities for engagement. The combined contributions of these different bodies and initiatives, many of which are supported by the Arts Council, have resulted in an upward trend in the level and variety of activities that encourage public engagement with architecture. It is also striking that there is a good degree of consensus among stakeholders from different spheres of activity regarding the types of actions that would best serve the ultimate goal of encouraging the public to be more aware of, more interested in, and better able to critically respond to architecture.

International Practice & Approaches

The study included a review of actions in support of public engagement with architecture in other countries, including Scotland, England, the Netherlands and France. These examples illustrate the multiplicity of possible approaches to encouraging public engagement with architecture, such as a national programme of engagement activities (e.g. Access to Architecture in Scotland), a network of local or regional centres (e.g. the network of Architecture Centres in England) or cross-artform collaboration (e.g. artistic mediation in France). Interestingly, the majority of the organisations and initiatives reviewed set out to encourage engagement with the wider built environment rather than focusing solely on the artform of architecture. It is also notable that, on the whole, the countries considered as case studies appear to enjoy a more developed infrastructure and

higher levels of resources in support of public engagement with architecture than is the case in Ireland.

Gaps & Weaknesses

The notion of public engagement with architecture is a relatively recent phenomenon in Ireland, a fact which carries multiple implications. Perhaps as a result, the precise roles of the many entities that have already contributed positively to this area are not entirely clear, and their resources are limited. Specific knowledge and experience in the areas of language, mediation, outreach and education, while developing, would benefit from further attention. Areas such as media coverage of architecture, cross-artform collaboration and architecture-related activities within existing schemes such as the Per Cent for Art Scheme are under-developed but offer immense potential for the future. Importantly, the active involvement of architects, while absolutely fundamental, is limited and confined to a small proportion of practising architects.

Options for Enhancing Support for Public Engagement

The study identified a range of actions which the Arts Council might wish to consider as ways of enhancing the level of supports for engaging the Irish public with the artform of architecture.

Affirmation & Advocacy

The Arts Council has a clear role to play as a vocal champion and supporter of the further development of opportunities for the Irish public to engage with architecture. This role should be affirmed and clarified by the Arts Council internally, and proactively communicated to all relevant stakeholder bodies. At both Council and executive levels, the Arts Council should, in so far as possible, ensure that it is adequately resourced to make a prominent contribution to public debate around architecture.

Partnership

Given the multi-faceted nature of architecture, collaboration between a variety of organisations will provide the most effective platform for promoting engagement with architecture. In this context, the Arts Council should continue to embrace partnership as the central pillar of its work in this area. In parallel with this, the wider movement would benefit from the existence of a national resource

organisation acting as a lead advocate for public engagement and facilitating partnerships between bodies with complementary fields of activity or expertise.

Programming

There is a good appetite across many organisations for increased programming of architectural material, coupled with some hesitancy as to how best to approach the subject matter in an engaging manner. The Arts Council might therefore consider making bursaries available to curators and programmers to enable them to enhance their knowledge and skills in this area. Potentially in collaboration with DOEHLG, the Arts Council might also wish to establish a development fund in support of architectural programming over a pilot period of at least two years.

Outreach & Education

The Arts Council, along with relevant partners, might wish to consider the option of funding the design and implementation of an Architect in Schools pilot programme, aimed at developing best practice in this area. Similarly, specific funds could be allocated to the development of an Architect in Residence Scheme that would incentivise Local Authority Arts Officers to appoint architects in residence.

Architectural Education, Professional Development & Engagement

In order to engender higher levels of architectural involvement in engagement activities, the Arts Council should encourage the Schools of Architecture to make public engagement activities an integral aspect of third level programmes, and encourage the RIAI to expand current continuous professional development (CPD) offerings to include up-skilling in relation to public engagement activities as they relate to architectural and creative practice.

Language

The Arts Council should advocate strongly for the use of appropriate, accessible language in any initiative aiming to engage the public with the subject of architecture.

Publications & Media

The Arts Council might wish to consider supporting the development of publications aimed at the general public which draw attention to, and encourage critical reflection on, architecture. In parallel with this, the Arts Council should advocate for the media to enhance its coverage of architecture as an artform, and explore

the possibility of collaborating with broadcast partners in the production of a television programme or series of programmes on Irish architecture.

Venues for Architecture

The Arts Council should become a lead advocate for architectural programming and activities in venues of all types including arts centres, public spaces and facilities frequented by the general public for unrelated purposes. In the medium term, the Arts Council, along with DOEHLG, might wish to consider commissioning a feasibility study into the development of a dedicated architecture centre.

Kick-Start Initiatives

With a view to setting off a range of new possibilities for public engagement with architecture in Ireland, the Arts Council might wish to consider organising or supporting a ‘coming together’ of *inter alia* architects, curators and artists with an interest in the area. Such an event could highlight the benefits of, and possible approaches to, public engagement activities, while offering facilitated opportunities for architects to meet with artists and curators. Ideally, it would also include the launch of the programming development fund suggested above.

1. INTRODUCTION

1.1 Background to the Study

Operating under the Arts Acts of 1951, 1973 and 2003, the Arts Council/An Chomhairle Ealaíon is charged with stimulating public interest in and promoting knowledge, appreciation and practice of the arts in the Republic of Ireland. Along with artforms such as music, dance, opera, literature, visual arts and theatre, the Arts Council's remit includes the promotion of interest in, and appreciation of, the artform of architecture. The Arts Council's strategy implementation plan, 'Partnership for the Arts in Practice', clearly reflects the Arts Council's objectives in this particular field, referring to the importance of affirming and promoting the value of architecture in society and making it possible for people to extend and enhance their experience of architecture. In recent years, as well as supporting the creative development of the architect in a number of ways, the Arts Council has funded a range of organisations, individuals and initiatives involved in creating opportunities for the public to engage with architecture.

In the spring of 2008, eager to assess the effectiveness of its current interventions in this area and to identify options for enhancing future supports, the Arts Council commissioned a study into Public Engagement and Architecture in the Republic of Ireland. Following a public tender process¹, the Arts Council appointed a research team led by Mullan Consulting and comprising Dominic Mullan, a consultant specialising in research and strategy development, Richard Wakely, an independent theatre and dance producer and arts management consultant, and Alan Mee, a practising architect and Director of Urban Design at University College Dublin.

It should be noted that in the course of 2008, in parallel with the present study, the Department of the Environment, Heritage and Local Government (DOEHLG) has also been leading a process aimed at shaping a new national policy on architecture. While two separate exercises, the relevance of these processes to each other is clear. Communication between the two processes has been facilitated by the involvement of Arts Council representatives in the DOEHLG process. Claire Doyle, Head of Architecture at the Arts Council, is a member of the Steering Group leading the DOEHLG process, and Emmett Scanlon, Architecture Adviser to the Arts Council, sat on the Awareness, Education and Research Focus Group.

¹ Tender Reference 08_RFT_Arch_250108_AC.

For the purposes of the present study, the team consulted widely with a host of stakeholders and key informants both in Ireland and abroad, gathering a range of interesting and constructive perspectives that have formed the basis of the present report. The research process has benefited immensely from the willingness of a great number of individuals who took the time to share their views with us and furnish us with information of relevance to this study. The members of the research team convey their warm thanks to all those who assisted in this process. Our gratitude is also due to Claire Doyle, Aoife Corbett, Louise Duggan and Ellen Pugh of the Arts Council, Emmett Scanlon, Architecture Adviser to the Arts Council, and Sue Leigh-Doyle, Research Adviser to the Arts Council.

1.2 Report Structure

Section 2 of the report re-iterates the Terms of Reference for the study and outlines the agreed scope of the research, while Section 3 explores the fundamentally important terms of the ‘artform of architecture’ and ‘public engagement’ therewith. Section 4 provides an insight into the policy backdrop to the assignment and Section 5 provides an insight into a wide range of actions and initiatives that are perceived as making some contribution to public engagement with architecture in Ireland. Section 6 adopts a broader view, looking into examples of approaches to supporting engagement in other countries and through cross-artform collaboration. Leading on from Sections 5 and 6, Section 7 seeks to identify gaps and weaknesses within the Irish support framework for engagement with architecture. Finally, Section 8 presents a range of possible actions which the Arts Council might wish to consider in order to strengthen its existing contribution to public engagement with architecture in Ireland.

2. SCOPE & METHODOLOGY

This section outlines the Terms of Reference and the methodology for the research.

2.1 Terms of Reference

2.1.1 Research Scope

The overall brief for the study was to identify and assess supports for the public's engagement with architecture in the Republic of Ireland, to conduct a needs assessment and benchmark current supports for public engagement with architecture in the Republic of Ireland, and to offer recommendations as to how public engagement with architecture might be best developed/supported.¹

In particular, the Arts Council wished to gain critical, accurate intelligence and information on public engagement with architecture in order to:

- ◆ More effectively develop and implement its own policies with regard to public engagement and architecture;
- ◆ More closely monitor and collaborate with organisations, production companies, venues, etc. that are supported to assist the Arts Council in implementing its policies with regard to public engagement and architecture;
- ◆ Contribute more specifically and precisely to the various public fora in which the Arts Council participates with regard to the development of the built environment [e.g. Action on Architecture, European Forum for Architecture Policies etc.];
- ◆ Identify key projects that would assist in the development and implementation of Arts Council policies relating to public engagement and architecture, either alone or in partnership with other organisations;
- ◆ Further cement the Arts Council's position as a body that aims to advocate for the highest standards in the design and construction of our built environment.

¹ Tender reference 08_RFT_Arch_250108_AC.

2.1.2 Research Objectives

The objectives of the research were as follows:

- ◆ Identify and review existing infrastructure and supports for public engagement with architecture in the Republic of Ireland;
- ◆ Explore the needs of the public and stakeholders in relation to public engagement with architecture;
- ◆ Analyse the gap between existing supports [Arts Council and supports of other agencies] and potential needs for supporting public engagement with architecture;
- ◆ Benchmark current Irish public engagement with architecture practices against models and structures of international best practice;
- ◆ Establish priorities in relation to developing and implementing supports for best practice in public engagement with architecture.

2.1.3 Research Deliverables

The following deliverables were envisaged:

- ◆ A profile of existing infrastructure and supports relating to the public's engagement with architecture;
- ◆ Needs-assessment through consultation with the public and the architectural sector;
- ◆ Gap analysis of needs versus available supports;
- ◆ Identification of international best practice models and benchmarking with the Irish context;
- ◆ Recommendations as to how public engagement with architecture practices might be best developed/supported.

2.1.4 Operational Definitions

The Terms of Reference noted that:

public engagement should be understood as a process that involves information, consultation and public participation. It encompasses both 'engaging' the public and 'engaging with' the public. In its broadest sense it involves a partnership in which there is mutually beneficial two-way interaction focused on connecting, conversing,

listening, responding and shaping. The 'public' is understood as both the general public and a range of discrete or targeted publics.'

The Terms of Reference also provided a broader context, noting that enhanced engagement should contribute to ensuring that:

- ◆ More people, and in particular young people, are enabled to genuinely participate in the planning and development and/or regeneration of their neighbourhoods and built environment;
- ◆ There is an increase generally in the understanding and appreciation of architecture and the built environment;
- ◆ More people are involved in a process of consultation and collaboration in order to engender a sense of ownership of the spaces of the built environment;
- ◆ Architects are afforded the opportunity to work collaboratively and in partnership with the public in order to make a more socially inclusive environment.

2.2 Scope of the Research

From the outset, the potentially wide scope of the research was apparent to all concerned. Early discussions helped refine the focus of the assignment, with a number of points being agreed:

- ◆ That the research should focus primarily on the built work of architecture and on the artform of architecture, rather than on wider issues such as planning and urban design, while acknowledging the close link between these aspects;
- ◆ That the research should focus on actions and organisations involved in enhancing interest in, and appreciation of, architecture by the public in general rather than exploring in any great depth the different models that can be employed in consulting with stakeholder communities prior to specific building projects;
- ◆ That, while the research should seek to identify models for enhancing engagement among young people, it was not intended to consider in detail the current curricula in primary and secondary schools.

2.3 Relationship to Revision of National Architecture Policy

As noted in Section 1.1, throughout 2008 DOEHLG has been revising Action on Architecture, the national policy for architecture developed by the Department of Arts, Heritage, Gaeltacht and the Islands (DAHGI) in 2002. With a view to informing the development of a new policy, the Department, working in partnership with the Irish Architecture Foundation (IAF), undertook a public consultation process in the spring of 2008 under the banner ‘Conversations about Architecture’.

The members of the research team appointed by the Arts Council attended a number of the public consultation sessions organised by DOEHLG in order to hear the views of the public on wider issues associated with architecture and the built environment.

2.4 Study Personnel

The study was undertaken by a research team led by Mullan Consulting and comprising Dominic Mullan, a consultant specialising in research and strategy development; Richard Wakely, an independent theatre and dance producer and arts management consultant; and Alan Mee, a practising architect and Director of Urban Design at University College Dublin. Brief profiles of the research team are included in Appendix II.

The study team at the Arts Council comprised Claire Doyle, Head of Architecture & Visual Arts, Emmett Scanlon, Architecture Adviser, and Sue Leigh-Doyle, Research Adviser to the Arts Council. Ellen Pugh, Aoife Corbett and Louise Duggan assisted in providing information of relevance to the study.

2.5 Methodology

The team employed a number of different approaches (desk review, consultations and discussion groups) to gathering information and views pertinent to the situation in Ireland, while also looking to other countries for an insight into various approaches to enhancing engagement with architecture. The main research actions are outlined below.

2.5.1 Desk Review

The team reviewed a wide range of documentation of relevance to the study:

- ◆ Government policy statements on architecture;
- ◆ Arts Council strategy and policy documents;
- ◆ Guidelines on funding schemes (Arts Council and others) of actual or potential relevance to engagement with architecture;
- ◆ Papers presenting the aims and objectives of various relevant organisations in Ireland;
- ◆ Documents providing an insight into current or past actions in support of engagement in Ireland;
- ◆ Policies on architecture in other countries such as Scotland and the Netherlands;
- ◆ Key facts and figures from a range of organisations involved in promoting engagement in Catalonia, England, Hungary, Scotland and the Netherlands.

2.5.2 Consultations in Ireland

The research team consulted with 55 stakeholders in Ireland with a view to gathering a variety of perspectives on current and potential ways of enhancing engagement with architecture. Those consulted can be seen as falling into a number of broad categories:

- ◆ Arts Council personnel with specific responsibility for architecture;
- ◆ Arts Council personnel involved in promoting engagement with other artforms;
- ◆ Representatives of relevant State bodies such as DOEHLG, the Office of Public Works (OPW) and the Heritage Council;
- ◆ Key organisations within the architecture profession and sector, including some specifically involved in promoting engagement;
- ◆ Representatives of arts organisations, venues and festivals regarding the extent to which they currently seek to cover architecture within programming and their willingness to do so in the future;
- ◆ Different categories of personnel within Local Authorities including Arts Officer, City Architect and Conservation Officer;
- ◆ Representatives of the media - both written and broadcast - with a current or potential role in this area;
- ◆ Representatives of Schools of Architecture;

- ◆ A number of other individuals known for their interest or involvement in the area of engagement with architecture.

A full list of consultees is provided in Appendix III.

2.5.3 Discussion Groups

The team also conducted a number of discussion groups with architects and students of architecture in order to gain an insight into their views on public engagement with architecture.¹ Architects were invited to take part through an e-newsletter issued to all members of the Royal Institute of the Architects of Ireland (RIAI) and by direct approaches to individual architects. Student architects were invited to take part through direct approaches and through liaison with the European Architecture Students Assembly (EASA).

The team also conducted a focus group with 18 members of the public in order to discuss their levels of interest in architecture and their participation (if any) in activities relating to public engagement with architecture. The vast majority of those attending were sourced through the personal contacts of the research team and, for the most part, had no particular pre-existing interest or involvement in the architecture sector. Participants came from both urban and rural backgrounds, and most worked within fields unrelated to architecture.

2.5.4 International Models and Approaches

In order to gain an insight into approaches to encouraging engagement in other countries, the team undertook visits to a number of organisations in Scotland, England and the Netherlands. Information from other international sources was gathered by way of web-based research, email and telephone consultations.

¹ The architects and students participating in such discussion groups are listed in Appendix III.

3. KEY DEFINITIONS & CONCEPTS

The Terms of Reference for the research assignment acknowledged ‘that there is not, as yet, a commonly understood definition of what is meant by “public engagement” with regard to architecture.’ They also specified that the research should focus primarily on ‘the artform of architecture’. Scoping the exact significance of each of these terms was therefore an important starting point in our research. The consultation process undertaken in order to support the research provided an ideal opportunity to explore how various stakeholders interpret these two concepts and the combined notion of ‘public engagement with the artform of architecture’.

3.1 The Artform of Architecture

Importantly, there was unanimous recognition of architecture as an artform. Indeed, a great many consultees stressed that architecture is the artform which impacts most upon everyday living, given that people interact, consciously or subconsciously, with architecture on a daily basis. For some informants, architecture was seen as closely allied to the visual arts, while others perceived it as an artform in its own right. The manner in which architecture reflects political and socio-economic dimensions, as do many other artforms, was also cited.

Discussions also explored whether only certain aspects of architecture, primarily creative and artistic aspects, could be considered as falling within the term ‘artform’, while technical and structural aspects of the profession might not. In this respect, many consultees equated the artform of architecture with ‘good architecture’ or ‘good design’ in that if ‘good design’ is removed from architecture, one is left with a purely functional product that is bereft of any significant artistic value. However, this interpretation was generally coupled with a strong sentiment that it is impossible to dissociate the creative aspects of architecture from technical and structural requisites.

The required competences of an architect, as defined by the European Council Directive 85/384/EEC¹, as endorsed by the RIAI, were cited as reflecting this necessary synergy between aesthetic and technical requirements:

- ◆ an ability to create architectural designs that satisfy both aesthetic and technical requirements;
- ◆ an adequate knowledge of the history and theories of architecture and the related arts, technologies and human sciences;
- ◆ a knowledge of the fine arts as an influence on the quality of architectural design.

In summary, for the purposes of the present study, it was generally accepted that the artform of architecture relates mainly to the creative process, artistic or aesthetic aspects, the experience and quality of buildings, and the creative development of the architect. It was generally accepted that the artform does not encompass aspects such as macro-spatial planning and professional regulation.

As noted, there was also a common, though not unanimous view, that the creative and artistic aspects of architecture cannot be entirely separated from other aspects of the discipline.

3.2 Public Engagement with Architecture

There was strong consensus among all those consulted that public engagement with architecture can be seen as any opportunity for the public to be exposed to, become aware of, appreciate, and participate in the creative endeavour associated with architecture. There were mixed views as to whether engagement should also entail enabling the public to develop a capacity to respond critically to architecture. While the majority felt that this was an important dimension of engagement, others pointed to what they considered to be a very low base of public awareness of, and interest in, architecture in Ireland, and suggested that the development of a critical faculty, while desirable, is ‘a few steps down the line’ in the Irish context.

¹ Council Directive 85/384/EEC on the mutual recognition of diplomas, certificates and other evidence of formal qualifications in architecture, Luxembourg, 10 June 1985.

It should also be noted that opportunities for the public to influence building projects within their local areas featured in the comments of some consultees. The team acknowledges that such opportunities certainly play a role in enhancing public understanding of, and engagement with, architecture. However, we would also suggest that such platforms tend to be dominated by planning-related issues rather than issues of architectural quality. To a large extent, the public consultation sessions hosted by the DOEHLG and the IAF confirmed that the concerns and views of the public tend not to focus on artistic or creative aspects of the built environment. While it would be interesting to further explore the various mechanisms for community consultation processes that can precede specific developments, the focus of the present study lies on generating public engagement with architecture in a general sense.

3.3 Practical Implications

The real value of the discussion of such definitions with stakeholders lay in their views on the practical implications of their interpretations for the delivery of actions aimed at enhancing public engagement with architecture.

Across almost all of those consulted, there was consensus that while architecture is undoubtedly an artform, it is unhelpful in the context of public engagement to seek to distinguish the artform of architecture from all other aspects. The general public are much less likely to analyse definitions and distinctions to the same extent as those closely involved with the field of architecture. Engagement with that public should therefore be on broad terms. This does not suggest that it is difficult or unrealistic to facilitate engagement with the artform of architecture, but rather that engagement with the artform will be an integral part of a broader approach encompassing the wider built environment. This was considered to be particularly important in the Irish context where the level of public awareness and interest in the field of architecture is generally considered to be low.

This view was shared and endorsed by representatives of a range of organisations operating in the field of engagement with the built environment in other countries (Scotland, England, Holland) who tended to talk in terms of generating a culture of architecture, where the general public take an active interest in the nature and quality of buildings, are equipped to contribute to discussions on the built environment and are provided with opportunities to contribute their views. In reviewing the activities of such organisations, there was little that one could

classify as not addressing the artform of architecture, if the artform is interpreted to relate primarily to quality of design.

The implication of these views for the Arts Council is clear. The delivery of a suite of actions aimed at addressing a narrow definition of the artform of architecture is likely to fragment overall efforts to enhance public engagement with architecture and potentially to limit or even reduce the combined impact of all initiatives in this area. The way forward would therefore seem to lie in an acceptance of a broader agenda which, in essence, seeks to awaken the public to the architecture that surrounds them, encourage them to reflect upon this, help them recognise the nature and value of good architecture and enable them to become advocates for high quality design. If the aim is to engage the public, the degree of impact is likely to be strengthened rather than weakened by this broader approach.

This breadth of definition also points to the importance of a collaborative approach in driving forward the engagement agenda. The Arts Council must therefore seek to work in close partnership with other key State stakeholders in the area of architecture and the built environment, notably DOEHLG, whose forthcoming policy on architecture is likely to include a commitment to enhancing public awareness of architecture and recommend a number of actions aimed at achieving this end.

3.4 Section Summary

There is strong recognition among stakeholders of architecture as an artform, though one that cannot be entirely separated from technical and functional requirements. Indeed, given the everyday presence and impact of architecture, all stakeholders recognise the value of creating opportunities for the public to be exposed to, become aware of, appreciate, and participate in the creative endeavour associated with architecture. Sectoral informants both in Ireland and abroad agree that, in encouraging a non-specialist public to engage with architecture, it is unhelpful to seek to isolate artistic aspects of architecture from its other facets. This suggests that actions to encourage public engagement with architecture should involve a range of players including, for example, the Arts Council, DOEHLG and the RIAI, among others.

4. THE POLICY CONTEXT

This section of the report describes the policy context within which actions in support of engagement with architecture should be seen. It briefly reviews how and where engagement with architecture features within the policies of the DOEHLG and DAST. It goes on to look at the specific remit and strategic goals of the Arts Council and the place of architecture within this framework. The detail of specific actions and initiatives in support of public engagement with architecture is addressed within Section 5.

4.1 Department of the Environment, Heritage & Local Government

4.1.1 Departmental Strategy

DOEHLG currently carries policy responsibility for architecture and the built environment. While the Department's Statement of Strategy 2008-2010 makes little direct reference to public engagement with architecture *per se*, 'the promotion of greater appreciation and awareness of our built heritage' features prominently, as does the importance of delivering an effective planning system that 'ensures effective public participation'.

4.1.2 National Policy on Architecture

As noted earlier, the DOEHLG is currently revising Action on Architecture, a Government Policy on Architecture for the period 2002-2005, that was developed by the then Department of Arts, Heritage, Gaeltacht and the Islands (DAHGI). That policy was marked by a very strong recognition of the cultural value of architecture and affirmed the importance of involving the general public in a wide-ranging and ongoing debate about architecture and the built environment. It envisaged a very wide range of actions aimed at enhancing public engagement such as initiatives within schools, the employment by the Arts Council of a full-time Architecture Officer, the development of a Virtual Architecture Centre and the creation, by a partnership of the Arts Council and OPW, of a biennial award aimed at young architectural practitioners. Some, but not all, of the actions envisaged have come to fruition.

In the same year as this policy was launched, the Department of Arts, Heritage, Gaeltacht and the Islands ceased to exist, with the bulk of its responsibilities being

transferred to the newly named Department of Arts, Sport and Tourism (DAST)¹, while others (including architectural heritage and planning) were transferred to DOEHLG.² This explains why it is DOEHLG that has been leading the process of developing a new government policy on architecture in the course of 2008.

The process of developing this new policy is being overseen by a steering committee made up of representatives from a broad spectrum of the public and private sectors appointed by the Minister for the Environment, Heritage and Local Government, John Gormley. The work of the steering committee is underpinned by three focus groups, each concentrating on one of the proposed three core themes namely 'promoting awareness, education and research', 'promoting quality in the built environment', and 'promoting sustainability'. DOEHLG appointed the Irish Architecture Foundation to manage a series of public consultation sessions across Ireland aimed at gathering the views of members of the public on a number of questions of relevance to the shaping of a new policy.

There appears to be general consensus among those involved in organising these events that architecture tended to be largely over-shadowed by issues concerning the planning system which seemed to be the primary concern of most of those attending. The value and importance of architecture *per se* did not come through strongly in the course of this consultation process.

4.1.3 DOEHLG Supports for Public Engagement with Architecture

DOEHLG supports activities relating to public engagement with architecture primarily by awarding funding to relevant bodies and initiatives, many of which are explored in detail in Section 5. For example, in 2008, DOEHLG provided funding of €60,000 to the Irish Architecture Foundation. On occasion, the Department provides funding for specific initiatives such as the 'Contemporary Architecture' lecture series delivered by the Architectural Association of Ireland in 2005. In practical terms, it facilitates the Open House initiative by allowing access to state buildings. The Department also provides support to local authority architects' functions, including the public consultation stage of public housing schemes and large-scale developments. Finally, the Department publishes research and

¹ Arts and Culture (Transfer of Departmental Administration and Ministerial Functions) Order 2002, SI No. 302 of 2002.

² Heritage (Transfer of Departmental Administration and Ministerial Functions) Order 2002, SI 356 of 2002.

guidelines pertaining to architecture and architectural quality, such as ‘Quality Housing for Sustainable Communities - Design Guidelines’.¹

4.2 Department of Arts, Sport & Tourism

While the Strategy Statement 2008-2010 of the Department of Arts, Sport & Tourism (DAST) makes no specific reference to architecture, other than confirming the role of the Arts Council in this field, the Department’s high level goals are very relevant to the topic of engagement: ‘to enhance access to, and to recognise the social and economic role of the arts, culture and film sectors in Ireland, by promoting and encouraging artistic expression, cultural awareness and participation through an appropriate policy, legislative and resource framework.’

In practice, of course, DAST provides the Arts Council with its annual budget allocation, some of which is in turn invested in architecture, as explained further in Section 5. DAST also provides funding to Culture Ireland, which supports Ireland’s participation in international architecture exhibitions such as the Venice Biennale and Lisbon Triennale. Such actions are also explored further in Section 5.

4.3 The Arts Council

Originally established by the Arts Act of 1951, the Arts Council is an autonomous statutory agency set up by Government to promote the development of and participation in the arts. That Act defined ‘the arts’ as including ‘painting, sculpture, architecture, music, the drama, literature, design in industry and the fine arts and applied arts generally’.

While the Arts Act of 2003 repealed that of 1951 (and 1973), it confirmed the role and function of the Arts Council in respect of the arts, defined as including ‘visual arts, theatre, literature, music, dance, opera, film, circus and architecture, and includes any medium when used for those purposes’.

¹ *Quality Housing for Sustainable Communities*, DOEHLG, Dublin, 2007.

Public engagement is a clear hallmark of the functions of the Arts Council as defined by the 2003 Act:

- ◆ To stimulate public interest in the arts;
- ◆ To promote knowledge, appreciation and practice of the arts;
- ◆ To assist in improving standards in the arts;
- ◆ To advise the Minister and other public bodies on the arts.

In practice, the Arts Council's main modes of intervention include:

- ◆ Providing financial assistance to artists and arts, as well as other bodies or individuals who develop and promote the arts;
- ◆ Offering advice and information on the arts to Government and to others;
- ◆ Publishing research and information as an advocate for the arts and artists;
- ◆ Undertaking a range of projects to promote and develop the arts, often in partnership with others.

In its strategy implementation plan, 'Partnership for the Arts in Practice 2006-2008', the Arts Council sets out a number of goals with specific relevance to the artform of architecture, strongly reflecting the organisation's overall goals:

- ◆ To affirm and promote the value of architecture in society;
- ◆ To assist architects in realising their artistic ambitions;
- ◆ To make it possible for people to extend and enhance their experience of architecture;
- ◆ To strengthen architecture and other arts organisations countrywide so as to secure the basis of a vibrant and stable architecture community;
- ◆ To ensure the Arts Council works effectively to support architecture.

A number of priority actions are identified within the plan:

- ◆ The establishment of a Centre for Architecture to strengthen Ireland's visual culture and raise public awareness of the artistic nature of architecture;
- ◆ Practical support for the achievement of high architectural, professional and aesthetic standards within arts organisations;
- ◆ Improved support to architects to allow them to practise as artists and in collaboration with artists of other disciplines.

The present research is intended to assist the Arts Council to identify ways in which it can address its ambitions in respect of public engagement with architecture and ‘make it possible for people to extend and enhance their experience of architecture’.

As will be seen in the next section of this report, the Arts Council has in recent times awarded different types and levels of funding to individuals, organisations and initiatives of relevance to the field of architecture. While some of these focus on the creative development of architects, many are geared towards enhancing opportunities for the public to engage with architecture.

4.4 Section Summary

Architecture spans at least two main public policy areas. On the one hand, DOEHLG is the lead policy driver in respect of the built environment, encompassing not only architecture but also planning and many other areas. In recent years, the Department has provided financial support for activities in respect of public engagement with architecture through various bodies and initiatives. Its forthcoming National Policy on Architecture will re-affirm the importance of making people aware of the practical, psychological and cultural role of the built environment.

On the other hand, the policies of the Department of Arts, Sport & Tourism and, more specifically, the Arts Council affirm the value of stimulating public interest in the arts and promoting knowledge, appreciation and practice of the arts. Since its establishment under the Arts Act of 1951, the Arts Council’s remit has included the artform of architecture.

The next section of the report moves away from the policy arena to look more closely at aspects of delivery, and shows how policy support for public engagement with architecture translates into actions and initiatives, including many supported by the Arts Council.

5. ORGANISATIONS & ACTIVITIES CONTRIBUTING TO PUBLIC ENGAGEMENT WITH ARCHITECTURE

This section provides a profile of a range of organisations and activities that were identified by the team as playing a current role, or as having played a recent role, in supporting public engagement with architecture (PEA) in Ireland. As such, this section seeks to paint a picture of the current landscape of public engagement with architecture. It also summarises the views expressed by stakeholders on the effectiveness, range and impact of different bodies and activities in respect of public engagement with architecture. The table below provides a brief insight into the range of organisations and initiatives featured, all of which address the area of public engagement with architecture to differing degrees. They include the actions of the Arts Council itself, as well as a range of organisations and initiatives which are supported by funding from the Arts Council.

Table 5.1: Organisations & Initiatives Contributing to PEA

Public Bodies	<ul style="list-style-type: none"> ◆ Arts Council ◆ Department of the Environment, Heritage & Local Government ◆ Office of Public Works ◆ Heritage Council ◆ Local Authority Arts Offices
Architecture Organisations	<ul style="list-style-type: none"> ◆ Royal Institute of the Architects of Ireland ◆ Irish Architecture Foundation ◆ Architectural Association of Ireland ◆ Irish Architectural Archive ◆ Archiseek - www.irish-architecture.com ◆ Schools of Architecture
Initiatives	<ul style="list-style-type: none"> ◆ Kevin Kieran Award ◆ Venice Biennale ◆ Lisbon Triennale
Activities	<ul style="list-style-type: none"> ◆ Arts Festivals & Venues
Media	<ul style="list-style-type: none"> ◆ Broadcast Media ◆ Written Press

School-Centred Activities	<ul style="list-style-type: none"> ◆ Architecture in the Formal Curriculum ◆ Resources for Architecture in Schools ◆ Architects in Schools
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5.1 Public Bodies

5.1.1 Arts Council

A Brief Recent History

While architecture has featured within the remit of the Arts Council since 1951, the period prior to 1998 appears to have been marked by a relatively low level of Arts Council activity in, and support for, the field of architecture. Some consultees considered that this was most likely due to an absence of dedicated architecture staff until 1998, while others suggested that there may have been a lack of clarity around the Arts Council's role in respect of what was perceived by some as much as a commercial profession as an artform. The period since 1998, however, is generally perceived to have brought a positive evolution in the level of Arts Council support for architecture, triggered perhaps by two important factors. Firstly, from 1998 to 1999 the Arts Council was supported in its work by the late Kevin Kieran, who acted as Architecture Consultant to the Arts Council. Secondly, a practising architect, Siobhán Ní Éanaigh, served on the Council from 1998 to 2003. Various consultees credited both Kevin Kieran and Siobhán Ní Éanaigh with providing the Council with a valuable insight into the art of architecture and to have furthered understanding within the Arts Council of architecture as an artform. Since 2003, there has been no architectural presence at Council level.

From 1999 to 2005, Antoinette O'Neill worked with the Arts Council as Architecture Consultant.¹ During this period, architecture was the main focus of the 'Schools' Show', an Arts Council initiative aimed at introducing the work of contemporary Irish artists to young people. This resulted in an exhibition, 'A Room of One's Own', which toured to post-primary schools and Education Centres, and is still in use today. It was also in the late 1990s that the Arts Council's relationships with a

¹ This post has carried various titles at different stages: Architecture Consultant 1999-2000; Architecture Adviser 2000-2003; Architecture Specialist 2003-2005 and currently Architecture Adviser.

number of other relevant bodies, such as the Office of Public Works (OPW) and the Royal Institute of the Architects of Ireland began to develop.

In 2002, on foot of the Government Policy on Architecture for the period 2002-2005, the Arts Council and the OPW established the Kevin Kieran Award, focusing on the artistic formation and career development of the architect. A number of years later, the Arts Council seed-funded the establishment of the Irish Architecture Foundation in 2005 and supported the Foundation in its organisation of Ireland's first festival of architecture, Loving Architecture, which was successfully delivered in the same year.

Since 2000, the Arts Council has, along with a number of other funders, provided significant financial support for Ireland's participation in the International Architecture Biennale in Venice.

In addition to these important milestones, the Arts Council has supported, and continues to support, a range of other organisations, initiatives and individuals whose work bears relevance to the arena of public engagement with architecture. Profiles of each of these are provided later in this section.

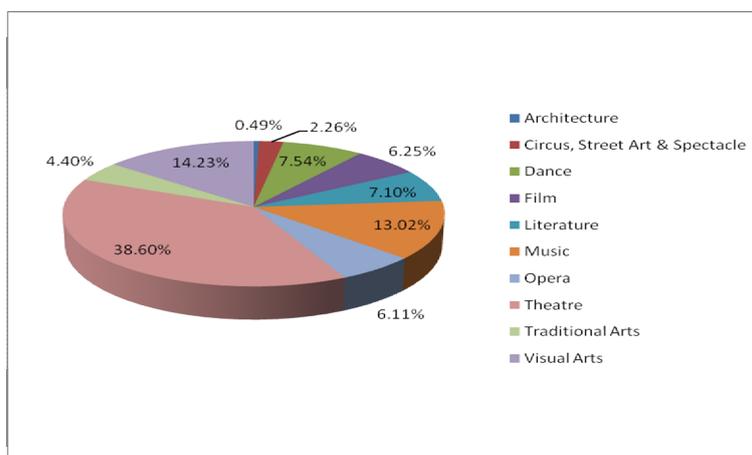
Resources

Since 1998 the Arts Council has, except for a brief lapse during a period of restructuring (2005-2006), enjoyed the services of an external architectural adviser contracted on a part-time basis to support in-house personnel through the provision of architecture-specific expertise. This remains the case today, with the Arts Council benefiting since 2006 from the part-time services of Emmett Scanlon, Architecture Adviser, who reports to the Head of Visual Arts and Architecture, a post created as part of a wider restructuring of the Arts Council executive in 2006.

The level of financial investment in architecture is however significantly lower than that allocated to all other artforms. In 2007, the Arts Council committed a total of €52,778,144 in grants across ten different categories of artform.¹ Of this, €259,747 (0.49%) was awarded to architecture.

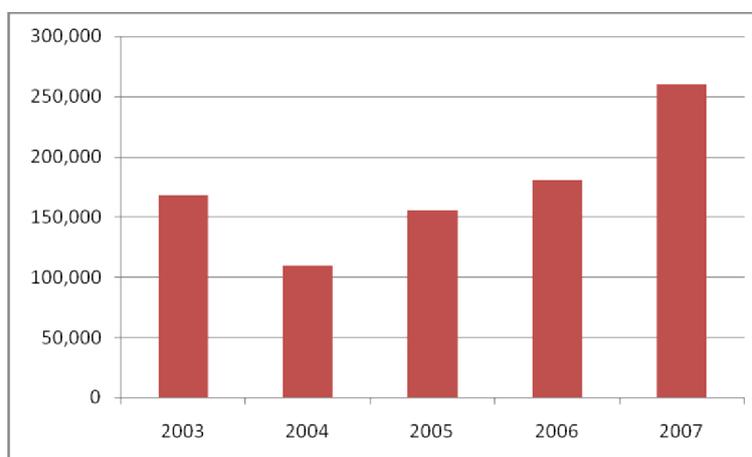
¹ Based on data provided by the Arts Council, specifically 'Report on Expenditure by Discipline, by Programme for Fiscal Year 2007', generated on 22nd July 2008. Figures include neither staff costs nor allocations to Arts Council Schemes administered by third parties.

Chart 5.1: Arts Council Allocation of Funding by Art Form 2007¹



On a more positive note, the level of expenditure allocated to architecture has increased steadily since 2004, as illustrated below.

Chart 5.2: Arts Council Allocation of Funding (€) to Architecture 2003-2007²



¹ Based on data provided by the Arts Council, specifically ‘Report on Expenditure by Discipline, by Programme for Fiscal Year 2007’, generated on 22nd July 2008. Data relates to awards of all types to an artform, not solely awards relating to public engagement. Figures include neither staff costs nor allocations to Arts Council Schemes administered by third parties.

² Based on data provided by the Arts Council in November 2008. NB. Until recently, the Arts Council financial management system did not categorise awards by artform. For this reason, these figures may not be 100% accurate and are presented for illustrative purposes only.

The funding awarded to architecture in 2007 can be broken down as follows:

Table 5.2: Breakdown of Arts Council Funding to Architecture 2007¹

Recipient	Award €	Percentage
Annual Funding: Architectural Association of Ireland	101,000	38.88%
Annual Funding: Irish Architecture Foundation	50,000	19.25%
Annual Programming: Irish-Architecture.com	17,500	6.74%
Bursary Award	10,000	3.85%
Kevin Kieran Award: Stephen Roe	25,000	9.62%
Minor Capital Grant: Architectural Association of Ireland	1,747*	0.67%
Projects Once-Off Award: (Irish Tour of Lisbon Triennale)	45,000	17.32%
Small Festivals Scheme: John Roberts Weekend	2,000	0.77%
Travel & Training Award	7,500	2.89%
Total	259,747	100%

* Awarded in 2006.

As at 31st October 2008, a total of €312,475 had been allocated to architecture in the course of 2008. While based on an incomplete year, this represents an increase of just over 20% as against 2007.

5.1.2 Office of Public Works

The OPW provides design and project management services for public sector building projects, a conservation management and advisory service, and independent advice to the Government. Given its public role and the fact that it is one of the largest commissioners of buildings in the country, the OPW considers that engagement with the public is of vital importance to its work. While this concern is contributing to an increasing level of consultation in respect of building projects, it also manifests itself in the OPW's provision of support to organisations and activities that seek to generate interest in buildings, notably those within the guardianship of the Office. As noted above, the OPW provides annual funding to the Irish Architecture Foundation, some of which relates specifically to Open House. The atrium of the OPW's offices on St Stephen's Green regularly plays host to architecturally-focused exhibitions such as 'SubUrban to SuperRural' in 2007, though no data is available as regards the level of attendance at such exhibitions. This venue may be lost if the decentralisation of the OPW to County Meath

¹ Based on data provided by the Arts Council's Architecture Officer by email on 3rd November 2008.

proceeds. Finally, the OPW supports the Kevin Kieran Award established in conjunction with the Arts Council.

5.1.3 Heritage Council

Established under the Heritage Act of 1995, the statutory functions of the Heritage Council include ‘promoting education, knowledge and pride in, and facilitating appreciation and enjoyment of our heritage’¹, including architectural heritage. Consultation with the Heritage Council identified two principal ways in which the Council’s work contributes to public engagement with architecture, specifically Heritage Week and the Heritage in Schools Programme.

Heritage Week

Heritage Week is part of European Heritage Days, a joint initiative of the Council of Europe and the European Union. In Ireland, Heritage Week is co-ordinated by the Heritage Council with support from DOEHL. The week-long programme encompasses a vast array of events organised by both national and local community organisations. Quite a number of these events relate to aspects of the historical built environment. The programme for 2008 included events such as a talk on ‘The Suburban Town of Rathgar’, self-guided tours of properties restored by the Irish Landmark Trust and Cork Heritage Open Day which allowed the public access to thirty historical buildings in Cork.

Heritage in Schools Programme

In conjunction with the Irish National Teachers’ Organisation (INTO), the Heritage Council has delivered the Heritage in Schools Programme since 1999. The programme offers a panel of Heritage Specialists who will, at the request of a teacher, visit a primary school to work directly with the children. Activities might also include visits to appropriate sites and walking tours. The programme covers the fees and expenses of the specialist while the school covers all other costs. In the current year 120,000 children are expected to take part in the programme. The scheme is seen as contributing to the aims and objectives of the Social Environmental and Scientific Education (SESE) curriculum and as providing an additional educational tool for teachers.

¹ www.heritagecouncil.ie/about/index.htm viewed on 7th August 2008.

A directory is produced each year listing the various specialists interested in working under the programme, as well as providing ideas for activities and guidance on organisational aspects. The directory, which is sent to all primary schools in the country, currently lists 124 specialists. An ability to communicate effectively with children and a good degree of enthusiasm are considered to be more important qualities in an expert than expertise in the subject matter. There is anecdotal evidence that it is more difficult to source specialists in architectural heritage than in other fields. Consequently, architecturally-related activities tend to be less prominent than, for example, those relating to natural heritage.

5.1.4 Local Authority Arts Offices

Arts Offices within local authorities derive their funding from two main sources, namely an annual allocation from the Arts Council and varying levels of contribution from local authority resources. On occasion, Arts Offices secure additional budgetary allocations from various sources, including the Arts Council, to support specific actions or initiatives. Arts Offices play an important role in raising the profile of the arts in the local area and bringing a range of artforms to the attention of the local population. The research process has identified a number of ways in which architecture has featured in the recent programmes of Arts Offices around the country. Those featured below are not intended to be exhaustive but to give a flavour of the initiatives originating from Arts Offices. ‘Architect in Schools’ activity, sometimes supported by local authorities, is covered in Section 5.5.3.

Architects in Residence Schemes

It is common for local Arts Offices to appoint an artist in residence for a fixed period of time, normally one year, to take a lead role in a series of activities relating to a specific artform. In recent years, the Arts Offices of Cavan and Roscommon have appointed architects as an artist in residence. In both cases, this was part of a wider decision to focus on architecture over a certain period.

County Roscommon

Roscommon County Arts Office appointed Dominic Stevens as Architect in Residence in 2005, inspired mainly by two factors: the increasing debate around rural housing and the imminent prospect of extending the local Arts Centre. Three main strands of activity were envisaged: 1) a public lecture series around design

and housing; 2) an internal advocacy role aimed at enhancing appreciation of design among Council employees and Councillors; and 3) an input into the design process for the Arts Centre extension. The first of these resulted in a series of six talks focusing mainly on the history of the house and the design of houses in an Irish, predominantly rural, context. These attracted attendances of between 6 and 30 people, some of whom had a general interest in the environment, while others were hoping to gain an insight into how best to secure planning permission for a rural house in County Roscommon. The Arts Officer found this series to be a worthwhile exercise and noted the housing theme enhanced its attractiveness to the general public. The second strand of activity became the most prominent, contributing to a significant change in attitude within other Council departments, notably the Housing Section, to design-related issues. The Arts Office went on to take a lead role in a 'Building Communities Programme' which aims to involve a small number of people currently on the waiting list for social housing in designing and building their own houses.

County Cavan

In County Cavan, the decision to appoint an Architect in Residence was also motivated by two factors: firstly, the fact that Cavan has no dedicated arts space and, secondly, the ongoing development of an integrated plan for Cavan Town and a desire to integrate the arts into any vision for the town. Both of these led to an initiative branded as 'Cavan Re-Imagined' which set out to focus on integrating arts into the urban environment and making arts part of everyday life. While the Arts Office saw architecture as vital to this initiative, the County had neither a County Architect nor dedicated architecture personnel. As part of a 'Spotlight on Architecture', it was therefore decided to appoint an Architect in Residence with both an internal and external advocacy role and a remit for demonstrating the potential impact and benefit of good architecture.

Architects Orla Murphy and Dermot McCabe of Simon J. Kelly & Partners, Westport, Co. Mayo, were appointed as architects in residence in early 2008. Since then, they have conducted walk-about of Cavan Town with young people from a local college, aimed primarily at gathering the views of young people on how the town might be developed and the potential for specific parts of the town. This, along with other elements, contributed to the development of a vision for the town which was published in 'An Atlas of Cavan' in late 2008. The Arts Office is currently seeking additional funding that would finance the construction of a temporary pavilion in a prominent public space allowing the public to view the architects'

vision for the town. Also in 2008, as part of the Cavan Summer Festival, the Arts Office commissioned architect Dominic Stevens to produce a temporary bandstand in the centre of Market Square as a focal point for various events within the Fringe festival.

Perspectives on Arts Office Activities

In both Cavan and Roscommon, Arts Office personnel have been enthused by the activities delivered under the residencies and feel that their respective programmes have benefited from being closely linked to topical local issues. Internal advocacy is regarded as a valuable function of the schemes, arguably filling a void created by the absence of a County Architect. In both cases, the relevant Arts Offices would like to extend their programming relating to architecture but are constrained mainly by the fact that they must cater for the full spectrum of artforms within modest budgets emanating from the local authority and the Arts Council. Furthermore, in both cases the budget allocated to the Architect in Residence initiative is significantly higher than that which would normally be made available to residencies in other artforms. A number of factors, such as the fact that most architects are VAT-registered and in commercial practice, along with the cost of architectural exhibits, were seen as contributing to this comparatively high funding requirement.

Across other profiles of consultee, notably people working within the arts sphere, there was a sense that Architect in Residence schemes could act as an effective conduit for public engagement activities in the future.

Other Local Arts Office Activities

The Arts Office of Kilkenny County Council in conjunction with the Butler Gallery has for a number of years organised two to three public discussions per year under the brand 'MOOT'. The discussions, which take place in non-arts venues such as bars or cafés, address a range of issues including architecture and the built environment. They typically attract a mixed audience including elected representatives and members of the public, a good number of whom have a general interest in the environment.

In 2004/5, the Arts Office of Cork City Council delivered 'Creating a Cultural City' - a public lecture series which included contributions from architects Charles Landry and Will Alsop. The Office has also recently delivered 'Drawn by Water', a schools

programme run over 14 weeks for 2 primary and 2 secondary schools looking at the development of the Cork Docklands. It is hoped to include a greater degree of participation from architects in this initiative in 2009. The Heritage Officer within the Council also manages a Cork-based version of Open House which enjoys very good levels of participation and is set to continue in future years.

The Irish choreographer, Fearghus Ó Conchúir, is currently dance artist in residence with Dublin City Council. As part of his residency, he is investigating how our bodies are reacting to the major changes in urban architecture that are taking place as a result of regeneration in cities such as Dublin and Shanghai. His work reflects the close connection between architecture and dance: both disciplines explore how human beings move and occupy space. His is a commentary on modern urban living that also sheds some light on the quality and functions of buildings.

All such examples suggest that there is an appetite among Arts Officers to incorporate architecture and related themes into their programming. Indirectly, a number of Arts Offices also support venues and festivals within their locality that address architecture to different degrees.

5.2 Architecture Organisations

5.2.1 Royal Institute of the Architects of Ireland

Aims & Objectives

The Royal Institute of the Architects of Ireland (RIAI) is the professional representative body for qualified architects in Ireland. The objectives of the RIAI are ‘the advancement of Architecture and the associated Arts and Sciences, the promotion of high standards of professional conduct and practice and the protection of the interests of architectural training and education’.

Governance & Resources

The activities of the RIAI are carried out by its six operating divisions. Each Division reports on its activities to a 24-member Council, the governing body of the RIAI, which is elected by the membership annually. The Director, the RIAI's chief executive officer, heads a permanent staff that service the Institute's Council and committees, and carries on the Institute's business on behalf of members.

While public engagement is considered a core function of all parts of the Institute, no specific role currently exists in respect of this area of activity.

Principal Activities

In 2008, the RIAI became the designated body for the registration of the title of 'Architect' in Ireland, in a co-regulatory role with the Irish Government. In the key areas of admission and professional conduct, standards have been set by legislation for the first time.

The Institute considers public engagement with architecture to be a key aspect of its role, notably through the promotion of an awareness of architecture and architects. The particular engagement-oriented activities of the RIAI are outlined below.

- ◆ The Institute's website, www.riai.ie, with between 1,300 and 1,700 hits per day, is considered one of the most heavily used Irish architecture websites. While it is not easy to examine user-profile data, the public areas of the website include coverage of schools and careers, a gallery of architectural images and information on architectural competitions.
- ◆ The RIAI Irish Architecture Awards arguably represent the highest profile recognition of new architecture in Ireland and are generating an increasing level of public participation/engagement. In 2008 over 5,000 members of the public voted online for their favourite building, following a series of high profile spots on RTÉ radio. This was seen by the RIAI as significantly raising the level of awareness of the awards.
- ◆ The RIAI provides annual funding (€50,000 in 2008) to the Irish Architecture Foundation to enable communication of architecture to a wider public. This is supplemented by an additional contribution in respect of the Venice Biennale (€20,000 in 2008).
- ◆ The RIAI sponsors and/or manages a number of architectural competitions, which sometimes include opportunities for the public to engage with architecture. A recent example of this was the 'Open Design Ideas Competition' for Henrietta Street, in Dublin 1, which was held to generate debate and discussion on the challenge of contemporary design as in-fill in sensitive historic settings.
- ◆ The Architecture Gallery, located in the basement of the Institute's headquarters at No. 8 Merrion Square, programmes a range of architectural

exhibitions. In 2007 over 3,000 people visited the gallery. While the gallery mainly attracts architects and associated professionals, exhibitions relating to housing tend to attract good levels of interest among the general public.

- ◆ The RIAI Bookshop, through its sale of architecture-specific books and magazines, encourages visits by members of the public, often on the suggestion of members of RIAI, but also international tourists and Irish visitors to Dublin seeking specific building-related material.
- ◆ The *Architecture Ireland* magazine, although primarily aimed at the profession, reaches a wider audience through certain bookshops.
- ◆ *House* magazine, which sells 7,000 copies of each quarterly edition, deals mainly with domestic-scale development and is considered by the RIAI to be highly successful in exposing architectural ideas to the general public.
- ◆ The RIAI Shaping Space initiative, started in 1997, is a comprehensive web-based learning tool about architecture. It sets out a series of learning tasks for use by teachers at all levels up to third level, with an emphasis on Transition Year. While no exact usage figures are available, RIAI sources would suggest use by many Junior Certificate and Leaving Certificate students, as well as use in primary teacher training centres. The RIAI would like to see a new injection of investment into updating the resource and enhancing its usage.
- ◆ The RIAI also publishes *The Little Map of Dublin Architecture* which features 40 buildings of architectural interest in central Dublin.

In considering the education of the architect, the Education Policy of the RIAI is relevant, as the body responsible for the promotion of standards of excellence ‘in the field of and in the practice of architecture in Ireland’. According to the current RIAI Statement of Policy on Architectural Education, the scope of the Policy is effected in four areas, including ‘the promotion of awareness and appreciation of architecture in society’. The Policy is implemented under six headings, including ‘the undertaking of initiatives to increase public information on architecture and the involvement of the public in the promotion of high standards in architecture’. In discussions with the RIAI, the engagement role of public sector architects in Ireland was emphasised, something distinct from other jurisdictions such as the UK where architects’ departments were removed from local authorities in the 1990s. The day-to-day role of the practising architect in Ireland in engagement was also stressed, as the typical architect’s brief now includes much consultation and agreement.

Future Plans

It is possible that the post of Architecture Officer will be introduced internally in the future, reinforcing the representation of the RIAI as a voice for architecture at a public level. It is also planned to significantly reorganise the website of the RIAI in order to facilitate and encourage increasing use of the portal.

Perceptions of the RIAI

When asked about the RIAI and public engagement with architecture, consultees tended to refer mainly to the Institute's Irish Architecture Awards and, in particular, the recent link with RTÉ radio in this regard. There is a belief among other bodies that the registration of title will become a significant focus of the Institute in the future.

5.2.2 Irish Architecture Foundation

Established in 2005, the Irish Architecture Foundation (IAF) is currently the main organisation funded by the Arts Council to develop public engagement with architecture.

Aims & Objectives

The IAF's Mission Statement is to be 'a vibrant and passionate organisation that seeks to excite people to the cultural value of architecture'. Its aims include:

- ◆ Communicating the shaping of space and the effect that shaping has on its user;
- ◆ Speaking about what architecture *is* and also about what architecture *does*;
- ◆ Providing a platform to debate, discuss and question the shaping of space, and invite many voices onto that platform;
- ◆ Advocating for an architectural culture in Ireland and ensuring this culture is recognised nationally and internationally.

Discussions with the IAF confirmed that the organisation's core strategic focus is on engaging the public in discussion and debate around architecture. The Foundation also espouses the importance of promoting Irish architecture abroad and recently curated a series of lectures on Irish architecture in partnership with the Consulate General of Ireland in New York City and the American Irish Historical Society. The

Foundation's involvement in the Venice Biennale also reflects this international objective.

Governance & Resources

The IAF is governed by a Board which currently includes one representative of the Architectural Association of Ireland (AAI), the Royal Institute of the Architects of Ireland (RIAI), DOEHLG and the OPW, as well as four architects. While a key funder of the IAF, the Arts Council does not sit on the Board of Directors, consistent with its general policy on such matters. The IAF intends to widen Board membership in the near future in order to involve a number of individuals with expertise in areas such as the arts, cultural policy, education and the business sector.

From its establishment until approximately September 2006, the IAF was managed on a day-to-day basis by a part-time Director, assisted by the part-time Administrator. For a period of just less than a year, there was no Director although the Administrator remained in post. In July 2007, the IAF recruited a full-time Director with a strong professional background in the field of public engagement with architecture in the UK. At the same time, the part-time Administrator post was upgraded to a full-time post. Both staff members are currently based within shared office space at the headquarters of Temple Bar Cultural Trust.

The IAF receives contributions from a number of sources towards its ongoing costs, as illustrated below:

Table 5.3: Principal Core Funding Contributions to IAF 2008.

Source	Amount €
Arts Council	58,000
DOEHLG	60,000
Dublin City Council*	30,000
Office of Public Works*	30,000
RIAI	50,000
Total	228,000

*Each of these contributors requires that two-thirds of their contribution is directed towards Open House, with the remaining third being a contribution towards core costs.

The Foundation also receives contributions specifically relating to Open House and the Venice Biennale, as outlined below, and other occasional initiatives.

Principal Activities

Soon after its establishment, the IAF managed the Loving Architecture festival (2005). Since 2006, it has managed Open House, offering the public an opportunity to visit buildings of architectural interest. In 2008, the IAF has been managing a public consultation process on behalf of DOEHLG aimed at informing the development of a new national architecture policy, while also co-curating Ireland's entry to the Venice Biennale. Before the end of 2008, the IAF will launch a new web portal focusing on Irish architecture. Each of these activities is explored in turn below.

Loving Architecture

Loving Architecture was conceived as a major festival that would kick-start public interest in architecture. The festival took place in the autumn of 2005 and offered a range of events including lectures, walking tours, exhibitions, lunchtime talks, workshops and book launches. Although Dublin-centred, the festival enjoyed good geographical reach with events in Cork, Castlebar, Roscommon and other regional locations. While no detailed monitoring or evaluation data is available, the consultation process suggested that the festival was on the whole very successful although some questioned the extent to which it attracted members of the general public with no existing interest in architecture. The festival was replaced by Open House in 2006.

Open House

Based largely on a very successful London model, Open House was first delivered in 2006 as a weekend-long opportunity for members of the public to take part in guided visits of architect-designed houses, apartment schemes, historic properties and landmark public buildings, primarily within Dublin City. In its inaugural year, Open House Dublin enjoyed a high degree of success and was replicated in 2007.

More recently in October 2008, Open House was expanded to include events in all four Dublin local authority areas. Over the course of three days, in the region of 15,000 people visited 122 buildings and took part in twelve different walking tours. For the first time, specific events were organised for children, including visits of the National Gallery, Trinity College Dublin and the Hugh Lane Gallery. A public debate entitled ‘Has Dublin Changed for the Better?’ was also included in the programme. The debate, which also formed part of the DOEHLG public consultation process, attracted 350 people. In parallel with Open House 2008, Dublin City Council’s Arts Office supported four visual artists to produce new site-specific works aimed at stimulating debate on architecture, planning and the built environment. This initiative, branded as ‘Culturstruction’, was accompanied by the projection in Meeting House Square, Temple Bar, of recent artists’ films with architectural relevance.

The festival is managed by a curator appointed by the IAF and relies on the goodwill of property owners and approximately 200 volunteers who assist with organisational aspects. The IAF also appoints an additional administrator on a short-term contract to assist with the organisation of the festival. The total operating budget for the event in 2008 was approximately €80,000, made up of €20,000 from each of Dublin City Council and the OPW (as noted above) and a combined contribution of €40,000 from the three local authorities of Dún Laoghaire Rathdown, Fingal and South Dublin.

The IAF views Open House as a key opportunity for people to experience architecture in a new way, realise the importance of their architectural heritage and learn about how buildings come about and why. It is also seen as a means of awakening people to the architecture of the city through which they walk or drive on an everyday basis.

Open House was perceived by the vast majority of the stakeholders consulted as an excellent platform for engaging the public in a highly accessible manner and one

that should be built upon in future years, both in terms of geographical reach and as regards the variety of events and formats within the programme.

DOEHLG Public Consultation Process

In early summer 2008, the IAF organised a series of public meetings on behalf of DOEHLG relating to the development of a new national architecture policy. Public meetings were held in eight locations across Ireland, while a website carrying information on the consultation process was also developed. As noted above, a public debate was also held as part of Open House in October 2008.

Curating Exhibitions

In 2005, following a formal tender process, the IAF was appointed to curate Ireland's participation in the Venice Biennale. Shane O'Toole, then Director of the Foundation, curated 'Suburban to SuperRural' for the 2006 Biennale. In 2008, Ireland's participation in the exhibition, namely 'The Lives of Spaces', was commissioned and co-curated by the IAF's current Director, Nathalie Weadick, and Professor Hugh Campbell of University College Dublin.

The IAF's Director, assisted by the Administrator, co-ordinated the contributions of a team of approximately 25 people, most of whom receive only a modest contribution towards their expenses. While co-curating Ireland's participation in Venice is seen by the IAF as valuable in terms of raising the Foundation's profile, this role has a clear impact on the executive team's capacity to engage in other areas of activity.¹

In 2007/2008, the IAF received funding from the Arts Council to mediate the exhibition arising from Ireland's participation in the Lisbon Triennale, namely 'Line to Surface', for the Irish public at three venues in Dublin and Limerick.²

Web Portal

The IAF has recently been working on the development of a new website that is intended to act as a 'virtual architecture centre' pitched primarily at the general public. It will carry information on the Foundation's own activities and those of

¹ The role of the Venice Biennale in respect of public engagement with architecture is explored in further detail in Section 5.3.2.

² See Section 5.3.2 for further detail.

other relevant bodies, details of upcoming events, online polls and links to sectoral partners.

Future Plans

The IAF would like to undertake a much greater level of education and outreach activity than is currently the case, notably developing a nationwide programme and expanding activities aimed at young people. This would require additional funding to support a specific education and outreach post and associated activities.

The IAF would also like, in the short term, to secure central shop-front premises that would accommodate some light programming aimed primarily at generating interest among the public. This is seen as particularly important in terms of enhancing the Foundation's visibility. Over the long term, the IAF would like to see the establishment of a national centre for architecture that would serve as a hub for public engagement with architecture not only through exhibitions and activities hosted at the centre but also through a nationwide programme of activities in partnership with a range of relevant bodies. The IAF already receives multiple requests from a wide variety of organisations interested in delivering partnership initiatives that would allow the Foundation to expand its audiences and its geographic reach.

Perceptions of the IAF

The consultation process pointed to a general recognition of the IAF as having a pivotal role to play in enhancing public engagement with architecture in Ireland and as a body that could work with and assist other interested parties to bring their projects in this field to fruition. It was generally believed that ideas for different initiatives in support of public engagement with architecture are plentiful but that the IAF's small executive team is over-stretched by a workload that in 2008 has included curating Ireland's presence in the Venice Biennale and managing the 'Conversations about Architecture' process on behalf of the DOEHLG.

5.2.3 Architectural Association of Ireland

Aims and Objectives

The Architectural Association of Ireland (AAI) was founded in 1896 ‘to promote and afford facilities for the study of architecture and the allied sciences and arts, and to provide a medium of friendly communication between members and others interested in the progress of architecture.’

Governance & Resources

The affairs of the Association are managed by a Committee, guided by a Senate.¹ The Committee is the governing body of the Association but is subject to the control of the members and honorary members of the Association in the Annual General Meeting. The Committee consists of the President, the Vice-President, two Secretaries, the Treasurer and eight members - all elected by the membership - along with the immediate past-President, one member nominated by the student body from each of the schools of architecture and one other eminent person elected by the Committee. The Senate, which is composed of the Committee of the current session and the ten previous Past-Presidents, meets twice a year to review the progress of the association. The Association employs a part-time administrator.

Since 1983, the AAI has received financial support under the Arts Council’s Annual Funding Programme (€90,000 in 2008). The Association is also supported through a number of other sources including commercial and private sponsorship, and member subscriptions.

Principal Activities

While the AAI is not a professional accredited organisation and is open to all, its activities are focused mainly on the continuing development of the young architect. However, a number of the AAI’s activities were cited by consultees as also offering platforms for public engagement with architecture, as outlined in the sections below.

¹ The governance structures of the Architectural Association of Ireland are currently under review.

The AAI Awards & Exhibition

The AAI Awards were the first formal award scheme for architectural projects in the country and continue to be very highly regarded by the profession. The awards are notable for their particular recognition of the achievements of young architects, and the consistent quality of the accompanying publication, which reaches an increasingly wide public. Each year, the AAI Awards Exhibition is shown at a number of venues across Ireland. In 2007, these included the OPW Atrium on St Stephen's Green, the Civic Theatre in Tallaght, Limerick Regional Hospital, the O'Rahilly Building at University College Cork and Roscommon Arts Centre. The exhibition series operates on a very low budget, is limited to panel-based displays and is often transported around the country by volunteers. Resources are not typically available to support ancillary events or any significant degree of mediation. All of these factors are seen as limiting the public engagement impact of both the awards and the exhibition. No data is available regarding the level of attendance at AAI Awards exhibitions.

Lectures & Site Visits

The annual lecture series of the AAI is aimed primarily at the profession and is widely recognised as being of an excellent standard. While lectures are open to the public, they are attended mainly by architects and are more suited to those with a good degree of familiarity with the language of the sector. The AAI also organises site visits to new buildings. These are generally facilitated by the architects in question and attended by AAI members.

In 2005, the AAI held a series of public lectures entitled 'Contemporary Architecture' at Trinity College Dublin. The series was funded by DOEHLG under Action on Architecture 2002-2005. The lectures set out to provide 'a broad overview of the development of architecture in the past century' and to 'enable a greater understanding of the nature and role of architecture in contemporary society'. Despite radio and newspaper advertising, attendance levels were mixed, with some lectures attracting up to thirty people and others attracting only five. Those attending came from a range of backgrounds though many had some interest in the arts in general.

AAI Publications

The AAI self-publishes a journal entitled *Building Material* which is geared towards members of the profession. In collaboration with Gandon Editions, the Association also produces the *New Irish Architecture Series* which features an annual

publication dedicated to the AAI's Awards, as described above. The book features transcripts of the judging panel's deliberations which tend to be dominated by the language of the profession. Nevertheless, in recent years, the book's circulation figures have risen substantially and the print-run now sells out quicker than ever before. The book is now also more widely available, with more bookshops stocking current and back issues.

Future Plans

In discussions with the AAI, it was clear that the Association's future direction will focus upon the continuing development of the architect. While this may result in an element of engagement with the public, delivering activities aimed at the public will not be a key objective of the organisation. Representatives of the Association indicated that this decision was motivated both by resource limitations (financial and human) and by the existence of the Irish Architecture Foundation which has a specific brief relating to public engagement. The AAI acknowledged that public engagement activities and the development of architects can be closely intertwined and that there may be opportunities for the AAI and the IAF to work together on certain initiatives.

Perceptions of the AAI

In consultation with stakeholders, the AAI was recognised as an organisation that delivers high quality events and publications, though it was also felt that these were primarily geared towards architects and related professions rather than the general public. The Association's activities tended to be seen as offering a form of continuous professional development to architects, particularly younger architects. Some comments suggested that the Association is largely Dublin-focused.

5.2.4 Irish Architectural Archive

Aims & Objectives

The Irish Architectural Archive was established in 1976 to collect and preserve material of every kind relating to the architecture of the entire island of Ireland, and make it freely available to the public.

Governance & Resources

The Archive is an independent limited company with charitable status and is supported by DAST, DOEHLG, the OPW and numerous private and corporate donors.

The Archive is governed by a Chairman and Board of Directors. Responsible for the day-to-day running of the Archive are the Archive Director and Archive Administrator each of whom reports independently to the Board. The Archive, as a corporate entity, has a body of ordinary members. These constitute a wide community of interested parties. Invitations to become a member of the Archive are issued at the discretion of the Board.

Principal Activities

Archive

The holdings of the Archive include some 300,000 drawings and related files, 400,000 photographs and over 15,000 items of printed matter, representing an extremely extensive source of information on Ireland's buildings and those who designed them. The Archive, which is located at 45 Merrion Square and open to the general public, attracts approximately 4,000 visitors per year to its reading room and gallery space. This figure is increasing steadily and includes people from diverse backgrounds: while 15% of readers are professional architects, 40% are non-student members of the public.

Exhibitions

The Archive hosts three to four exhibitions per year. Recent exhibition themes have included the life and work of the Donegal architect Liam McCormick and the architectural models of Eileen Gray. While resources for promotional purposes are very limited, the Archive promotes its exhibitions in publications such as the *Irish Times* and the *Irish Arts Review*.

Future Plans

Although the Archive's activities in terms of driving public engagement are limited, the organisation is highly supportive of enhancing supports in this area in the future and 'demystifying' the business of architecture.

Perceptions of the Irish Architectural Archive

The consultation process did not seek specific information on perceptions about the Archive, but it was evident that there is a good level of awareness among architects of the presence of the Archive as a resource and increasingly a centre of events and activities. However, the Archive tended not to be cited as a platform for the public to engage with architecture.

5.2.5 Archiseek - www.irish-architecture.com

Aims & Objectives

Archiseek - www.irish-architecture.com - is a website which aims to 'encourage the average person to enter into the architectural debate' by featuring news items relating to architecture and the built environment, primarily in the Republic of Ireland.

Governance & Resources

Archiseek is owned and managed entirely by an individual with a background in History of Art and a passion for architecture. Since 2003, the Arts Council has awarded grant funding to Archiseek (€17,500 in 2007). Additional income is generating through the sale of advertising.

Principal Activities

The articles featured on the site are typically based on those appearing in the general press and tend to relate to topical issues such as Dublin's high-rise debate and the redevelopment of the Arnotts site. Users can post their views on such issues through a host of discussion forums. Over 5,000 individuals receive approximately 150 email-based newsletters per year, drawing attention to new articles on the site. The site's owner, Paul Clerkin, believes that its users include both architects and members of the public, although no firm breakdown of user profiles is available.

Future Plans

Archiseek has recently added city maps and information on other countries including Scotland and Canada. Forum and blog activity are on the increase, and

basis for architectural education is already extremely tight, and that to add public engagement to the long list of educational deliverables is asking too much.

Nonetheless, the growing cultural integration between architectural education and the broader community is demonstrated in some of the regional schools, including Waterford and Limerick, which have made particular efforts to be relevant to the local area. The John Roberts Festival of Architecture in Waterford, for example, has recently become aligned and associated with the architecture degree programme at Waterford Institute of Technology, allowing local architecture students to engage with the public in parallel to educational life by organising on-street architecture exhibitions and events.

It is also arguable that the recent large increase in the numbers of third level architecture students carries the potential to generate increased engagement with architecture nationally.

5.3 Initiatives & Activities

5.3.1 Kevin Kieran Award

The Kevin Kieran Award was established in 2002 by the Arts Council and the OPW in memory of the late Kevin Kieran, Architecture Consultant to the Arts Council from 1998 to 1999. The biennial award, which also fulfilled a commitment within Action on Architecture, has the following objectives:

- ◆ To inform and develop the practice of an architect;
- ◆ To facilitate research and innovation;
- ◆ To draw and learn from best international practice; and
- ◆ To foster and develop emerging talent and ability within the artform.

The award consists of a significant funding allocation of €50,000 paid by the Arts Council, allowing the successful architect to design and undertake a research project over a period of two years. Thereafter, the architect is commissioned by the OPW to undertake a significant design project for which commercial fees are payable.

The first recipient of the award, Grainne Hassett, is undertaking a study of the work, methodology and practices of four practitioners of high international stature,

(two architects and two visual artists), examining how ‘extremely physical-perceptual built artefacts might inform the ongoing dialogue between meaning and space in a physical world.’¹ The second recipient, Dominic Stevens, focused his research on living and building in rural Ireland, culminating in a book entitled *RURAL*. Most recently in 2007, Stephen Roe of ROEWU Architecture, received the award for a research project focusing on ‘architecture, immersed in the weather’ - an investigation of design strategies that successfully embody different material responses to the Irish weather.

The award, while widely welcomed as a key initiative for supporting the creative development of the architect, is not intended, by design, to directly support public engagement with architecture. Importantly, however, recipients are increasingly encouraged to ensure that the outcome of their research is disseminated to a suitable audience, which can include the general public. This would seem to provide an opportunity for the research outcomes of the award in some years to provide a basis for a public engagement activity.

5.3.2 Venice Biennale & Lisbon Triennale

Venice Biennale

As noted in Section 5.2.2, Ireland has since 2000 participated in the Venice International Architecture Biennale, the most highly regarded architectural exhibition in the world. Ireland’s participation in Venice is a Culture Ireland initiative in partnership with the Arts Council and a number of other supporters. The Arts Council considers it essential that ‘the best of Irish architects are provided with this opportunity to show their work on this most prestigious world stage.’²

Typically, entries are invited at a national level around a theme chosen by the commissioners. In 2008, nine architects contributed to Ireland’s entry to the 11th Venice Biennale, namely ‘The Lives of Spaces’, which was exhibited at the Palazzo Giustinian Lolin in Venice from mid-September to late November 2008.

¹ Grainne Hassett (by email to the research team).

² Claire Doyle, Head of Visual Arts & Architecture, Arts Council, writing in *Irish Architecture at the 11th Venice International Architecture Biennale*, Special Edition of the *Irish Arts Review*, 2008.

Ireland's participation in the 2006 Biennale - 'SubUrban to SuperRural' - subsequently toured venues in Belfast, Cork, Kildare, Limerick and Dublin. The Arts Council, through the Touring Experiment, provided funding of €2,500 towards the domestic tour, while the receiving venues paid approximately €10,000 each as a hire fee for the exhibition. It is intended that 'The Lives of Spaces' will tour to a number of locations throughout Ireland in the course of 2009.

The overall budget for Ireland's participation, including venue costs in Venice, was €300,000:

Table 5.4: Breakdown of IAF Budget for Venice Biennale 2008

Source	Amount €
Culture Ireland	150,000
Arts Council	70,000
RIAI	20,000
Fundraising	60,000
Total	300,000¹

Lisbon Triennale

In 2007, Ireland also participated in the Lisbon Architecture Triennale, also supported by Culture Ireland. Lisbon, like Venice, is very much aimed at architects and related professions. The Irish exhibition - 'Line to Surface' - was curated and designed by Peter Cody and Peter Carroll, and featured the work of nine different architects, along with Ballymun Regeneration Limited and the Dublin Docklands Authority. The exhibition centred upon different approaches to addressing the urban voids created by the enlargement of Dublin. In early 2008, on its return to Ireland, the exhibition toured to the atrium of the OPW in Dublin, the Limerick University Foundation Building and Ballymun Civic Centre. The venues were chosen as places with relatively high levels of public footfall. Through the Touring Experiment, the Arts Council provided funding of €17,500 towards the costs of the domestic tour. A further €45,000 was awarded to the Irish Architecture Foundation specifically to fund public mediation activities at the three venues mentioned above through a Projects Once-Off Award.

¹ The Irish Embassy in Rome also made an additional in-kind contribution towards the costs of the launch event in Venice.

An opening event was held at each venue, during which some of the contributors discussed their submissions under various themes. This was followed by a general moderated discussion on the theme ‘How the city is being made’. The events were published through various media outlets including radio and local papers, and were all open to the general public. Attendances at these opening events ranged from 60-80 in Limerick to 250-300 at the OPW. The organisers indicated that while the opening nights were attended mainly by architects, students and associated professionals, there were also several members of the general public in the audience, in particular at the Dublin venues.

Perspectives on Venice & Lisbon

The consultation process conducted as part of this study identified a range of views and opinions on the question of whether exhibitions curated for major international architecture events such as Venice and Lisbon are an effective means of encouraging engagement with architecture among the Irish public. While both ‘Suburban to SuperRural’ and ‘Line to Surface’ were generally considered to be based on themes of interest to the public and to be of a very high visual quality, many consultees were of the view that the exhibitions had not been appropriately mediated for a non-specialist public. For example, the text used to describe aspects of one of the exhibitions was found by some to be obscure and opaque to non-architects. Similarly, some consultees indicated that the language employed by panellists at an opening event was technical and inaccessible to those outside of the architectural profession.

Importantly, many of those consulted felt that exhibitions such as ‘Suburban to SuperRural’ and ‘Line to Surface’ could still offer effective platforms for encouraging public engagement in Ireland, provided that specific steps were taken to enhance their ‘digestibility’ to non-architects. Indeed, a number of consultees indicated that, given the level of investment in exhibitions aimed at Venice and Lisbon, it would be remiss not to offer the Irish public an opportunity to view them. In order to be effective, this domestic phase would have to be planned into the overall programme from the outset, with consideration being given to the suitability of the exhibition for an Irish audience, the level and nature of mediation required and the selection of appropriate venues.

Other consultees from within the architecture sector, however, expressed the view that exhibitions designed for the specialist architect-dominated audiences of Venice or Lisbon do not form an appropriate basis for encouraging engagement

among a non-specialist public in Ireland, even with a new phase of mediation. Underlying this view is a suggestion that the exhibitions curated primarily for the purposes of Venice and Lisbon have only been toured in Ireland due to the absence of any other major touring architectural exhibition in the country. On a very practical note, some consultees from various backgrounds noted that exhibitions intended for Venice or Lisbon are designed to suit the scale and atmosphere of the specific venue being used making it difficult to accommodate the exhibitions in many Irish venues. For such reasons, a number of consultees suggested that a touring exhibition could be designed and developed specifically with the Irish public in mind and entirely separate from Venice or Lisbon.

5.3.3 Arts Festivals & Venues

The research process also identified examples of arts festivals and venues throughout the country featuring architecture within their programmes. Several examples, in no particular order of merit, are outlined below.

The Dock, Carrick-on-Shannon

In 2007, on the initiative of the Local Arts Officer, The Dock Regional Arts Centre in Carrick-on-Shannon commissioned an exhibition entitled 'The Bridge' inspired by the prospect of a new bridge being built across the River Shannon in the town. Four artists and four architects were commissioned to present different visions of the bridge. The Dock also invited a community artist and film-maker to capture local people recounting how a particular bridge stirs up particular memories or thoughts for them. The resulting film was shown within the exhibition space. Local school children were also asked to use their wildest imagination in designing a bridge that could be used to cross the Shannon. The children created a range of 3D structures that were shown at The Dock as part of the exhibition. Finally, The Dock also organised a public discussion session featuring a senior bridges engineer from the National Roads Authority, Philippe O'Sullivan of Grafton Architects and an engineer from Leitrim County Council. The session attracted 40 to 50 people from a variety of backgrounds and generated lively debate around both architectural and environmental aspects. The exhibition and associated elements attracted a good level of coverage in the local written press and some coverage on local radio. The exhibition is one manifestation of a desire on the part of The Dock and the Arts Officer to programme some architecturally-related activity each year.

Wexford Arts Centre

Following a partnership proposal from Stephen Carr Architects, Wexford Arts Centre is planning an exhibition in the summer of 2010 exploring the theme of how architecture can influence and change our life. The exhibition will seek to create an awareness of the influence architecture can have on our lives and stimulate thought and debate about architecture, raising awareness and understanding of the built environment and its relationship with the natural environment. It is planned to organise an education programme including workshops and activities for schools and children. According to Wexford Arts Centre, the exhibition is likely to cost significantly more than a typical arts exhibition at the venue and fundraising is ongoing.

Royal Hibernian Academy

In 2004, the Royal Hibernian Academy (RHA) presented 'Practicing Architecture: Five Architectural Projects', an exhibition intended to present, rather than describe, architecture as a direct experience to an art audience. The exhibition featured an installation designed by FKL Architects within which five architectural practices had been invited to speculate about the exhibition of architecture. The exhibition was cited by many consultees as an example of how a three-dimensional approach can greatly enhance the accessibility of an exhibit for the general public. It is also important to note that the exhibition, which involved the commissioning of new work, cost in the region of €75,000. The RHA representative consulted indicated that this is approximately twice the cost of a typical arts exhibition at the RHA Gallery. The fact that the exhibition featured commissioned new work by five architects and was largely installation-focused may have contributed to its relatively high cost.

National Sculpture Factory

In May 2007, the National Sculpture Factory (NSF) organised the Des/IRE Conference which explored attitudes to domestic architecture and proposed 'a more creative future for the built environment'. The two-day event was pitched at a broad audience including architects, artists, developers, politicians and the general public. Over 200 people attended, approximately 80% of whom worked within architecture or related professions. The event was nevertheless recognised as a successful model for encouraging discourse between professionals and the public. It was financed by a combination of the NSF's own resources, delegate fees and fundraising. A publication based on the conference was published in late 2008.

Kinsale Arts Week

The programme for Kinsale Arts Week in 2008 included a number of architecturally-related aspects:

- ◆ A panel discussion ‘A Vision for the 21st Century: Building a ‘New Cork’ facilitated by Frank McDonald of the *Irish Times* and involving architectural personnel from Foster & Partners as well as the Managing Director of Howard Holdings.
- ◆ The installation by Turner award winning artist Anya Gallaccio of coloured glass into the windows of Charles Fort outside Kinsale, creating a constantly evolving theatre of shadows upon the adjacent buildings as the sun rises in the east and sets in the west.
- ◆ A black and white photography exhibition by John Minihan ‘influenced by the colour, music and architecture of Cuba’.

Spraoui Festival, Waterford

The arts community also regularly uses the wide public arena as a space to exhibit, perform or construct work and thereby creates opportunities for public engagement not only with contemporary arts practice but also the surrounding built or natural environment. The street art spectacles curated and presented by the annual Spraoi Festival in Waterford not only provide great entertainment but also, perhaps as a secondary consequence, encourage the public to reassess the quality of the built environment, the streets, accompanying buildings and open spaces that make up a modern city.

Appetite for Architectural Programming

The examples above provide a brief insight into a small number of examples of architecture-related programming across the arts sector. Importantly, consultation with representatives of venues, galleries and festivals suggested that there is a good level of interest in programming more material related to architecture. Key restraining factors were considered to include limited knowledge and experience of curating architectural material and the costs associated with such programming.

5.4 Media

The media have a potentially powerful role to play in encouraging the public to take an interest in architecture and in enabling the public to deepen that interest.

5.4.1 Broadcast Media

When asked whether they felt architecture was covered to any significant degree by the broadcast media, stakeholder consultees tended to refer first and foremost to 'Grand Designs', the highly successful Channel Four series focusing on residential house-building projects. RTÉ's series 'Room to Improve' and the environmentally-focused 'About the House' series were also cited as examples of architecture featuring in national television programming. Such programmes, while falling within the 'lifestyle' category, were acknowledged as playing a role in conveying basic architectural concepts, the job of the architect, and in highlighting the potential impact of good design. The popularity of such programmes points to a certain appetite among the public for programming of this type. 'Room to Improve', for example, captures in the region of 37% of viewers when it appears on RTÉ One at the prime slot of 8.30pm on a weekday evening.

A number of consultees also cited RTÉ's 'Nation Building' series on twentieth century Irish architecture and the two 'Arts Lives' documentaries on Michael Scott (2006) and Eileen Gray (2007). Arguably, these programmes are more likely to capture an audience with an interest in the arts than the public at large. It was noted that arts programmes such as 'The View' tend not to address architecture to the extent that one might like.

In the field of radio, a number of consultees mentioned occasional discussions around the theme of architecture within programmes such as 'The Tubridy Show' on RTÉ Radio One. Indeed, as this report was being written, the programme featured a discussion on whether Ireland was being ruined by bad architecture.¹ On the day after the discussion, Ryan Tubridy commented on the high level of interest generated by the feature, apparently a common response to discussions on related topics. Various consultees, though mainly those working within the field of architecture, also drew attention to the radio series 'The Architect's Eye'. Each episode features an architect visiting and commenting upon a site or building of

¹ 'The Tubridy Show', RTÉ Radio One, 19th August 2008.

architectural interest. Sponsored by the National Inventory of Architectural Heritage (a section within DOEHLG), the series does not concern itself with contemporary architecture. Eight episodes were broadcast in early 2007 and a second series was delivered in April/May 2008. The programme's timing - 8.30pm on weekday evenings on RTÉ Radio One - would suggest that it may not reach a wide cross-section of the public. Very positive feedback was received in respect of the recent collaboration between RTÉ and the RIAI which encouraged members of the public to cast a vote for their favourite building from a shortlist of 25 projects. The poll attracted over 5,000 responses.

Discussions with RTÉ suggested that there is a very good level of interest on the part of the national broadcaster in programming more architecture-related material particularly where it has a broad appeal. A new series, 'Designs for Life', is nearing completion. This will follow the story of four home-building projects from concept to drawing, through to planning and construction, and will prominently feature the architects involved. The series was quoted as an example of the relatively long timescales involved in producing architectural programmes and the consequently high cost of production. While there is a good level of interest in further programming of this type, cost and production timescales can be inhibiting factors.

There was general agreement among stakeholder consultees that television and radio have a central role to play in generating interest in the subject of architecture. This, coupled with an apparent willingness on the part of RTÉ to programme more architecturally related material, suggests that there is scope for the broadcast media to play a more significant role in supporting public engagement with architecture than is currently the case.

5.4.2 Written Press

The comments of stakeholders regarding coverage of architecture by the written press often centred on the fact that the subject tends to appear mainly within the property sections of newspapers, which was considered to be regrettable by most of those interviewed. The most commonly cited examples of coverage within the main sections of the national broadsheets related to major planning controversies such as Sean Dunne's proposals for the Jury's/Berkeley Court site in Ballsbridge or the proposed redevelopment of The Clarence Hotel, and the articles of Frank McDonald, Environment Editor of the *Irish Times*, which were also perceived as focusing on planning issues. It was generally felt that coverage of architecture

within the arts sections of the broadsheets was minimal, with the notable exception being Shane O’Toole’s regular feature in the Sunday Times ‘Culture’ supplement.

There is general recognition that one particular publisher, Gandon Editions, which has in the past received Arts Council funding, has been to the forefront of recent book publishing on Irish Architecture, particularly (but not exclusively) in relation to contemporary buildings. It is widely considered that the quality of the material associated with this publisher, together with the wide circulation of the books, makes a unique and significant contribution to public engagement with architecture in Ireland. In the last ten years, sales of Gandon’s architecture specific titles have risen significantly. Importantly, anecdotal evidence suggests these are mainly purchased by non-architects, and that a growing market does exist for quality publications in this area.

The RIAI’s *House* magazine, which focuses on residential architecture and design, was cited by a number of sectoral consultees as making a potential contribution to the public’s interest in design. While the magazine sells in excess of 7,000 copies of each quarterly edition, it was not referenced as a means of encouraging engagement with architecture by any of the members of the public attending the focus group conducted by the research team.

Importantly, there was recognition of the ability of a number of journalists to write in a style that makes architecture accessible for the general public while still maintaining critical and cultural integrity.

In conclusion, sector stakeholders considered that the written press could make a more active contribution to public engagement with architecture, but recognition that proactive steps would need to be taken over a sustained period of time in order for this change to occur.

5.5 School-Centred Activities

The formal education system constitutes a potential channel for encouraging young people to engage with the arts, both through arts education (a formal part of the curriculum) and arts-in-education (where arts practitioners work with school children on occasional arts projects). The research process sought to explore the

extent to which public engagement with architecture is being encouraged through school-centred activities.

5.5.1 Architecture in the Formal Curriculum

While the scope of this study did not include a detailed review of the formal school curriculum, the research team gathered views on the extent to which architecture features within it. There was strong consensus that architecture features to only a very limited degree within the curricula at both primary and second level.

At primary level, there was some acknowledgement of the flexibility offered by the curriculum and of the potential for architecture to be addressed within Social Environmental and Scientific Education (SESE). The extent to which architecture is in fact being addressed is unclear due to an absence of relevant research or data.

At second level, while aspects of the built environment might be covered within the subjects of history, geography, art, building technology and architectural technology, it is impossible without extensive additional research to quantify the level of attention accorded to architecture. Those stakeholders consulted as part of this study tended to focus their comments on Transition Year as a window of opportunity for involving young people in dynamic projects aimed at enhancing awareness and understanding of the built environment. At the same time, many acknowledged the fact that Transition Year is over-burdened by pressures from a multitude of sectors wishing to exploit the same window of opportunity. It was also felt that the extent to which different schools embrace different topics and activities is highly dependent on the personal interests of teaching personnel with responsibility for Transition Year. In a very practical sense, it is clear that the ability of architecture to penetrate Transition Year to any significant extent will depend on the availability of resources to support teachers who are willing to explore the subject.

5.5.2 Resources for Architecture in Schools

As noted earlier in this report, in 1997 the RIAI and Blackrock Education Centre produced 'Shaping Space', a resource pack aimed at assisting teachers wishing to cover architecture in the context of Transition Year. The resource pack, while recognised as being of a high quality, does not appear to have been widely utilised due mainly to the absence of promotional activity. The resource was created in

1997 and may arguably not now be entirely topical in respect of issues such as the environment. The history of ‘Shaping Space’ underlines the importance of such resources being complemented by a human dimension capable of disseminating the resource, encouraging schools to avail of it and advising on implementation.

In 2002, as part of the Schools’ Show, the Arts Council curated ‘A Room of One’s Own’, a show aimed at second level students and specifically designed with two purposes in mind:

- ◆ To position architecture firmly in the realm of the arts, to make the viewer aware of the excitement and creativity of architectural design; and
- ◆ To describe the process of making architecture - a journey from creative thought to built reality.

The show featured designs by six different architects of a room conceived for their teenage selves. The exhibition mirrored the progression from initial concept, to drawings and onto a representation of the room in model form. The exhibition toured a number of Local Education Centres and was generally very well received, perhaps more enthusiastically by teachers of building technology than by art teachers. Those familiar with the exhibition commented very positively upon the choice of a theme that was accessible to young people as well as the curation and mediation of the show.

In 2003, the DOEHLG commissioned a report by the National Council for Curriculum and Assessment (NCCA) on the availability of educational resources of relevance to architecture at primary, secondary and Post Leaving Certificate levels.¹ The report noted that ‘while a reservoir of resources exists, they are not readily accessible to any of the teachers who include, or would wish to include, architecture components in their teaching’. The main barrier was considered to be a lack of awareness and information regarding the very existence of the resources.

Commenting specifically on ‘Shaping Space’, the report identified very low levels of awareness among education personnel but also highlighted a strong degree of interest whenever personnel were made aware of the resource’s existence. The report recommended that ‘Shaping Space’ be updated and promoted through a range of (curriculum) support services. On a more general note, the report stressed

¹ *Action on Architecture 2002-2005: A Review of Educational Aspects*, NCCA for DOEHLG, Dublin, October 2003.

the importance of proactively promoting such resources to teachers and clearly demonstrating their use in the facilitation of teaching and learning.

The present research process has not encountered evidence of any significant developments in this area since the NCCA's report in 2003.

5.5.3 Architects in Schools

It appears that 'Architects in Schools' (AIS) activity is currently happening on a very sporadic basis and is funded mainly through local authority Arts Offices. The research team learned of examples of AIS activity in Cavan, Leitrim and Galway. While it was not possible to review each of these in detail, it appears that the schemes were very modest in scale. In Cavan, for example, an architect was commissioned by the Arts Office to work with two schools, spending two days in each establishment. While this initiative was viewed as very successful by both the architect involved and the Arts Office, the extent of its impact was obviously limited.

Given the fact that such schemes have been driven by local entities, there has been no collation of the learning arising from them, and there are no guidelines available to support this area of activity other than *Artists-Schools Guidelines - Towards Best Practice in Ireland* produced by the Arts Council and the Department of Education & Science in 2006.

It is important to note that 'Artists in Schools' activity achieves a much greater scale in respect of some other artforms such as the 'Writers in Schools' scheme administered by Poetry Ireland on behalf of the Arts Council. This scheme offers two levels of funding in respect of a once-off visit or a series of visits to a school by a writer who might provide a reading or associated activities. The scheme, which celebrated its 30th year in 2007, maintains a database of over 250 writers interested in participating. There is currently no such resource available in respect of architecture.

This all points to the potential of funding the design and implementation of an 'Architects in Schools' programme on a pilot basis. The pilot should seek to learn from schemes in operation for other artforms and the few examples of Architects in Schools activity referenced above.

5.6 Other Engagement Activities

Due to time and resource constraints, we do not purport to be exhaustive in our coverage of examples of activities aimed at enhancing engagement with architecture. Examples that are not covered above would include the John Roberts Weekend in County Waterford, part-funded by the Arts Council and focusing on the work of the Georgian architect, and Dublin Civic Trust's 'adopt a building' scheme which encourages schools or class-groups to take an interest in a specific building of architectural merit over a period of time. We are nevertheless confident that this report captures what might be considered the main vehicles for encouraging public engagement with architecture in Ireland. The table below is intended to give a flavour of various public engagement activities that have taken place in the course of 2008.

Table 5.5: Sample of Public Engagement Related Activities in 2008

22 nd January - 6 th February	Exhibition of Ireland's entry to the Lisbon Triennale 'Line to Surface', Atrium of the OPW, St Stephen's Green, Dublin, including a public discussion session.
6 th - 28 th March	Exhibition of Ireland's entry to the Lisbon Triennale 'Line to Surface', Ballymun Civic Centre, including a public discussion session.
7 th April	RTÉ's 'Architects Eye' series returns to Radio 1 for the first of a six-part series. Featured buildings include Crumlin Road Jail and Courthouse in Belfast.
Spring - Summer	Irish Architectural Archive Exhibition 'North by Northwest - an exhibition on the life and work of Liam McCormick', including a series of four lectures in Dublin.
24 th May - 5 th July	The Dock, Carrick-on-Shannon, exhibition 'Architecture: The Bridge' focusing on potential designs for a new bridge across the Shannon, including a community project and a public debate.
29 th May - 12 th June	DOEHLG/IAF 'Conversations About Architecture' Public Consultation Sessions in 8 venues nationwide.
12 th June	<i>Irish Times</i> (Property Section) article 'Should people treat architecture as an art form?', Emma Cullinan.
June	Dublin City Council Public Consultation Sessions on its draft high-rise strategy 'Maximising the City's Potential'.
June	RIAI Irish Architecture Awards including an online 'Public Choice Award' in conjunction with RTÉ.
July	Cavan Summer Festival, construction of a temporary bandstand designed by architect Dominic Stevens.
14 th July	Kinsale Arts Week panel discussion 'A Vision for the 21st Century: Building a "New Cork"', facilitated by Frank McDonald of the <i>Irish Times</i> and involving architectural personnel from Foster & Partners.

9 th - 24 th August	EASA (European Architecture Students Assembly) annual event in Dublin and Letterfrack, including public events.
September	Special edition of the <i>Irish Arts Review</i> 'Irish Architecture at the 11 th Venice International Architecture Biennale 2008', supported by the Arts Council.
2 nd - 30 th October -	Exhibition at the RIAI Irish Architecture Gallery 'Estonia - History Reflected in Architecture'.
16 th October	IAF Open Debate 'Has Dublin Changed for the Better?', Liberty Hall, Dublin.
17 th - 19 th October	IAF Open House, Dublin.
6 th - 31 st October	AAI Awards Exhibition, O'Rahilly Building, University College Cork.
1 st - 11 th November	Dublin City Council exhibition of entries to the Henrietta Street Design Competition, City Hall, Dublin.
18 th November	National Sculpture Factory, Cork, book launch 'des/IRE: designing houses for contemporary Ireland'.
29 th November	AAI Site Visit to Lycée Français, Clonskeagh, 2 Architects.
November	Publication of 'An Atlas of Cavan' by County Cavan Arts Office, including an architectural vision of Cavan Town.
All Year	Archiseek (www.irish-architecture.com) publishes e-zines on issues of relevance to architecture and the built environment.

5.7 Under-Exploited Avenues

The research process also drew attention to a number of potential vehicles for supporting public engagement with architecture that are not currently being exploited to this end. The first such example is the Per Cent for Art Scheme which allows the inclusion in the budgets for all capital construction projects of up to 1% as funding for a public art project. 'Public art' can be defined as permanent or temporary works of art visible to the general public, whether part of a building or free-standing and within an urban or rural context. It can take any form (performance, live art, multimedia, video art etc) and can work within or across many art forms, such as visual art, dance, film, literature, music, opera, theatre and architecture. It appears that activities aimed at 'introducing' a new building to the public either by way of architect-led visits or collaborative cross-artform spectacles would be eligible under the scheme. However, the research team was unable to identify any examples of such activities being supported by the Per Cent for Art Scheme.

A second example would be the Artist in the Community Scheme, managed on behalf of the Arts Council by Create, the national development agency for collaborative arts. The scheme supports artists to undertake arts projects in

collaboration with community organisations. While a very small number of projects have touched upon design issues, no architect has been involved in the scheme to date. Create also supports art students to work in collaboration with community groups. There is clearly potential for the place of architecture within such schemes to be enhanced. This will depend on two main factors: willingness on the part of the relevant organisations and schemes to embrace architecture-related actions and an improved awareness across architects, artists and key bodies of the availability of such supports for engagement-related activities.

5.8 Section Summary

It is clear from this section that there is a wide range of organisations with an interest in supporting engagement with architecture either as a core or ancillary aspect of their remit. These range from bodies and initiatives established to encourage engagement with architecture (e.g. Open House) to the incorporation of architectural programming into arts festivals (e.g. Kinsale Arts Week). The combined contributions of these different bodies have resulted in what is generally perceived to be an upward trend in the level and variety of activities that encourage public engagement with architecture. Indeed, a brief scan of a calendar of relevant events in 2008, many supported directly or indirectly by the Arts Council, is very encouraging. Media coverage of architecture has also increased, though there is undoubtedly room for more coverage with a greater focus on quality of design. The extent to which architecture features within the formal school system, and indeed the degree to which public engagement is encouraged in the formal education of architects, appear modest.

It is also striking that, while working within different spheres, the majority of organisations demonstrate a strong appetite for supporting and programming further activities encouraging public engagement with architecture. Stakeholder consultation also identified a good degree of consensus as regards the types of action that would best serve the ultimate goal of encouraging the public to be more aware of, more interested in, and better able to respond critically to architecture.

6. INTERNATIONAL PRACTICE & APPROACHES

Consistent with the Terms of Reference for the study, the research team explored a number of models for supporting public engagement with architecture in other jurisdictions. This section of the report provides a detailed insight into policies and supports in both Scotland and England, while also outlining the situation in the Netherlands and Catalonia. Specific support mechanisms in Hungary and France are also explored. The team's choice of these particular case studies was influenced primarily by the suggestions of consultees in Ireland. Scotland, in particular, was seen as offering a close parallel to Ireland in demographic and cultural terms. Given the remit of the Arts Council and its support for cross-artform collaboration, the team also sought out examples of artists employing a range of media to encourage exploration of architecture and the built environment. A number of such approaches, including some within the realm of public art, are also described below.

6.1 Scotland

Scotland was widely cited throughout the consultation process as having a strong policy in support of public engagement. The Lighthouse, Scotland's Centre for Architecture, Design and the City, was also frequently referred to as a best practice model of a delivery structure for enhancing engagement. It is also worth noting a number of parallels between Ireland and Scotland. As well as close cultural affinities, the population levels of Scotland (5.1m) and Ireland (4.2m) are broadly similar, as are their respective surface areas, with Scotland covering 78,782 km², while Ireland covers 84,412 km².

6.1.1 The Policy Context

A Policy on Architecture for Scotland 2001

The evolution of public engagement with architecture in Scotland over the last decade ties in closely with the establishment of the Scottish Executive in 1999. The Partnership for Scotland Agreement, which outlined the strategy and priorities of the devolved administration, committed to the development of a national policy on architecture. At around the same time, a Chief Architect's Section was established

with a small number of staff to focus specifically on two tasks: the development of the national policy and the construction of a new parliament building.

The resulting policy, which was published by the Minister for Sport, the Arts and Culture in 2001¹, explained firstly why the Scottish Executive felt it appropriate to develop a national policy:

- ◆ Firstly, because the quality of the built environment is important to the furtherance and delivery of our broader social and economic policy objectives;
- ◆ Secondly, because a concern for the quality of new building is part of our responsibility for the maintenance and continuity of our built heritage; and
- ◆ Thirdly, because the promotion of architecture is part of our responsibility for the promotion of national culture.

The value of public engagement was clearly recognised in the first of five objectives:

- ◆ Promote the value and benefits of good architecture, encourage debate on the role of architecture in national and local life and further an understanding of the products and processes of building design;
- ◆ Foster excellence in design, acknowledge and celebrate achievement in the field of architecture and the built environment, and promote Scottish architecture at home and abroad;
- ◆ Encourage greater interest and community involvement in matters affecting local built environments;
- ◆ Promote a culture of quality in the procurement of publicly-funded buildings that embraces good design as a means of achieving value for money and sustainable development; and
- ◆ Ensure that the planning and building standards systems and their associated processes both promote and facilitate design quality in development.

Specific actions put forward by the policy in respect of the first of these objectives included:

¹ *A Policy on Architecture for Scotland*, Scottish Executive, Edinburgh, 2001.

- ◆ Provide grant-funding to The Lighthouse, Scotland's Centre for Architecture, Design and the City, for a three-year national programme of activities, events and initiatives in support of architecture;
- ◆ Provide support for the development of an online, virtual architecture centre as a national resource for information, communication and outreach;
- ◆ Work, in collaboration with Learning and Teaching Scotland, to foster an awareness and enjoyment of architecture through the schools curricula;
- ◆ Provide guidance to schools on the potential of information relating to architecture and the built environment to inform subject areas and support the National Priorities for education;
- ◆ Work to deliver, through the National Grid for Learning, online interactive teaching resource material on architecture and the built environment.

As will be seen below, The Lighthouse has played a prominent role in a host of actions aimed at advancing public interest and education in architecture under the banner of the National Programme for Architecture. Another body, Architecture & Design Scotland (A&DS), was established in 2005 with the purpose of championing design quality and enabling the procurement of better buildings. Its main actions include the provision of a design review process and the provision of training and advice to clients.

Building our Legacy 2007 - A New National Policy

The national policy was revised in 2007 but 'Building Our Legacy' retains a strong commitment to generating a culture of architecture: 'We will stimulate a cultural climate which acknowledges and appreciates the role of architecture and design in society, which provides a supportive framework for architectural debate and which encourages the widespread involvement of communities in their local built environments.'¹ The actions envisaged under this objective, as outlined below, include a continuing role for The Lighthouse as the main delivery vehicle of a new 'ACCESS to Architecture' campaign.

- ◆ Promote the cultural value of architecture and related design disciplines;
- ◆ Support a national 'ACCESS to Architecture' campaign led by The Lighthouse to raise awareness, encourage debate and involvement of local communities comprising:

¹ *Building our Legacy, Statement on Scotland's Architecture Policy*, Scottish Executive, Edinburgh, 2007.

- ◆ exhibitions;
- ◆ publications;
- ◆ digital resources;
- ◆ an outreach programme;
- ◆ residencies;
- ◆ a mobile architecture centre;
- ◆ Encourage the establishment of a new network of local architecture centres;
- ◆ Support the SIX Award scheme and exhibition to celebrate the work of students studying at the Scottish schools of architecture;
- ◆ Support the following awards schemes to promote and celebrate high quality architecture and planning:
 - ◆ RIAS Doolan Award for Best Building in Scotland;
 - ◆ Saltire Society Housing Awards;
 - ◆ Scottish Awards for Quality in Planning;
- ◆ Support the delivery of Scotland's first ever Six Cities Design Festival in 2007; and
- ◆ Continue to promote Scottish architecture through international events and exhibitions and represent Scottish interests in the EU Forum on Architectural Policies.

It is worth noting that until 2007, responsibility for overseeing the implementation of the policy on architecture rested with the Department of Sports, the Arts and Culture and subsequently the Department of Tourism, Culture and Sport. However, since a restructuring of government in 2007, architecture falls within the remit of a Directorate for the Built Environment which itself falls within the cabinet portfolio of Finance and Sustainable Growth. While this distances architecture from any cultural brief, there is some acceptance that the cultural leap towards an understanding of the importance of quality in architecture has already been made.

The Scottish Parliament Building

It would be remiss on the part of the authors not to make some reference to the very significant contribution of the construction of the new Scottish Parliament building to levels of public interest in the subject of architecture in Scotland. While a rather expensive means of encouraging engagement, the high profile

project generated endless column inches and broadcast hours of coverage as well as extensive debate among the people of Scotland.

The Scottish Arts Council

It is also important in the context of this research to note that the Scottish Arts Council does not currently have any remit in respect of architecture except for overseeing and advising upon the design of arts buildings part-funded by the Council and associated sources such as the Lottery. However, it is possible, subject to parliamentary approval, that the Scottish Arts Council will in the near future merge with Scottish Screen to form a new 'lead development agency for the arts and creative industries in Scotland'. The extent to which architecture will feature within the brief of this new body is unclear at this point in time.

6.1.2 The Lighthouse - Background

Origins

The origins of The Lighthouse lie in Glasgow's successful 1994 bid to be the 'UK City of Architecture and Design' in 1999. One of the key features of the bid was the establishment of a 'National Centre for Architecture, Design and the City' within the former premises of the Glasgow Herald, designed by Charles Rennie Mackintosh in 1893. The Lighthouse was subsequently opened in July 1999 at a cost of £12.8m (approx €16.4m), financed by a wide range of funders including the European Regional Development Fund, Heritage Lottery Fund, Glasgow City Council, the Scottish Arts Council and a number of independent trusts. The six-floor building, which is owned by Glasgow City Council, comprises five gallery spaces, an education workshop, a conference suite, a café, the Mackintosh Centre and a platform offering views of the Glasgow skyline.

Vision

The Lighthouse's vision is 'to be the leading body for the promotion of architecture, design and the creative industries, locally, nationally and internationally by engaging people of all ages through a creative exhibition, education and business programme'.

This vision is underpinned by a belief that ‘architecture, design and the creative industries are interconnected cultural, social and economic concerns and as such are open to everyone’.¹ Consultations with staff would suggest that there is an equal balance between architecture-centred and design-centred activity although there is a high degree of overlap. Furthermore, the synergy between the two is seen as very beneficial.

Board & Staff

The Lighthouse is a company limited by guarantee and a registered charity. Members of its board are drawn from Glasgow City Council, Scottish Enterprise and Scotland’s design, architecture and business communities. Current members include *inter alia* three architects, a planning consultant, the Principal Architect of the Scottish Government, an author and broadcaster, a media consultant, a professor of architecture at Dundee School of Architecture, the director of a housing association, the CEO of a medical design company and the Design Leader of the City of Edinburgh Council.

The Lighthouse has a total staff of approximately 70 employed on a variety of permanent/temporary and part-time/full-time contracts. The background of staff members varies widely and includes architecture, design, social sciences and education. The staff work within a variety of teams, with six people working exclusively within the education team.

6.1.3 The Lighthouse - Activities

In the context of this research, the most interesting area of activity relates to The Lighthouse’s delivery of the National Programme for Architecture, now known as ‘ACCESS to Architecture’. The paragraphs below seek to provide an insight to some, though not all, of The Lighthouse’s actions in this area.

¹ The creative industries are generally considered to include advertising; architecture; arts & antique markets; crafts; design; fashion; film, video & photography; software, computer games and electronic publishing; music & the visual/performing arts; publishing; and television & radio, as per a definition originally put forward by the Department of Culture, Media and Sport in the UK in 2001.

Exhibitions

Each year The Lighthouse programmes a range of exhibitions on architectural issues, some of which subsequently tour nationally and internationally. Exhibitions are enhanced by seminars, publications and related educational material. Importantly, all exhibitions are curated and mediated with the general public in mind, and strive to be both provoking and accessible. Exhibitions in recent years have included:

- ◆ '6,000 miles' - focusing on the relationship between the built environment and the Scottish coastline;
- ◆ 'Field Trips' - buildings and landscapes along plotted routes across Scotland, reviewed by small groups of people from differing and mainly non-architecture backgrounds (accompanied by roadmaps and guide);
- ◆ 'Common-Place' - 'places we share from the intimate to the expansive';
- ◆ 'The Anatomy of the House' - diverse housing models explored through five case studies.

At the time of the research team's visit to The Lighthouse, exhibitions included 'Living and Learning', 'My Sustainable House' and the annual 'SIX' Student Awards exhibition. 'Living and Learning' by JM Architects featured an exhibition of 'dolls house' models designed to stimulate thoughts on the design of our homes and the impact on our daily lives. 'My Sustainable House', presented by the Lighthouse's Education Team, offered a hands-on opportunity for people of all ages to learn about both cutting-edge and traditional approaches to energy saving and renewable energy. The 'SIX' Awards exhibition, delivered in collaboration with Royal Incorporation of Architects in Scotland (RIAS), showcased the best work of students from Scotland's six Schools of Architecture, offering an excellent opportunity for both the public and profession to view the standard of student work. All exhibits were carefully displayed in spacious surroundings and accompanied by clear, concise information that explained their background and rationale. Various talks and workshops were also programmed. As for all exhibitions at The Lighthouse, a variety of publications and catalogues were available for visitors to take away with them.

Every two years, The Lighthouse collaborates with the RIAS and Architecture & Design Scotland in producing an exhibition and an accompanying publication entitled *Architecture in Scotland*. The exhibition, and the accompanying

publication, aims to highlight the best of new Scottish architecture and to explore topical themes and issues.

The Lighthouse's wide remit is reflected in the variety of its exhibition programme, and cross-artform exhibitions are commonplace.

Scottish Architecture Portal

Also as part of the national programme, The Lighthouse manages www.ScottishArchitecture.com which is intended as a national online resource for Scottish architecture and the built environment. It focuses on showcasing the very best of Scottish architecture through news items, featured projects, virtual exhibitions and tours. It also acts as a portal to other relevant sites. At the time of writing, the website carried the following articles and features:

- ◆ An article and link to a website on the Scottish Parliament building as perceived by the cleaning team responsible for its upkeep;
- ◆ An interview with Luke Thurman, Scotland's Emerging Architect of the Year 2008;
- ◆ A profile of the winning entry for The Lighthouse's participation at the Venice Biennale in 2008;
- ◆ Headlines and blog articles of relevance to the built environment;
- ◆ An up-to-date calendar of relevant events;
- ◆ Buildings & Places - profiles of various buildings and spaces of all kinds across Scotland.

Festivals

In 2007, The Lighthouse managed the Six Cities Design Festival which aimed to celebrate and raise awareness of the value of design and creativity in all six of Scotland's cities. The Scottish Executive awarded funding of £3m (€3.85m) to the festival which spanned all aspects of design and included events such as talks by designers, business conferences, education programmes, student initiatives, temporary illuminated installations on rooftops and the Design Fairground - fun days of design activity in pedestrian streets and parks. Importantly, the Six Cities Festival provided The Lighthouse with a strong platform for increasing its profile and level of activity across Scotland. It is hoped to repeat the festival in 2010.

Festivals in previous years included a Mackintosh Festival in 2006 and BLOCK - an architecture festival for Glasgow in 2005.

Building Connections

The Lighthouse was commissioned in 2003 by the National Grid for Learning to develop www.buildingconnections.co.uk as a resource to help teachers and pupils by providing a range of architecturally relevant educational materials, ideas and case studies for incorporation into learning and teaching across the entire curriculum. The website also links to www.ScottishArchitecture.com which gives detailed information on many aspects of architecture, planning and related disciplines including career paths. The resource was funded by the Scottish Executive and is targeted at both primary and second level schools. In the early stages, dissemination was conducted through continuing professional development channels for teachers. The Building Connections site continues to attract over 24,000 unique visits per year.

Regional Outreach

The more recent 'ACCESS to Architecture' campaign includes a strong focus on outreach and developing a network of organisations across Scotland which are interested in undertaking activities relevant to architecture. These range widely from local authorities to community organisations. The Lighthouse focuses primarily on building capacity within such organisations to deliver relevant initiatives such as local festivals of architecture or appropriate exhibitions.

Other Actions

While it is not possible to cover the full gamut of Lighthouse activities within this report, other notable examples are presented in brief below:

- ◆ 'Senses of Place' - a multi-partner initiative aimed at enhancing the quality of school design in Scotland by involving pupils in developing the brief for the project. Until recently, the project benefited from approximately £200,000 (€256,410) per annum.
- ◆ Design summer schools and open days allowing children, young people and adults to explore such activities as 'Origami Architecture'.

- ◆ 'mpSIX' - podcast-based guided tours of Aberdeen, Edinburgh and Glasgow compiled by groups of young people working with teams of experts from The Lighthouse and various partners in the arts/media fields.
- ◆ Venice 2008 - curating The Lighthouse's participation in the international exhibition.

6.1.4 The Lighthouse - Finance

In the year 2007-2008, the Lighthouse generated net income of £1,179,000 (€1,511,538). Of this, £328,000 (€420,512) was generated from the management of projects for external clients, £641,000 (€821,795) from other commercial activities (venue hire, conference management etc) and £210,000 (€269,230) from a grant from Glasgow City Council. These funds were used to support core operating costs of just over £1m, with the balance being spent on internal project costs. It is clear from these figures that the organisation has developed a strong commercial base as well as a reputation as a reliable delivery partner for a range of initiatives.

6.1.5 The Lighthouse - Key Facts & Figures

- ◆ In the year 2007-2008, The Lighthouse attracted 218,918 visitors, an increase of 19% on the previous year. Just over 35,000 of these were paying visitors.¹ A recent decision to waive the normal admission charge of £3 (€3.85) on Saturdays has boosted average visitor numbers on Saturdays from 500 to 850. Historically, 20% of visitors have been residents of Glasgow, though the free admission policy is expected to increase this percentage.
- ◆ In the year 2007-2008, The Lighthouse delivered 163 education events to 5,300 people.
- ◆ The Lighthouse website attracts over 25,000 unique visits a month.
- ◆ The linked 'ACCESS to Architecture' site attracts 9,000 unique visits a month.

¹ Non-paying visitors include people visiting the café/shop, attending conferences, meeting Lighthouse staff.

6.2 England

Unlike Scotland, England has no national policy on architecture. There are, however, a number of channels through which public engagement with architecture is promoted and supported. These include the work of the Commission for Architecture and the Built Environment (CABE), the various Architecture Centres throughout England, Arts Council England, Architecture Week and the Sorrell Foundation. Each of these areas of activity is considered in turn below. By way of context, England has a population of just over 49m people and a surface area of 130,395 km².

6.2.1 Commission for Architecture & the Built Environment (CABE)

CABE is a Non-Departmental Public Body co-funded by the Department of Culture, Media and Sport and the Department for Communities and Local Government. The organisation's role is to act as the government's advisor on architecture, urban design and public space in England. CABE's Board members are appointed by the Secretary of State for Culture, Media and Sport.

In practice, CABE's activities include working extensively with architects, planners, designers, developers and clients, offering them guidance on projects that will impact upon the lives of people. CABE's design review service is intended to show clients what mistakes to avoid and what opportunities to seize.

Given its public service remit, CABE is also committed to 'inspiring people to demand more from buildings and spaces. They, after all, are the people left behind after the planners and architects have moved on.' CABE supports a very broad range of activities that are intended to serve this function. A recent example would be the co-sponsoring of the 'Climate Change Festival' with Birmingham City Council, where CABE's involvement was justified by the fact that half of all carbon emissions come from built places. For the purposes of this report, we will focus on two areas of CABE's work - the Regional Funding Programme and the Education Team.

Regional Funding Programme

CABE's Regional Funding Programme is a grant scheme which aims to maximise opportunities for public involvement in issues relating to design quality in the built environment, while also ensuring that CABE has tentacles of presence and activity throughout England. The programme provides funding to Architecture and Built Environment Centres (ABECs) for a period of two years for activities that are consistent with its overall objectives:

- ◆ inspire young people and communities to get involved in architecture and the built environment;
- ◆ inspire decision makers and professionals to prioritise and deliver high quality sustainable design for architecture and the built environment; and
- ◆ continue to increase the geographic reach of each grant recipient across the English regions.

Priority areas include:

- ◆ **Placemaking:** improving the quality of places and neighbourhoods with particular emphasis on homes (new developments and adaptations), schools, streets, parks and other public buildings);
- ◆ **Sustainable design:** raising awareness about sustainable developments and inclusive environments, and addressing climate change through design for both new developments and retrofits to existing buildings;
- ◆ **Learning:** increasing understanding and appreciation of architecture and the built environment through youth education, community engagement and skills training for decision-makers and professionals.

Eligible activities include workshops, events and activities for young people and communities; the development, delivery and dissemination of educational resources for formal and informal education for young people; and showcasing or dissemination of best practice relating to architecture and the built environment.

In order to be eligible for funding, each ABEC must be independent from its local authority and have as its primary objective the provision of a public programme of activity maintaining and advancing education, public participation and design excellence in relation to the built environment.

Funding is focused on programme delivery, although 30% of each allocation can be used towards core costs. For the period from April 2008 to March 2010, CAFE allocated total funding of £1.86m (€2.38m) to 21 different organisations. Individual awards ranged from £25,000 (€32,051) to £150,000 (€192,307), with the average award standing at £88,000 (€112,820).

Section 6.2.2 below provides an insight into the work of centres part-funded by CAFE's Regional Programme. The target for the overall programme, as set by the Department of Culture, Media & Sport, is for 117,000 engagements to take place, with participation by one person for half a day counting as one engagement.

Education Team

The Education Team within CAFE provides advice, guidance and resources to schools and other organisations working with children and young people. The team publishes *360°*, a magazine for education on architecture and the built environment. The magazine is produced three times a year and features news and case studies intended as a support for teaching and learning activities across the curriculum, particularly art & design, geography and science. The team was also responsible for the recent 'Green Day' initiative which involved 30,000 pupils in 100 schools in four major cities in activities drawing attention to the link between climate change and the built environment. The team also advises ABECs on the design of educational initiatives and will occasionally commission one or more ABECs to deliver certain educational initiatives.

6.2.2 Architecture Centres

According to the Architecture Centre Network, there are 20 architecture centres in England, working for the creation of better quality neighbourhoods, buildings and public spaces across the country. The origins of each centre vary widely. In many cases, a broad range of players and supporters were involved, often including the relevant local authority or Regional Development Agency (RDA).

Activities

ABEC's principal activities can be seen as falling into three categories:

- ◆ Participation: enabling real public engagement in architecture, the built environment and the public realm;
- ◆ Advocacy: promoting the case for architecture and design of the highest quality;
- ◆ Education: developing a greater understanding of architecture, design and public place.

Centres seek to influence key professionals to the same extent as they aim to engage with the general public. On the whole, they take a very broad approach to architecture and the built environment, which leaves scope for an endless variety of means of addressing the subject matter. The points below provide a mere glimpse of the different activities implemented:

- ◆ Fundamental Architectural Inclusion, based in the London Borough of Newham, is currently delivering 'Bridging the Gap' in all the second level schools in the borough. The initiative aims to inspire enthusiasm and encourage learning about the built environment, regeneration and the Olympic Games, which the borough will host in 2012. The centre also facilitates 'Architecture Crew' which is considered to Britain's first youth forum on architecture.
- ◆ The Architecture Centre (Bristol) has worked with young people from the Knowle West Media Centre to create an active and engaging walking trail exploring the impact of the sugar and slave trades on buildings and locations in central Bristol.
- ◆ New London Architecture displays a 1:1,500 scale model of Central London, surrounded by a display showing a cross-section of current building projects. The model and the programme of temporary exhibitions addressing London issues serve to generate debate among the public and to support various educational initiatives with schoolchildren.
- ◆ Northern Architecture in Newcastle-Upon-Tyne is delivering map reading workshops throughout the summer of 2008. The workshops include map reading and making activities aimed at enabling children and families to navigate, describe and document their built environment.
- ◆ CUBE in Manchester runs the CUBE Open Competition whereby any individual can submit a piece of art which interprets/represents the built

environment. In 2007, 250 entries were received spanning several artforms (sculpture, painting, photography) and produced by both established artists and members of the public. The winner receives a cash prize of £1,000 (€1,282) and the opportunity to develop their work within CUBE's premises and with support from CUBE staff.

The extent of arts influence and focus varies widely from centre to centre, with some regularly programming cross-artform or multidisciplinary approaches to engagement. Others consider that an arts-focus can make it more difficult to engage the target groups with whom the centres typically work.

Partnership is a strong feature of the activities of architecture centres. By way of example, of the 58 projects funded by CABE's Regional Funding Programme in 2006/07, 37 involved partnership with the local authority, 17 worked with arts organisations and 13 were delivered in collaboration with community organisations.¹

During the consultation process, the CEO of the Architecture Centre Network indicated that his organisation recommends that centres focus on forming a solid strategy and seeking to deliver that strategy through extensive partnership actions in conjunction with a range of organisations. This, he felt, was much more important than developing extensive exhibition spaces within the centre itself.

People

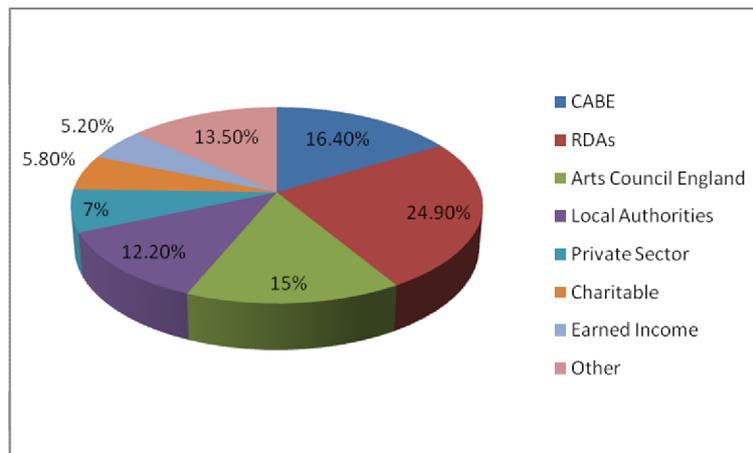
The staff of architecture centres come from a wide variety of backgrounds. According to the Architecture Centre Network, 61% of centres have staff from a teaching background, 72% employ cultural professionals and 61% count artists among their number. Staff numbers range from 1 to 45, with 5 being the average. The Board members of centres tend to include a very wide diversity of people ranging from architects to local government officials and from artists to lawyers.

¹ These and all other figures presented in respect of architecture centres are based on an evaluation of ABECs funded by CABE and conducted by Annabel Jackson Associates in November 2007.

Finance

The typical income streams of architecture centres in England and Wales are diverse.

Chart 6.1: Breakdown of Architecture Centre Income



It is clear from the above that centres rely on a very wide range of funding sources, with no single funder satisfying the bulk of their requirements. It is increasingly accepted that, in order to achieve any degree of financial sustainability, architecture centres need to strive for a higher level of income generation through the provision of services and consultancy on a commercial basis. This may impact upon the profile of staff which centres recruit, as there is likely to be a growing emphasis on people with ‘sellable’ skills.

6.2.3 Arts Council England

In November 2007, Arts Council England’s National Council approved a new framework and set of priorities for its corporate plan 2008-11. At its core, this plan has a mission to ensure ‘great art for everyone’ - in other words, public engagement is key. At the centre of this mission is the desire to provide quality experiences that are both excellent and that engage people with the arts, through a programme of work that addresses five areas: reach, engagement, diversity, excellence and innovation.

Also significant is the Arts Council England’s ten-year strategy for contemporary visual arts, *Turning Point* (Arts Council England, 2005). As a result, Arts Council England defines contemporary visual art as crossing disciplines and media,

stretching from the established practices of painting, sculpture, photography and crafts to moving image, new media and live art. It engages with heritage, architecture, design, mainstream film and popular culture, and it drives the creative industries. This strategy is based on five priorities:

- ◆ Audiences, participation and education;
- ◆ Support for artists;
- ◆ Innovation and risk;
- ◆ Diversity and leadership;
- ◆ Places, spaces and partnerships.

Priorities one and five are particularly significant for ACE's programme of activity focusing on art, architecture and the public realm. Within this, the main direct recipients of ACE funding to date have been Architecture Week (currently under review) and the Architecture Centre Network, with architecture also being supported indirectly by funding to other visual arts organisations and galleries that provide or support architecture-related programmes.

6.2.4 Architecture Week

Since its inception in 1997, Architecture Week has been an annual event celebrating and showcasing architecture as well as promoting its relationship to the built environment. It is organised by a partnership of Arts Council England, the Royal Institute of British Architects (RIBA) and the Architecture Centre Network. Over this period, Architecture Week has grown from being a national programme organised centrally with nearly 200 events and costing £64,000 (€82,051) to a national programme, organised on a regional basis with over 1,000 events and costing approximately £600,000 (€769,230).

Events spanning a wide range of contemporary arts and culture come together in celebration of the built environment. The theme for 2007 was 'How Green is our Space?' and focused on critical issues of climate change and sustainability, and aimed to inspire people to think creatively about the spaces around them.

Events across the country included film screenings, talks, walks, tours, building-visits, exhibitions, excavations, excursions, children's activities, and a recurring programme called 'RIBA Architect in the House'. In Yorkshire alone, there were over 80 separate events including for example 'Urban Picnics' where the public are

invited to take time out, stop, sit and enjoy the best, quirkiest or least loved modern architecture, and rediscover places in our towns and cities that are often passed by - with some of the country's top chefs and food writers contributing their own favourite picnic recipes. From eco-friendly office-spaces to the newest commercial developments, Architecture Week 2007 opened up spaces that are often restricted, or under construction, such as the recently opened Bridgewater Place in Leeds and The Art House's new home in Wakefield, designed to provide exemplary access for disabled visitors. The broadcast media also played its role with the BBC broadcasting a radio debate called 'Leeds and Bradford, A Tale of Two Cities - Which Way Now?'

In London a wide range of events included several schools projects including 'Architects in Residence: Designing a Greener London' schools project. Students from 15 primary and secondary schools were invited to work with their teachers and an architect partner to develop proposals for a greener London neighbourhood or locality. This project like many of the events in the entire Architecture Week programme was organised by a range of partners, on this occasion, the RIBA Trust and Arts Inform, in partnership with RIBA London and CABE.

Arts organisations and artists from other artforms also regularly take part in Architecture Week. The 'V&A+RIBA Architecture Partnership Architecture Open Day' was a chance to visit the V&A and meet curators and guest speakers. Attendees viewed highlights from the V&A and RIBA's collections through talks and tours. There were also screenings of 1950s' films about the Festival of Britain to tie in with the display in the Architecture Gallery 'Royal Festival Hall Revival'.

Shortly after Architecture Week 07 the decision was made to suspend the event for 2008 and undertake an evaluation of its effectiveness and relevance to the wider strategic aims of Arts Council England. The subsequent research reportedly uncovered a mixed response, with some feeling that Architecture Week had been successful in raising the profile of architecture, while others agreed that it was time to reflect on the impact of the programme.¹ Since its inception in 1997, the resource and policy context in which Architecture Week sits has clearly developed and several new public engagement initiatives have since taken hold. As an earlier

¹ *Architecture Week - Review and Evaluation*, Centre for Urban Development & Environmental Management, School of the Built Environment, Leeds Metropolitan University, for Arts Council England, Leeds, September 2008.

assessment by Casely-Hayford (2003) commented, ‘Architecture Week has become a victim of its own success’.

The authors of the 2008 evaluation of Architecture Week nevertheless state:

There is considerable evidence from our research that Architecture Week is valued by the general public, architects and other related built environment professionals. The legacy of Architecture Week to date is clear - that it provides a ‘moment for reflection’ on the relationships between architecture, the built environment, and people’s everyday lives.

In any event, what appears not to be disputed is that Architecture Week has been successful in kick-starting a whole range of public engagement events and has gone some way to raising general public awareness of architecture. It can be argued that one of these is the London Festival of Architecture which was established in 1994 and seeks to make architecture engaging and exciting for a new audience, whilst addressing important issues such as how we improve public space in cities, how architecture impacts on the environment and generally how London can be made a better place to live and work. In 2008, over 250,000 people visited and attended the festival events which included sold-out talks from international names in the field of architecture such as Daniel Libeskind, David Chipperfield, Rafael Viñoly, Cesar Pelli, Rem Koolhaas along with interactive temporary structures and installations from the likes of Foster + Partners, Tonkin Liu and Carmody Groarke. The EXYZT Lido in Southwark showed how the Festival could successfully engage with the local community, the Embassy Project gave the Festival an international dimension, and architectural practices around London opened their doors to the public.

6.2.5 The Sorrell Foundation

The Sorrell Foundation was established by John and Frances Sorrell in 1999 with the aim of ‘inspiring creativity in young people and improving quality of life through good design’. The Foundation creates and prototypes ideas and models that can be widely used. Many of these relate specifically to the issue of schools.

‘Joined Up Design’, an initiative first trialled in 2000, involves groups of school pupils working with an architect to develop a brief for the design of new premises for their school. The focus is on establishing close interaction and engagement

which leads to innovative design concepts for schools and new life skills for students. At the end of the process, the brief developed by the students is professionally designed and printed by the Sorrell Foundation. By 2007, over 10,000 students had been involved in the initiative and 27 of the briefs produced had been realised. The work of students under the scheme was exhibited at the Victoria & Albert Museum in 2005. In 2008, it is anticipated that 2,500 students from 150 different schools will take part.

The Foundation programmes various exhibitions at its premises in Somerset House in London. ‘What’s Next for Schools?’ draws attention to the benefits of giving young people a say in the design of their schools and exhibits the work of various teams from over the years. The Foundation also manages the RIBA Sorrell Foundation Schools Award for exceptional quality in the design of schools.

While largely specific to the schools sector and highly reliant on benevolent support, the Foundation’s work nevertheless demonstrates an extremely practical and beneficial means of engaging young people in architecture and design.

6.3 The Netherlands

The Netherlands were identified by most of the informed consultees who contributed to this study as a country where they had observed comprehensive public engagement with architecture. By way of background, it is worth noting that the Netherlands has a population of approximately 16.5m people and covers approximately 41,526 km². An area half the size of Ireland therefore accommodates a population that is four times bigger than Ireland’s.

The first Dutch Government Architecture policy dates from 1991 and has at this stage evolved into policy which ‘reflects the importance of the cultural contextualisation of spatial issues’. In this regard, three points should be noted:

- ◆ Dutch commentators are inclined to refer to the entire spatial environment when discussing architecture;
- ◆ While the Dutch consider their policy to be advanced, they feel it lags behind policies in support of music and other artforms;
- ◆ The next Dutch Architecture Policy, due for issue in September 2008, will be published jointly by the Ministry of OCW (Education, Culture and

Science) and the Ministry of VROM (Housing, Physical Planning, and Environment) for the first time, indicating a move towards a clearer focus on a cultural context.

Two principal streams of funding are available under the current policy: the Architecture Fund, which supports architecture centres including the renowned Netherlands Architecture Institute, and the Combination Fund, which provides subsidies to individual architects and artists. The application process to both funds requires applicants to make clear statements as regards target audience, approaches to public dissemination, anticipated publication of research, planned exhibitions and similar issues.

Holland has a comprehensive network of architecture centres, 49 in total, located at the centres of cities and towns, and involved in direct ongoing engagement with the public. The network has been developing under the 'Architectuur Lokaal' organisation since 1993. The centres are funded through a combination of local authority, regional and national funding, and vary from NAI, the largest (see below) to Hilversum, which is of average size and employs 10 people to work with a population of 85,000. Among other activities, the centres curate exhibitions and organise debates on local development issues, and usually also contain an archive on local architecture.

The Netherlands Architecture Institute (NAI), based in Rotterdam, with a satellite branch in Maastricht, presents public exhibitions, lectures, debates and issues publications, as well as maintaining one of the largest architectural archive collections in the world. In 2007, a combined total of 146,000 people visited the venues. While there are no statistics on levels (or depths) of engagement, a large part of the visits were for interactive or event-related purposes. The total number of full-time equivalent employees at NAI is 76 and is unlikely to grow in the medium term. Based on discussions with the Head Curator, the NAI feels the most effective engagement with the public is achieved through open public debates, which bring large numbers of the public to the building. The feeling is that relevance is critical to the success or otherwise of engagement efforts, particularly as architecture is considered to be an abstract concept unless related to a broader context, socially, environmentally and culturally.

6.4 Catalonia

During the research process, the autonomous region of Catalonia, with a population of 7.2m people and a surface area of 32,114 km², was also identified as having a high level of public engagement in architecture, despite a less well developed support infrastructure than some other jurisdictions. For example, there are no architecture specific ‘centres’ as in UK and Holland, but in most urbanised areas, architecture-related exhibitions are held in many public buildings on a very regular basis. The Institute of Architects of Catalonia, comprising the 10,000 members, has offices and exhibition spaces in 18 locations throughout the province.

Other cultural institutions may to an extent fulfil the role of architecture centres, such as the Centre de Cultura Contemporània de Barcelona, which focuses on architectural/urban issues and also hosts the European Public Space Prize annually. The Centre’s work generates debate, thought and reflection on the theme of the city and the public domain, as well as other topical issues.

6.5 Specific Initiatives

6.5.1 Arc-en-Rêve, Bordeaux, France

Arc-en-Rêve in Bordeaux, France, was frequently cited by consultees as an example of a leading European architecture centre, particularly in respect of young people. Established in 1981, the centre is supported by the City Council of Bordeaux (la Mairie de Bordeaux), the Urban Community of Bordeaux (la Communauté Urbaine de Bordeaux), the regional office of the Ministry of Culture & Communication (la Direction Régionale des Affaires Culturelles), the Architecture and Heritage Section (la Direction de l’Architecture et du Patrimoine) of the Ministry of Culture and Communication (le Ministère de la Culture et la Communication) and a number of private sector sponsors.

Typical Programming

‘Collectif’ is a current example of a multi-faceted initiative of Arc-en-Rêve with, at its core, an exhibition of 45 different collective housing developments across Europe. The exhibition is largely based on photographs taken by artists, which capture life within and around the schemes as much as their physical aspects. The entire ‘Collectif’ initiative is built on the premise that, despite negative

perceptions, collective housing schemes have a central role to play in the development of sustainable urban settlement patterns.

A publication accompanies the exhibition and a day-long symposium was held in July 2008 with contributions from sociologists, philosophers, estate agents and a range of architects from across Europe. A web-based gallery, also associated with the exhibition, invites people from across Europe to submit photographs which, for them, capture the notion of 'collective'. Early in the new school year, an open afternoon will be held for school teachers, whereby the centre's Education Co-ordinator will provide an insight into the exhibition and its educational potential. Under the brand 'Jardin d'Architecture', the centre recently organised a series of activities in public spaces across the city. These included a temporary pavilion in a public park and a light show aimed at drawing attention to architectural features of 'la Place Lainé', a public square in Bordeaux.

Arc-en-Rêve organises regular round tables on relevant issues such as 'Architectural Creation and Urban Innovation', with panels including the Mayor of Bordeaux and former Prime Minister, Alain Juppé. In conjunction with the Museum of Contemporary Art, Arc-en-Rêve organised a series of discussion evenings under the heading 'Tu ferais la ville' ('You will make the city') and involving artists, art historians and architects.

Educational Supports

Arc-en-Rêve is a designated 'pôle national de ressources pour l'Éducation Nationale'. As such, it has a formal role in developing educational resources relating to architecture.

In this context, the publication 'UN BÂTIMENT - un architecte' is one example of extensive collaboration between Arc-en-Rêve and 'la Cité de l'architecture et du patrimoine' in Paris. Intended primarily as a teaching resource for younger schoolchildren, it features 15 buildings of international renown such as Christian de Portzamparc's Luxembourg Philharmonic Hall and Jean Nouvel's 'Torre Agbar' in Barcelona. The resource aims 'to awaken curiosity, to teach children how to look at architecture, and to demystify the different stages of the architectural process.' The resource pack focuses on 'extraordinary' architecture in order to help children to reassess 'ordinary' architecture. It includes posters, guides for the schoolchildren and a teacher's guide.

On a regular basis, Arc-en-Rêve identifies a number of themes and encourages second level teachers to explore these themes with their pupils. Arc-en-Rêve provides teaching and learning resources aimed at supporting teachers in addressing the chosen topics. Currently, the three themes are:

- ◆ New forms of habitat/housing;
- ◆ Urban regeneration and its implications;
- ◆ Architectural creativity.

Schools can reserve a package of two activities through Arc-en-Rêve. The first generally consists of a workshop within the centre, possibly within the 'Atelier Pédagogique' which allows pupils to build shapes and spaces, while the second is often a guided tour of a building or an area accompanied by an architect.

6.5.2 KÉK, Budapest, Hungary

Origins

Kortárs Építészeti Központ (KÉK), or the Hungarian Contemporary Architecture Centre, was founded in late 2005 by a group of volunteers with a vision of a cultural revival of architectural knowledge and appreciation in Hungarian society and the promotion of contemporary Hungarian architecture internationally. The founding volunteers comprised mainly young architects and architecture students who were dissatisfied with elements of their own professional education and believed that there was a wide generational and cultural gap between architects who had trained and worked within the communist regime and a body of younger architects with a broader and more progressive outlook.

Vision & Objectives

The organisation's mission is 'to create a first-class independent cultural centre, open to all, which promotes architectural education, awareness and innovation among multidisciplinary professionals and the general public'. Its specific objectives include:

- ◆ Initiate dialogue about architecture, the city and its culture and about our built environment - both within the profession and beyond it;
- ◆ Link contemporary Hungarian architecture to the cultural scene;

- ◆ Institutionalise collaboration and cooperation between contemporary architecture and other disciplines;
- ◆ Provide a venue for initiatives with similar aims;
- ◆ Support innovative initiatives in the field of contemporary architecture;
- ◆ Promote architectural education at all levels.

Board & Staff

The organisation is governed by a Board comprised mainly of architects but also including people with backgrounds in marketing and event organisation. KÉK has no employed staff and is run entirely by volunteers.

Premises

Shortly after its establishment, KÉK was offered temporary premises by one of the municipalities of Budapest. More recently, the organisation was offered temporary premises in a highly sought after central location by a French developer who has long term plans for the site. The premises, which measure 5,000 m² and are provided free of charge, have enabled KÉK to greatly enhance their visibility to the general public. Due to limited human resources, the premises are only open to the public at specific times and for specific events.

Activities

KÉK's main activities comprise exhibitions, lectures and discussion evenings, talks, conferences and guided walking tours.

KÉK programmes mainly touring international exhibitions including shows by the Netherlands Architecture Institute and the Architectural Review's Emerging Architect Awards. These exhibitions attract a 'surprisingly high level of the general public' from a range of backgrounds.

A series of conferences on topics such as 'Problematic Heritage' and 'Infrastructure and Urban Development' are delivered throughout the year. Many of these count towards CPD credits with the Hungarian Chamber of Architects (the professional body) and are attended mainly by architects and associated professions.

KÉK is dedicated to developing a strong network among architects and other professions, research institutions, developers, manufacturers and those working in the wider creative industries. Networking evenings, which follow the Pecha Kucha™ model, regularly attract between 200 and 400 people.¹

Talks and discussion evenings often involve visiting experts from abroad (Ireland, Denmark) and are attended by architects and the general public. On occasion, films with some architectural resonance, form the centrepiece of the event.

KÉK organises a minimum of four days of walking tours of buildings and places of interest each year. These visits, which take in historical buildings, contemporary architecture and even metro stations, each attract fifty people and are booked out several weeks in advance. As part of the Europe-wide ‘Night of the Museums’ initiative, KÉK conducts guided tours of museums for approximately 1,000 people. KÉK has been able to conduct a limited number of tours and visits for children and young people but hopes to expand this area of activity in collaboration with educators.

Funding

KÉK regularly applies for and receives funding from the Hungarian Ministry for Culture, which includes a Department of Architecture. On rare occasions, KÉK also accesses European funding. In both cases, the level of funding is modest. KÉK attracts sponsorship from a range of commercial entities although this tends to relate to specific events as opposed to core costs. CPD events and Pecha Kucha nights generate a modest level of income for the organisation. On average, its annual operations budget stands at HUF30m (€125k).

Future Plans

KÉK is enjoying a growing profile and reputation and is an active member of the European Network of Architecture Institutes. The organisation has recently been consulted by central government as regards the development of a national architecture policy.

¹ ‘Pecha Kucha’™, meaning ‘the sound of conversation’ in Japanese, is a model of networking originally developed by Klein Dytham Architects in Tokyo. The model allows a small number of participants the time to present 20 images and talk for 20 seconds on each. These presentations form the basis of informal discussions and networking throughout the evening.

As regards programming, the organisation hopes to expand its programme of activities, especially for the general public and young people. It would like to be in a position to curate exhibitions of specific relevance to Hungarian people. The level of activity that is achievable will depend greatly on the organisation's ability to secure some contribution towards its core costs.

6.6 Cross-Artform Approaches to Engagement

Both internationally and closer to home in Ireland, there are numerous examples of artists working through a host of media, and sometimes in close collaboration with architects, to encourage audiences to explore and 'interrogate' aspects of the built environment. Relevant examples, some of which fall within the realm of public art, are described below.

6.6.1 Artists Exploring Architecture

A recent and effective example of artist-architect collaboration was an architecturally themed exhibition at the Hayward Gallery, the centre for visual arts at London's Southbank Centre. From May to August 2008, coinciding with the London Festival of Architecture, it hosted a special exhibition to mark its 40th anniversary as one of the world's most architecturally unique exhibition venues. The exhibition, 'Psycho Buildings: Artists Take on Architecture', brought together the work of artists who created habitat-like structures and architectural environments. It encouraged the visitor to be an adventurous participant in exploring the Hayward's spaces inside and out, including a room frozen in a moment of explosive disaster, an eerie village of over 200 dollhouses, a floating plastic cloud and a skyline boating pond. Artists included in the exhibition were Atelier Bow-Wow (Japan), Michael Beutler (Germany), and Los Carpinteros (Cuba). The exhibition also included cinema screenings of architecturally inspired films such as *Beam Drop* (Chris Burden, 1984) and *Little Frank and his Carp* (Andrea Fraser, 2001). A programme of talks, accompanied tours and events supported the exhibition, which was financially supported by the Arts Council of England, The Henry Moore Foundation and Bloomberg.

A very successful example of how dance can actively promote a better understanding of architecture recently occurred as part of the annual 'Les Tombées de la Nuit' Festival in Rennes, France. In November 2007, French

choreographer, Julie Desprairies commenced an 8 month preparation process for an ambitious new 'environmental choreography', called 'Printemps', to illuminate and open up the civic centre in Rennes ('Les Champs Libres') to public inquiry. The building, designed by multi-award winning French architect, Christian de Portzamparc, opened in 2006 and comprises a centre of science, library and museum. Using 4 professional dancers, 82 local and non-professional dancers, 30 musicians (professional and students), 20 choral singers and 25 designers, Julie presented 3 consecutive evening performances in July 2008 to enthusiastic audiences totalling over 2,300. A variety of performance vignettes (musical, dance, readings, interdisciplinary) were held throughout the building in not just conventional spaces such as foyers and rooms but also in corridors, landings, and against windows and walls. The two and a half hour event culminated in a large scale musical and dance performance in the centre's main foyer, which ended with a shower of colourful clothes falling from the ceiling on top of the crowded foyer. The project, attended by an audience from all backgrounds and ages, constantly invited audiences to reassess their perception of the building's spaces, functions, materials and lighting in an imaginative, sometimes interactive, but always entertaining way.

There are many examples of filmmakers and photographers documenting and /or interrogating the art of architecture through the lens of a camera. 'The Lives of Spaces' - Ireland's entry to the 11th International Architecture Exhibition in Venice 2008 - features the work of Dara McGrath who, in association with Robinson McIlwaine, will present his stark photographs of the deconstruction of the Maze/Long Kesh prison, a space of iconic political significance. McGrath is an established documentary photographer. His lens-based work engages with a variety of themes through contemporary society including the impact of architecture. The exhibition also includes Patrick Lynch and Simon Walker documenting the life of Bóthar Buí, the West Cork holiday home of Robin and Dorothy Walker which, despite its modest scale and character, has played a crucial role in the cultural life of the nation over many decades, not least through its political and artistic visitors, which included Séamus Heaney.

6.6.2 Public Art

Public Art & Architecture

One of the most obvious manifestations of artists engaging with architecture and the built environment is the area of public art interventions. The spectrum of artistic practice represented by the term ‘public art’ encompasses art commissioned as a response to the notion of place, art commissioned as part of the designed environment, and process-based artistic practice that does not rely on the production of an art object. When searching for a definition, it is helpful to regard public art as the *process* of artists responding to the public realm. Artists have found many ways to engage in public art including:

- ◆ as members of architectural design teams contributing to regeneration projects through research, reflection and resulting propositions which address the context and functions of a specific site;
- ◆ interfacing creatively with communities in order to explore and articulate issues of local significance;
- ◆ as commentators, researchers and provocateurs producing either permanent or temporary public art.

Some buildings are of course themselves regarded as ‘works of art’ and make a huge impact on the public’s consciousness. For example, the Lewis Glucksman Gallery at University College Cork was named Best Public Building in Ireland by the RIAI in 2005. The building, designed by architects, O’Donnell Tuomey, is a RIBA award winner and was one of six buildings short-listed for the UK’s most prestigious architecture award, The Stirling Prize, also in 2005.

Public Participation in Design

A good example of public involvement and active participation in the design and purpose of a new cultural facility is the New Gallery in Walsall, England. The New Gallery opened in 2000 and was designed by Caruso St John Architects. Public involvement with the project was key throughout the whole design and construction process. The New Gallery at Walsall considered their audience to be primarily local people but also included colleagues from the art world, those interested in architecture and design at all levels, the press and media and school children in the programme of events.

Walsall's commitment to public involvement was genuinely motivated by the desire to open up the project to the public. The approach was risk-taking, particularly at the early stages but it was felt that consultation and involvement was a necessary part of the democratic process. On opening, the efforts of the open dialogue with the local community were rewarded with the first month's visitor figures exceeding 55,000; more than the total annual attendance at the old gallery.

Prior to starting on site, the gallery's audience development programme included a wide-ranging consultation exercise with residents from the Borough of Walsall during October and November 1995. The four main types of consultation that took place included:

- ◆ awareness raising exhibitions of designs and architecture across the borough;
- ◆ a borough wide postal questionnaire;
- ◆ consultation seminars; and
- ◆ contact with local schools.

Lively consultation seminars consisting of activity sessions, events and presentations gave people the opportunity to air their views and to discuss them with the architects and the design team. Once work on the building had commenced, controlled public access to the site was permitted and tours took place throughout the duration of the construction process. The tours were led by gallery staff, the architects, the builders and even a local publican and were extremely popular. A viewing gallery was constructed in a Portacabin on the site from which talks, parties and breakfast meetings took place over the following two years. An interactive model of the gallery was commissioned and housed here along with plans and photographs of the scheme. The commitment to undertake such an extensive programme of public involvement in the project is seen by the gallery as a success and has engendered a high level of ownership and awareness by the local community.

Artist Participation in Concept Development

A more pro-active approach to public art is where artists and architects work together to agree and often execute an artistic concept. One such example is 'Tulach a' tSolais', an austere beautiful memorial designed by Ronald Tallon of Scott Tallon Walker Architects and sculptor Michael Warren on Oulart Hill, County

Wexford. Its success lies in that it engages the visitor in a complex yet inspiring revelation of architecture, art, history and the environment. The monument commemorates the bicentenary of the 1798 rebellion against English rule, a precious moment when Irish liberty seemed possible. In the soft pastoral landscape, the grave and abstract simplicity of the monument is powerful. The monument commemorates courage: and a moment when people of different denominations in Ireland were united. In respecting the past, it holds out hope for the future. ‘Tulach a’ tSolais’, meaning the Mound of Light, is intended by its creators as a symbol of enlightenment.

6.7 Section Summary

It is encouraging to note that public engagement with architecture is recognised as an area of activity that attracts consideration and investment in a range of countries. While most countries and initiatives seem to take a broad approach to the wider built environment rather than adopting a specific focus on the artform, a strong cultural and artistic context is ever-present. As a result of this, partnership is a strong recurring theme.

It is also clear that there are multiple different ways to set about enhancing public engagement, including cross-artform models. While the approaches and activities adopted in different countries are broadly similar, they can often be differentiated by their scale or by the level of investment which underpins them. The arts and arts organisations are prominent contributors to engagement activities, perhaps most notably in England.

The jurisdictions considered appear to enjoy a more developed infrastructure in support of public engagement, be it in the form of a national architecture centre, as in Scotland, or a much more dispersed network of centres, as is the case in the Netherlands. A number of countries have implemented long-term campaigns aimed at enhancing levels of public awareness, interest and participation. These include successive national programmes in Scotland and Architecture Week in England. While such national campaigns are seen to be beneficial, local relevance is also recognised as playing an important role in capturing public curiosity.

7. GAPS & WEAKNESSES

Our review of relevant activities in Ireland (Section 5) combined with our consideration of approaches to public engagement in other countries (Section 6), allows us to identify possible gaps or weaknesses in the Irish environment for public engagement with architecture, which the Arts Council and other stakeholders might seek to address through their future actions.

7.1 Limited Resources

Section 4 of this report noted that the policy environment in Ireland appears to explicitly recognise the value of public engagement with architecture. This is particularly true of the policies and strategies of DOEHLG and the Arts Council. While this is an important foundation for engagement, the level of resources invested in public engagement activity in recent years compares poorly with other countries. The Scottish Government, for example, regularly awards approximately £400,000 (€512,820) per annum to the Lighthouse to deliver the Access to Architecture Programme, their principal mechanism for supporting engagement. This is complemented by occasional but significant allocations of project funding in respect of specific additional initiatives, such as the Six Cities Design Festival (€3.85m). This lack of resources in Ireland has undoubtedly acted as a brake on the extent of activities aimed at encouraging engagement.

7.2 Multiple Players - Unclear Roles

As illustrated within Section 5 of this report, there is a wide range of organisations with an interest in supporting engagement, including the Arts Council. There is already beneficial collaboration between a number of these bodies. However, there remains a lack of clarity as regards the respective roles of the different organisations and how these relate to each other. Based on our review of relevant structures in other countries, it appears that there are more obvious and well established delivery channels for engagement activities in those jurisdictions than in Ireland, including the Lighthouse in Scotland and architecture centres in England and the Netherlands. This difference may relate to the fact that the idea of public engagement with architecture is arguably a more recent phenomenon in Ireland. The existence of a body or bodies with an obvious and well-publicised remit for

public engagement with architecture can contribute to general visibility in the eyes of the public and make it easier for other organisations with an interest in the subject to explore development opportunities through collaboration with such ‘core’ entities.

7.3 A Recent Phenomenon

There is general recognition that we are starting from a generally low base in terms of public engagement with architecture in Ireland. Some, though not all, would also argue that Irish people have a less well developed visual awareness and appreciation of architecture than many of their European counterparts. Even if this is only partly true, it again underscores the importance of invigorating this area of activity.

It is also generally acknowledged that there is currently relatively little activity aimed at arousing the interest of the general public in architecture and very few opportunities for the public to engage to a greater degree with the subject, should they wish to do so. This suggests that there is a need for both increased and innovative awareness-raising activities and programming that will capture the interest of the public and encourage them to engage with the subject.

On a positive note, the views expressed by both members of the public and sectoral consultees during the research process would indicate that there is growing public interest in the built environment coupled, to an extent, with general environmental concerns.

7.4 Limited Media Coverage

While it is difficult to reach an authoritative judgement on the level of appropriate media coverage vis-à-vis other countries without further research, there is general consensus across stakeholders of all backgrounds that media coverage of architecture in Ireland (with the exception of frequently reported planning controversies) is limited and that an increased level of coverage would make a very significant contribution to enhancing public exposure to, and engagement with, architecture.

7.5 Opaque Language & Mediation

Stakeholders from all backgrounds accepted that the language and vocabulary used by architects can often be opaque and technical, thus often rendering it meaningless when attempting to engage with a wider public. Whether used in exhibitions, talks or publications, such language only serves to hinder a full and comprehensive public understanding of the subject. Equally, clearly articulated and accessible language need not dilute or misrepresent an architect's intentions. Good mediation with the public depends on it.

Ancillary events such as workshops, talks and schools programmes are regularly used by other artforms to encourage greater understanding of their subject matters. Such activities appear to be under-developed in the context of architecture-related events and exhibitions. It is particularly noticeable in this respect that little architecture-related programming for children exists in Ireland, within or outside the school system.

However and encouragingly, there is also recognition that the expertise to deliver effective and appropriate programming and mediation does exist among certain architects, art historians, educationalists and curators, and that fostering collaboration between such individuals would impact positively on the quality and appropriateness of platforms for public engagement with architecture.

7.6 Under-Developed Education & Outreach

Consistent with the previous points, it appears fair to state that the level of education and outreach activity focusing on architecture is extremely modest. It appears that opportunities for school children and young people to engage with architecture through school-based activities are very limited. The level of 'Architects in Schools' activity in Ireland is minimal and appears to compare poorly to that achieved with other artforms. This appears to be due to a number of factors including a lack of clarity as to how architecture might fit within the current school curriculum, resource limitations and the absence of any formal structure or organisation charged with developing such activity in a strategic manner.

Similarly, 'Architect in Residence' activity is highly sporadic and appears to be much less developed than similar activities for other artforms. Within the context

of Local Arts Offices, ‘Architect in Residence’ activity is effectively in competition with other artforms and tends to be less prominent. This is likely to remain the case unless a structure is put in place and adequately resourced to promote such activity.

7.7 Weak Links with Architectural Education & Practice

As regards the education of architects, the consultation process would suggest that the Schools of Architecture at third and fourth level have not been particularly strong in encouraging students of architecture to make engagement a central part of their practice or creative development. Furthermore, there appears to be little effort to train students of architecture in the use of non-technical language for the purposes of communicating with members of the public. However, the third level education of architects in Ireland has changed substantially in recent years, as the expansion in the number of Schools of Architecture has provided new resources nationally. In public engagement terms, there are increasingly strong links to the cities in which the new and existing schools are located, and much of the learning concentrates on the local catchment areas. While this progress is to be commended, there is scope for continued development of the role of Schools of Architecture in supporting public engagement.

As regards architectural practice, research carried out by the RIAI has found that the architectural profession in Ireland has particular characteristics, including small business size, medium to low earnings and long working hours. The 2007 RIAI Practice Survey indicates that almost 90% of all offices employ between 1 and 10 people, for example, and the vast majority are single practitioners, or working with a very small team. In this context, it may not seem surprising that a relatively small proportion of practising architects are involved in public engagement activity beyond that required in the exercise of their core professional functions. It is relatively rare for architects to be seen as at the forefront of engagement-oriented initiatives. While it would be unrealistic to expect all architects to become actively involved, it was generally felt that there is nevertheless a need to widen the pool of architects contributing to this sphere of activity. On an allied point, there appears to be a low level of awareness among architects of the ways in which the Arts Council can support engagement-focused activities.

7.8 Few Artistic Collaborations

As illustrated in Section 5, there are occasional examples of architecture featuring under a range of guises in the programming of arts venues, galleries and festivals. Such examples appear to be well received and it is encouraging to note a good level of interest among such organisations in the possibility of programming architectural events. There are also very good examples, mainly outside Ireland, of artists working in creative collaboration that successfully engage the public with architecture. In Ireland, arts organisations and artists should be encouraged to develop work that would explore and draw attention to architecture and the built environment. However, it is not entirely clear to whom these interested parties should turn for guidance and support in delivering architecture-focused programmes. It would therefore seem that collaboration between the worlds of architecture and the arts in general is currently under-developed.

7.9 Under-Exploited Avenues

There are a number of existing schemes which could make a greater contribution to encouraging engagement than is currently the case. These include the Per Cent for Art Scheme, Artist in the Community and the Heritage in Schools Programme. There is a need to ensure that the criteria for such schemes expressly embrace architecture and that people are made aware of the potential for such schemes to support engagement and mediation activities.

7.10 Misunderstanding the Business of Architecture

Some might ask why the discipline of architecture should receive any financial support from the Arts Council, given that it normally operates in a commercial environment. Yet, the same can be said for most other artforms such as film, theatre and visual arts, all of which have commercial aspects such as the movie industry, commercial theatre and the commercial gallery or auction house sector. The reality is that the Arts Council provides all of these artforms with an arena where they can blossom outside of these commercial pressures, allowing artists to explore their creative development and facilitating the public to engage with work of the very best quality. This is where the Arts Council can play a leadership role in its support for architecture.

7.11 Section Summary

The whole sphere of encouraging public engagement with architecture in Ireland is a relatively recent phenomenon, a fact which carries multiple implications. While a wide variety of entities have already contributed to this area, their respective roles are not entirely clear and their resources are limited. Gradually, a collective body of knowledge and experience is building up as regards appropriate language, mediation, and outreach and education activities, but all of these areas would benefit from further initiatives. A wide variety of opportunities for further enhancing opportunities for engagement present themselves, some entailing the expansion of existing models and others involving cross artform collaboration or the ‘exploitation’ of existing schemes such as the Artist in the Community Programme or the Per Cent for Art Scheme. The active involvement of architects in all such activities, while fundamental to generating true engagement, is currently limited and perhaps confined to a small proportion of practising architects. Encouraging architects to become involved, through both third level education programmes and ongoing initiatives, will to a large degree underpin the extent and quality of opportunities for the public to engage with architecture.

8. OPTIONS FOR ENHANCING SUPPORT FOR PUBLIC ENGAGEMENT

Drawing upon the wealth of information and insight provided by consultees in Ireland and abroad, combined with extensive desk research, this section of the report presents a range of actions which the Arts Council might wish to consider as ways of enhancing the level of supports for engaging the Irish public with the artform of architecture. These are presented in twelve groupings, of which the first three might be considered foundational elements, while the remainder explore different potential courses of action in respect of specific areas or themes. The actions presented are in no way mutually exclusive but rather highly complementary.

8.1 Affirmation

The Arts Council has a unique role to play in the recognition and development of architecture as an artform. Furthermore, there was clearly goodwill among all categories of consultee towards the Arts Council and recognition of its contribution to the creative development of architects and to public engagement with architecture. There is, however, a need for the Council to affirm and clarify its role in respect of architecture in general and, more specifically, public engagement with architecture.

- ◆ The Arts Council, internally, should consider clarifying, agreeing and reaffirming its role in this area, including reaching an agreed interpretation of the term ‘the artform of architecture’ and ‘public engagement’ in this context. These positions should be communicated throughout the Arts Council.
- ◆ Following on from this, steps should be taken to ensure that there is clarity of understanding throughout the architecture and arts sectors, and among all stakeholders regarding the Arts Council’s role in respect of architecture. In particular, the Council’s role in respect of public engagement with architecture and how this relates to the roles of the various organisations working within the field should be clearly set out and communicated.

8.2 Advocacy

There is general consensus that public engagement with architecture is underdeveloped in Ireland vis-à-vis many other European countries. The Arts Council has a key advocacy role in ensuring that engagement with architecture is accorded due importance in Ireland.

- ◆ There is a clear role for the Arts Council as a vocal champion of the value and importance of encouraging public engagement with architecture. At both Council and executive levels, the Arts Council should, in so far as possible, ensure that it is adequately resourced to make a more prominent and effective contribution to public debate around architecture.
- ◆ The Arts Council should consider advocating for the inclusion and encouragement of mediation activities relating to public engagement with architecture within schemes such as Per Cent for Art and Artist in the Community.

8.3 Partnership

Given the complex nature of architecture, partnership will be of central importance to the manner in which the Arts Council seeks to support public engagement with architecture.

- ◆ The Arts Council, consistent with its overall strategy as outlined in Partnership for the Arts, should continue to embrace partnership as an effective means of furthering the cause of public engagement with architecture. This should include being open to allocating resources to partnership initiatives that will further its own strategic goals while also contributing to the objectives of partner organisations.
- ◆ It would clearly be beneficial for the area of public engagement with architecture to be served by a national resource organisation. The functions of any such body would include becoming a lead advocate for greater opportunities for the public to engage with architecture, encouraging other stakeholders to deliver relevant initiatives, and facilitating partnerships between bodies with complementary fields of activity or expertise. In

essence, such a body would serve as a recognisable hub for activities pertaining to engagement with architecture. Clearly, in order to serve such a function effectively, any such resource organisation would require a significant level of resourcing, potentially drawn from multiple sources.

8.4 Programming

Across venues, festivals and galleries, there is a good appetite for architectural programming, although this is coupled with a degree of hesitancy as to how best to deliver truly engaging exhibitions and activities. There is a common recognition of the importance of accessible visual material accompanied by a range of ancillary activities that provide a greater degree of insight into, and understanding of, the subject matter.

- ◆ The Arts Council should consider the possibility of making bursaries available to curators and programmers within venues, galleries and festivals to enable them to enhance their knowledge of, and approaches to, public engagement with architecture. This might include *inter alia* spending time working with an architect or with a curator working in architecture centres or organisations abroad in order to learn about their approaches to the subject. While this could potentially be achieved through existing Arts Council funding schemes, the visibility of a specific, dedicated fund is more likely to attract a greater degree of interest.

- ◆ The Arts Council, along with DOEHLG, should explore the potential creation of a fund in support of the development of diverse architecture-related programming aimed at the general public. This could include, but not be limited to, travelling exhibitions and cross-artform collaborations. Such a fund would incentivise a range of individuals and organisations to design relevant approaches and activities, thus generating a body of experience in this field. There should be a clear focus on appropriate mediation, ancillary events and activities for children. The fund should require grantees to closely monitor and report on audience response, and disseminate to all relevant stakeholders the key learning points arising from funded activities. The structure of the fund should take into account the high cost of architectural programming relative to general arts programming, and the longer planning horizons often associated with such projects. Advice and support should be made available to funded organisations from recognised

experts and practitioners in the field. Ideally such a fund would become operational in 2009 for a period of at least two years.

- ◆ In conjunction with relevant partners including local authorities, the Arts Council should consider supporting a planned expansion of Open House over a period of 3 to 5 years, both in terms of its geographical reach and the variety and ambition of activities offered within the programme. Any expansion of Open House, while requiring additional resources, should build upon the current management structure and maintain a professional curatorial approach.

- ◆ The importance of Ireland's participation in international architecture exhibitions such as the Venice Biennale and Lisbon Triennale, particularly in the context of supporting the creative development of the architect, is widely acknowledged. The Arts Council, in conjunction with its partners, should consider whether, in each case, an exhibition designed for Venice or Lisbon, lends itself to being utilised as a platform for encouraging public engagement with architecture in Ireland. Relevant considerations would include the nature of the specific theme chosen and its 'digestibility' for a lay public, the curatorial approach adopted and the practical implications of mounting the exhibition in Irish venues. Where it is decided that an exhibition should tour in Ireland, very early consideration should be given to the selection of suitable venues (location, scale, complementary aesthetics and programming), the design of appropriate accompanying education and outreach programmes, and an appropriate level of resources for the promotion and management of the Irish showings.

8.5 Outreach & Education

Outreach and education activities are of central importance in encouraging and increasing the public's engagement with architecture. A number of clear development opportunities, based to some extent on approaches adopted by other artforms, present themselves.

- ◆ In consultation with relevant partners, the Arts Council should consider the option of funding the design and implementation of an Architect in Schools pilot programme. The pilot programme should seek to learn from recent examples of Architect in Schools activity, from schemes in operation for

other artforms and from international models. It should be delivered in a small number of both primary and second level schools and include an active research element aimed at exploring 1) how best such activity can be linked into the formal curriculum; 2) the current availability of suitable educational resources, including ‘Shaping Space’ and ‘A Room with a View’ and 3) the resource implications of any significant roll-out of the scheme. Clearly such a pilot programme would lend itself to collaboration with other entities such as DES, DOEHLG and the RIAI. The outcome of the scheme and the associated research would inform the Council and its partners as to how best to support the roll-out of the scheme. Potentially, this might leave architecture well placed to benefit from any increase in funding for arts in schools activities that might result from the recent recommendations of the Special Committee on Arts and Education.¹

- ◆ The Arts Council should consider allocating specific funds to the development of an ‘Architect in Residence Scheme’ that would incentivise local authorities, notably Arts Officers, to appoint architects in residence as a basis for delivering actions that will create opportunities for public engagement with architecture. In designing any such scheme, attention should be given to the outcomes and experiences of the few examples of such residencies in Ireland. It will be important to take steps to bring such schemes to the attention of architects and highlight the benefits of becoming involved.

8.6 Architectural Education, Professional Development & Engagement

Architects clearly have a central role to play in delivering public engagement activity. Building upon recent positive developments, there would be merit in exploring how the Schools of Architecture might play a more active role in highlighting the value of public engagement activity among students of architecture. This would appear to be entirely consistent with the RIAI’s Statement of Policy on Architectural Education which refers to ‘the undertaking of initiatives to increase public information on architecture and the involvement of the public in the promotion of high standards in architecture.’

¹ *Points of Alignment*, Report of the Special Committee on the Arts and Education, Arts Council, June 2008.

- ◆ The Arts Council should encourage the Schools of Architecture to expand learning objectives to include enhanced public engagement possibilities. This could include the Schools of Architecture more fully integrating design studio activities with non-academic engagement in architecture, highlighting the experimental, research and awareness-raising potential of such activities. This has other benefits for the Schools, including links to local catchment, possible publications of findings, and ‘on-site’ learning. Potentially, learning could be connected to engagement by the introduction of an elective module for architecture students which could involve students in the management of public engagement activities related to architecture.
- ◆ The Arts Council, in partnership with key sectoral stakeholders, should encourage the Schools of Architecture to invite more public participation in some of the activities related to the education of the architect. For example, more public lectures, exhibitions and display of the processes and products of the educational process could enhance current levels of engagement with architecture nationally.
- ◆ The Arts Council should explore with the Schools of Architecture the potential for the involvement of third level architecture students in any future ‘Architects in Schools’ scheme.
- ◆ The Arts Council should explore in conjunction with the RIAI the expansion of current continuous professional development (CPD) offerings to include up-skilling in relation to public engagement activities as they relate to architectural and creative practice. Coupled with this, the Arts Council and the RIAI should collaboratively encourage architects to play a fuller role in delivering initiatives and activities allowing the general public to engage with architecture.

8.7 Language

This study has explored different interpretations of ‘public engagement with architecture’ and what that means in practical terms (Section 3). It is clear that, regardless of the approach adopted, language is of fundamental importance to achieving effective engagement. The Arts Council has a central role to play in

reinforcing the fact that it is entirely possible for architectural, creative and artistic concepts to be conveyed using language that is jargon-free and comprehensible without compromising the integrity of the subject matter.

- ◆ The Arts Council should advocate strongly for the use of appropriate, accessible language in any initiative it supports which aims to engage the public with the subject of architecture.
- ◆ The Arts Council should explore, along with other relevant bodies (RIAI and DOEHLG), the option of funding a modest research study or paper on the subject of language in the context of public engagement with architecture. This might review the language used in conjunction with exhibitions and other activities in Ireland and abroad, and seek to highlight that using clear and accessible language does not necessarily diminish the quality or value of the message being conveyed.

8.8 Publications on Architecture

The dissemination or representation of architecture in book form is perceived as an immediately accessible vehicle for drawing the attention of the public towards architecture and encouraging critical response, as illustrated by the Lighthouse's biennial publication *Architecture in Scotland*. It emerged from consultation with stakeholders that the Arts Council is perceived as associated with contemporary architecture and innovation.

- ◆ The Arts Council should consider the possibility of supporting the development of a publication aimed at the general public which draws attention to, and encourages critical reflection on, interesting contemporary building projects in Ireland. Such a publication could include brief profiles of contemporary projects as well as a number of essays on current issues in architecture. An editorial panel comprising people from within and outside the architecture sector should be convened to ensure that the publication is presented in an accessible style. The Arts Council should further explore the possibility of working with a media partner to maximise public awareness of the publication, potentially through a supplement or series of extracts in the written press.

- ◆ The Arts Council might also wish to consider sponsoring an occasional ‘publication’ (e.g. pamphlet, series of magazine articles or radio programme) featuring younger architects involved in creative practice, with an engagement outcome defined in advance, to strengthen the Arts Council’s association with the creative aspects of architecture.
- ◆ As current opportunities for Irish architects to self-publish are limited, this area of dissemination or representation of architecture in book form should be further supported by the Arts Council. While this would be possible through existing funding mechanisms (e.g. projects: new work), the eligibility of publication-oriented projects should be clearly communicated to the architectural community.

8.9 Media

The potentially powerful role of the media in supporting public engagement with architecture is acknowledged by all.

- ◆ The Arts Council should continue to advocate strongly for the media to cover and portray architecture as an art form.
- ◆ The Arts Council should enter into discussions with RTÉ and other broadcasters regarding the possibility of collaborating in the production of a television programme or series of programmes on the subject of Irish architecture. Ideally, the two organisations would generate a joint brief as a basis for the project.
- ◆ Given the costs of such programming, the Arts Council should explore the possibility of asking the Broadcasting Commission of Ireland to prioritise architecture within its Sound & Vision Scheme, as this would potentially have an accelerator effect on the programming relating to architecture.

8.10 Creative Practice

As well as encouraging public engagement with architecture, the Arts Council aims to support the creative development of artists, including architects. There is clear potential for enhanced synergy between creative development and public engagement activities.

- ◆ The Kevin Kieran Award, while focusing on the creative development of the architect, requires the recipient to disseminate his or her work to relevant audiences. This can take the form of a book or other media such as a public lecture or film. The Arts Council should, in conjunction with each recipient, explore the potential of this dissemination process as a forum for public engagement, although for some this may not always be an appropriate path to pursue.
- ◆ The Arts Council should take steps to improve awareness among architects of the various Arts Council funding mechanisms, such as once-off awards, that could potentially support work encompassing the creative development of the architect as well as providing a platform for public engagement. A number of simple steps should be taken such as exploiting information channels like the RIAI and Archiseek e-newsletters as means of drawing attention to the funding mechanisms and types of architectural activities the Arts Council could support. ‘Surgeries’ offering advice and guidance to potential applicants might also enhance the level and quality of applications for funding.

8.11 Venues for Architecture

Throughout the consultation process, it was widely acknowledged that engagement with architecture can take place in a multitude of contexts, locations and venues. It was also recognised that the choice of welcoming, non-intimidating venues can greatly enhance the extent to which engagement is achieved. In response to this sentiment, a number of the points above suggest incentivising venues and organisations of different types to programme architecture-related activities. It was also widely felt that the establishment of a dedicated venue for architecture could play a complementary role in enhancing public engagement in the medium-to-long term. Many of those consulted felt that the potential success of such a

venue would be enhanced if it was preceded by a widespread programme of engagement-oriented activities aimed at generating interest in the subject matter.

- ◆ The Arts Council should become a lead advocate for the programming of architectural material and activities in venues which will be welcoming and non-intimidating for the general public. This could include arts venues, civic centres, public spaces and facilities frequented by the general public for unrelated purposes (e.g. libraries and hospitals).
- ◆ The Arts Council, in conjunction with other stakeholders, should consider commissioning a feasibility study into the establishment of a dedicated venue for architecture in Ireland. Such a study could be undertaken in 2011 and take into account the learning experiences of the development fund proposed in Section 8.4 above. Partners in any such study could include DOEHLG, OPW, RIAI, local authorities and the Heritage Council.
- ◆ In the long term, it will be fundamentally important for any dedicated architecture venue to offer an accessible and highly-mediated programme with extensive outreach activities in all areas of Ireland.

8.12 Kick-Start Initiatives

The present research study identified a very encouraging level of interest and ideas across a whole range of individuals and organisations in the field of engagement with architecture. Steps now need to be taken immediately to harness this energy, foster new collaboration and set off a series of possibilities for widespread engagement with architecture in Ireland.

- ◆ The Arts Council should consider organising or supporting a symposium or ‘coming together’ of *inter alia* architects, curators and artists with an interest in public engagement with architecture. This would offer an opportunity to share with participants examples of approaches to engagement with architecture, highlight the benefits of public engagement activity and offer facilitated opportunities for architects to meet with artists and curators. The findings of this study could inform such an event.

- ◆ Any such event would provide an ideal opportunity to publicise the existence of the development fund suggested in Section 8.4. Indeed, it may be appropriate for this fund to provide a preliminary amount of funding aimed at allowing interested individuals and organisations to explore ideas for architectural programming.

8.13 Concluding Remarks

This study has highlighted that public engagement with architecture enjoys the interest and support of a wide range of organisations with different fields of expertise, networks and audiences. Collectively, in the course of 2008, they have delivered an encouraging variety of events and activities aimed at attracting the interest and participation of the general public.

The Arts Council has a pivotal role to play in harnessing this energy, championing the cause of public engagement with architecture and maximising the synergies to be derived from partnership and collaboration. This report includes a number of practical recommendations that the Arts Council might wish to consider. As we approach the end of 2008, challenging circumstances regarding the availability of resources, may well mean that the implementation of some recommendations is more likely to be achieved over the medium to long term. Other recommendations, however, can be achieved within the resources and structures currently in place, and will make an immediate contribution to enhancing public engagement with architecture in Ireland.

APPENDICES

Appendix I Abbreviations

AAI	Architectural Association of Ireland
A&DS	Architecture & Design Scotland
ABEC	Architecture & Built Environment Centre
AIR	Architects in Residence
AIS	Architects in Schools
CABE	Commission for Architecture & the Built Environment
COAC	College of Architects of Catalunya
CPD	Continuous Professional Development
DAHGI	Department of Arts, Heritage, Gaeltacht & the Islands
DAST	Department of Arts, Sport & Tourism
DCMS	Department of Culture, Media & Sport (UK)
DES	Department of Education & Science
DOEHLG	Department of the Environment, Heritage & Local Government
EASA	European Architecture Students Assembly
IAF	Irish Architecture Foundation
INTO	Irish National Teachers' Organisation
NAI	Netherlands Architecture Institute
NCCA	National Council for Curriculum and Assessment
NSF	National Sculpture Factory
OPW	Office of Public Works
RDA	Regional Development Agency
RHA	Royal Hibernian Academy
RIAI	Royal Institute of the Architects of Ireland
RIAS	Royal Incorporation of Architects in Scotland
RIBA	Royal Institute of British Architects
RTÉ	Radio Telefís Éireann
SESE	Social, Environmental and Scientific Education
UK	United Kingdom
V&A	Victoria & Albert Museum

Appendix II Research Team

Dominic Mullan is an independent consultant specialising in evaluation, strategy, facilitation and research across multiple fields. He works primarily with clients from the public and community/voluntary sectors in evaluating the effectiveness of their actions and in identifying strategic and practical approaches to enhancing performance.

Alan Mee is an architect with experience of working in the urban design, architectural and educational fields for over fifteen years. Since 2002, he has operated a private practice set up to respond to a growing demand for design quality in local development. Current work ranges from large-scale urban design and research to domestic work. He is also Director of the Urban Design Masters Programme at University College Dublin. He was a member of the 'Promoting Quality in the Built Environment' focus group contributing to DOEHLG's development of a new national policy on architecture in 2008.

Richard Wakely is an arts producer, presenter and management consultant working internationally out of Ireland. Previous posts held include Commissioner of the China-Ireland Cultural Exchange, Managing Director of the Abbey Theatre and General Manager of London's Hampstead Theatre. He is currently Project Director for the new Lyric Theatre in Belfast.

Appendix III Consultees

Arts Council

Catherine Marshall	Touring & Collections Adviser	Arts Council
Claire Doyle	Head of Visual Arts & Architecture	Arts Council
Ellen Pugh	Finance Director	Arts Council
Emmett Scanlon	Architecture Adviser	Arts Council
Gaye Tanham	Head of Young People, Children & Education	Arts Council
Mary Cloake	Director	Arts Council
Monica Corcoran	Head of Local Arts	Arts Council
Orla Moloney	Head of Arts Participation	Arts Council
Una McCarthy	Head of Festivals	Arts Council
Val Ballance	Head of Venues	Arts Council

Government and Statutory Bodies

Aidan O'Connor	Principal Architectural Adviser	DOEHLG
Angela Rolfe	Assistant Principal Architect	OPW
Colm Murray	Architecture Officer	Heritage Council
Dara Mullally	Principal Officer	DAST
Isabell Smyth	Communications Officer	Heritage Council
Pat Cooney	Principal Architect	OPW
Steven Connolly	Development Contributions Section	DOEHLG

Local Authorities

Ali Grehan	City Architect	Dublin City Council
Caoimhín Corrigan	Arts Officer	Leitrim County Council
Liz Meeney	Arts Officer	Cork City Council
Mick McDonagh	City Architect	Cork City Council
Pat Ruane	Conservation Officer	Cork City Council
Philip Delamere	Arts Officer	Roscommon County Council
Rhonda Tidy	Arts Co-ordinator	Cavan County Council

Architecture Bodies

Ann McNicholl	Education Director	RIAI
Colum O'Riordan	Archive Administrator	Irish Architectural Archive
David Smith	Board Member	AAI
John Graby	Director	RIAI
Kevin Walsh	Board Member	AAI
Nathalie Weadick	Director	IAF
Ronan Costelloe	President	AAI
Simon Lincoln	Research Officer	Irish Architectural Archive

Architects*

Collette Burns	H. J. Lyons & Associates Architects
Dominic Stevens	Dominic Stevens Architects
Feargus Mc Garvey	Mitchell Associates Architects
Gary Mongey	Box Architects
Karl O'Mahony	O'Mahony & Associates Architects
Peter Tansey	Lotus Architects
Sarah Jolley	Hassett Ducatez Architects
Tom Russell	DMOD Architects
Will Diamond	Donaghy Diamond Architects

* Excludes architects listed in other categories.

Student Architects

Anders Malmberg	Sweden/EASA
Colm Mac Eochagain	University College Dublin
Conor O'Brien	University College Dublin
Deirdre McKenna	University College Dublin
Dina Ryan	University College Dublin
Helen Rose Condon	Dublin Institute of Technology
Jonathan Janssens	University College Dublin
Neil Patterson	University College Dublin
Ronan McCann	University College Dublin

Schools of Architecture

Jim Murphy	Dean of Architecture	University College Dublin
Maire Henry	Head of School	Waterford Institute of Technology
Hugh Campbell	Head of Architecture	University College Dublin
Merritt Bucholtz	Head of School	University of Limerick

Arts Organisations

Catherine Bowe	Visual Arts Manager	Wexford Arts Centre
Damian Downes	Chief Executive Officer	Kilkenny Arts Festival
Eina McHugh	Director	The Ark
Fiona Kearney	Director	Lewis Glucksman Gallery
Louise Allen	Education Curator	Butler Gallery
Pat Murphy	Director	Royal Hibernian Academy
Sarah Tuck	Chief Executive Officer	Create
Tara Byrne	Director	National Sculpture Factory

Media

Claire Duignan	Independent Production Unit	RTÉ
Gemma Tipton	Architecture Journalist	
Paul Clerkin		Archiseek
Shane O'Toole	Architecture Journalist	
John O'Regan	Editor	Gandon Editions

Others

Antoinette O'Neill	Former Architecture Specialist	Arts Council
Ellen Rowley	Lecturer in History of Art	Trinity College Dublin
Fearghus Ó Conchúir	Dance Artist & Choreographer	
Magdalen Marron	Student Representative	Irish Planning Institute
Odran Graby		Bluebloc Digital
Pat Murphy	Arts Adviser to OPW	

Members of the Public

18 members of the public took part in a discussion group held in Dublin on 18th June 2008.

International Consultees

Adrian Friedli	Director of Visual Arts	Arts Council England
Amanda Catto	Head of Visual Arts	Scottish Arts Council
Ian Gilzean	Chief Architect	Scottish Executive
Jane Anderson	Curator	CUBE, Manchester
Julia Fenby	Deputy Director	The Lighthouse, Glasgow
Julie Desprairies	Dance Artist & Choreographer	France
Linda Vlassenrood	Head Curator	Netherlands Architecture Institute
Michael Craven	Chief Executive Officer	Architecture Centre Network
Samu Szemerey	Founding Board Member	KÉK, Hungary
Tom Doust	Education Director	The Sorrell Foundation
Tom Wipperman	Regional Team	Commission for Architecture & the Built Environment (CABE)

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England

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Hungary

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